

**ATILIM UNIVERSITY**  
**GRADUATE SCHOOL OF SOCIAL SCIENCES**  
**DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE**  
**ENGLISH CULTURE AND LITERATURE DOCTORAL PROGRAMME**

**SCOTTISH NATIONAL IDENTITY IN CONTEMPORARY SCOTTISH  
DRAMA**

**Dissertation**

**Thikra Khalaf Effan ABUALAUAN**

**Ankara-2024**



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**Ankara-2024**

## ACCEPTANCE AND APPROVAL

This is to certify that this thesis titled “Scottish National Identity in Contemporary Scottish Drama” and prepared by Thikra Khalaf Effan ABUALAUAN meets with the committee’s approval unanimously as Dissertation in the field of English Culture and Literature following the successful defense conducted on 28/05/2024.

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## ETHICAL STATEMENT

I accept and acknowledge that I have prepared this thesis study, prepared in line with the Thesis Writing Guidelines of Atilim University Graduate School of Social Sciences;

- within the framework of academic and ethical rules;
- presented the information, documents, evaluations, and results in a way that meets the rules of scientific ethics and morality,
- I have referenced each work from which I have benefited while preparing my thesis, and that
- I hereby present a unique study.

I hereby also understand that I shall accept any loss of rights against my behalf in cases otherwise.

03.06.2024

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Thikra Khalaf Effan ABUALAUAN

## ACKNOWLEDGEMENTS

After a long journey in the field of academic study and research, I would like to present this success to the souls of my parents, uncle and my eldest brother who passed away two weeks before the defense meeting. I hope my success reaches their souls in heaven. My unlimited gratitude to my loving and caring sisters and brothers who have always been and still are a great source of support. My life is better because of that caring family!

I would like to express my gratefulness and appreciation to my advisor Prof. Dr. Gülsen CANLI who honoured me to be her student. I would like to her that my heartfelt gratitude for your incredible kindness. Your thoughtful gestures and acts of generosity have made a profound impact on my life. I would also add, Hocam, what a journey that we have been through together in all its turbulences! Together, we have overcome very hard times beside our ups and downs. We did it! This success is yours before being mine. You will always be my idol. I would never become the person I am now without you. I am fully aware of my identity now and here is where I belong!

I would also like to pay my thanks to Prof. Dr. Şebnem KAYA whose advise at the very beginning, and in times of distraction and uncertainty, put me on the right track, Assistant Prof. Dr. Selen AKTARİ SEVGİ and Assistant Prof. Dr. Sibel İZMİR whose support, encouragement and comments have elevated my self-awareness and enriched the thesis.

Finally, all the appreciation and thanks to Prof. Dr. Oya Batum Menteşe, Prof. Dr. N. Belgin ELBİR, Assistant Prof. Dr. Gökşen Aras and Assoc. Dr. Kuğu TEKİN who were always present in times of need. I will never forget Oya hoca's encouraging power, her motherly love and for being such a compassionate and caring person.

My gratitude and appreciations to my relatives, friends, colleagues and all the members of Graduate School of Social Sciences/Department of Arts and English Literature/English Language and Literature who make my dream comes to be true!

## ÖZ

Yirmi birinci yüzyıl, İskoçya'nın gelişen sosyal, politik ve kültürel manzarasını yansıtan, İskoç ulusal kimliğinin değişen doğasına katkıda bulunan önemli değişikliklere tanık oldu. Yirminci yüzyılın son on yılından bu yana, İskoç edebiyatında, özellikle de İskoç oyun yazarlarının İskoçya'nın coğrafyası, manzarası, tarihi ve kültürünün bir rol oynadığı fikrine odaklandığı drama ve tiyatrodaki ulusal öz farkındalığın yükselen bir dalgası var. Stephen Greenhorn'un *Passing Places*, Alistair Beaton'ın *Caledonia* ve Linda Mclean'ın *Glory on Earth* adlı eserlerinde reflektif olarak mevcut olan bir kimlik farkındalığı. Üç oyun yazarı, İskoç ulusunun temsili konusunda, büyük ölçüde onun farklılıklarını müzakere etme becerisine ve siyaset ve kültür alanında aldığı etkilere dayanan bir yaklaşım izliyor. Siyasi ve kültürel faillik, coğrafya, tarih, kültür ve geleneksel edebiyat tekniklerine meydan okuyan çeşitli anlatım teknikleri kullanılarak ima ediliyor. Üç metin kendi edebi geleneklerinden ayrılarak iç sınırları aşıyor. İskoç edebiyatında kimlik meselesini ele alırken anlatıları aracılığıyla sınırları genişleten bir ses veya görünürlük ihtiyacını temsil ediyorlar. İskoç ulusal kimliğinin sesi derinlikten çeşitliliğe, esnekliğe ve ayrıcalıklı olmayan yapıya doğru kayıyor. İskoç ulusal kimliğinin farkındalığı, inşası bakımından daha dinamik hale gelmiş, evrilmiş, istikrarsız ve zaman zaman değişime uğramıştır.

**Anahtar Kelimeler:** İskoçya, Kimlik, Yer, Kültür, Tarih.

## ABSTRACT

The twenty-first century has witnessed significant changes that contributed to the changing nature of Scottish national identity, reflecting Scotland's evolving social, political, and cultural landscape. Since the last decade of the twentieth century there has been a rising tide of national self-awareness in Scottish literature, especially in drama and theatre where Scottish playwrights focus on the idea that Scotland's geography "geology", landscape, history, and culture play a vital role in contributing to an individual's self-identity and the development of Scottish national identity. An awareness of identity that is reflexively present in the works of Stephen Greenhorn's *Passing Places*, Alistair Beaton's *Caledonia* and Linda Mclean's *Glory on Earth*. The three playwrights follow an approach to the representation of the Scottish nation that highly depends on its capability to negotiate its differences and the influences it receives in the sphere of politics and culture. The political and cultural agency is implied by using geography, history, culture, and various narrative techniques that pose a challenge to traditional literary techniques. The three texts depart from their literary tradition, transgressing internal borders. They represent the need for a voice or visibility in Scottish literature that expands the boundaries through their narratives in the engagement with the identity issue. The voice of Scottish national identity shifts from depth to diversity, flexibility, and non-exclusive construction. The awareness of Scottish national identity has become more dynamic in its construction, evolving, unstable and changes from time to time.

**Keywords:** Scotland, Identity, Place, Culture, History.



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## INTRODUCTION

The question of identity is being vigorously debated in social theory and has grown in significance across numerous specialist fields. For example, social movement studies explore how collective identity is built, studies of class look at identification with social class groups, and sociologists of health have shown how personal identity can be disrupted at the onset and progression of chronic illness. In essence, the old identities which stabilized the social world have declined, giving rise to new identities, fragmenting the modern individual and creating a 'crisis of identity' as part of a wider process of change. This change dislocates the central structures and the stable anchorage of traditional societies leading the individual to a loss of a stable 'sense of self' Ultimately this loss reflects the growing complexity of the contemporary world leading to an awareness that this inner core of self-identity was not autonomous and self-sufficient but was formed in relation to others.

The aim of this thesis is to examine the contribution of contemporary Scottish drama in dealing with the political and cultural agency, and the power of the literary potentials that pose a challenge to the traditional literary techniques to give voice to the Scottish people and portray their national identity. In the attempt to prove this aim as a theoretical thesis, the articulations of Scottish national identity through the concept of reflexivity in Stephen Greenhorn's *Passing Places*, Alistair Beaton's *Caledonia* and Linda Mclean's *Glory on Earth*, will be critically analysed with respect to Anthony Giddens's social theory.

The concept of identity, within a culture, is a topic of concern in the humanities, social sciences, psychology, and psychoanalysis. Identity is well-established in sociology and is used to study many new subjects, including changes in work environments. Identity tended to be treated as a given, deriving from the structural features of an individual's social memberships, such as class, locality, gender, caste, ethnicity, and religion (McCrone, *The Sociology of Nationalism* 51). Identity has been defined as unitary or multiple, real or constructed, stable or fluid, personal or social, and in many other ways that often seem to contradict each other (Vignoles 27). Identity refers to continuity in a sense of self within a person, and to how that person is socially regarded. The self is formed through control relationships and is intertwined with knowledge and discourse systems (Goffman 17). The self grows from social

interactions and relationships. The self - gathers knowledge and cues which means that a complete understanding of self-meanings necessitates a broad understanding of the historical and cultural contexts where unarticulated assumptions about the nature of the self (Cahill 131). The cultures in question may say whether that regard is positive or negative, making the person feel pride or shame. An individual's roles are subject to a high degree of plasticity because of the modern high rate of alterations in the economy, belonging, and ecology. Cultures clash socially, and within the individual mind (Goffman 33). For most people, there is a clear divide between the identity they perform at work and what pertains to their private, home environment. However, some workplaces have become humanized introducing opportunities and facilities for a range of activities that may blur private and work identities. Workers may resent management's perceived intrusion into their private identities and attempt to change their values. Hence, rather than productivity, the workplace may lead to heightened levels of alienation (Baldry 150). Studies of identity have multiplied over the last thirty years, as previously solid collective sources have become weakened in the face of consumerism and a heightened individualization which allows for more flexibility in the shaping of identities. Therefore, sociological thinking and social theory are vital sources of self-understanding, helping to situate personal experiences in a broader social setting (Marshall 32). Identity is not created or developed by an individual alone but achieved through mutual interactions with others, how often one interacts with other members of the society in each situation is a crucial matter in the development and change in identity (Goodwin 142). Obtaining and maintaining one's identity is not simply a matter of preference or culture but is related to how many resources an individual has that allow him to obtain his identity (Somers 613). In *Questions of Cultural Identity*, Stuart Hall details the impossibility and political significance of identity, that is on the one hand, the deconstruction of the Western notion of the unified subject that possesses a stable identity, and the continued cultural contestation over the shifting character of identities and the social practices in which they are implicated, on the other (73). As it has been subjected to a searching critique, there was a veritable discursive explosion around the concept of "identity" driven by the cultural politics of feminism, gay rights, and multiculturalism, as well as by philosophical and linguistic concerns (Hall, *Cultural Identity and Diaspora* 21). In *Social Identity*, Richard Jenkins states that "identity is the human capacity which is rooted in language" (5). Identity follows that all human identities are 'social identities' because they are formed in the

continuing processes of interaction in social life. Identities are made, not given. Nevertheless, there are three aspects of identities: they are partly individual or personal; partly collective or social, and always 'embodied' (R. Jenkins 47). Moreover, precisely because identities are constructed within discourse, there is a need to understand them as produced in specific historical and institutional sites within specific discursive formations and practices, by specific strategies. Identities emerge within the play of specific modalities of power, and thus are more the product of the marking of difference and exclusion, than they are the sign of an identical, naturally constituted unity - an 'identity' in its traditional meaning, that is, an all-inclusive sameness, seamless, without internal differentiation (Hall, *Questions of Cultural Identity* 13).

A nation "only exists when a state has a unified administrative reach over the territory over which its sovereignty is claimed" (Giddens, *The Nation-State and Violence* 119). Nations are not simply political formations but systems of cultural representation through which national identity is continually reproduced as discursive action (Barker, *Cultural Studies and Discourse Analysis* 124). A nation is inscribed into the cultural-historical context and may or may not have its homeland or state (Smith, *The Ethnic Origins of Nations* 7). Therefore, the formation of national unity refers to the level of symbolic culture, and in this sense, the state predetermines the nation. A nation may refer to a cultural bond, uniting in a single community all who share a historic culture and homeland (Smith, *National Identity* 15). In *Applying Social Identity and Self-Categorization Theories to Children's Racial, Ethnic, National and State Identifications and Attitudes*, Barrett and Davis define the concept of "nation" as, a named human community that occupies its historic homeland, has a shared history, a common mass public culture, myths of common ancestry, shared symbols, traditions, and customs, and demonstrates self-awareness as a nation. Usually, nations also have a common language, economy, and judicial system (73). Nations tend to have direct lines of continuity with earlier ethnic communities. An ethnie is a group that shares ideas of common ancestry (perceived or real), a common cultural identity, and a link with a specific homeland. Many nations have pre-modern continuities, and in previous periods of history, there have been ethnic communities that resemble nations (Pilkington, *Race, Ethnicity and Nationality* 29). While the idea of race implies something fixed and biological, ethnicity is a source of identity whose basis lies in

society and culture (Giddens, *Sociology* 665). Studying ethnic communities at the boundaries of identity will highlight the decisions made in reaction to elements determining identity. For example, how an ethnic group's decision will be based on convictions that differ from another ethnic community. These convictions function at the border between ethnic groups. These convictions would stand at the centre of each group than at the periphery of identity. Studying the boundaries between ethnic groups defines a group and not the cultural content it encloses. It is especially at the boundaries that the identity stands out sharply (Barth 15). Ethnicity has a longer history than 'race', and is closely related to those of nation, as all three refer to some idea of a class or category of people (Fenton 14). Ethnicity is produced and reproduced over time. For many people, ethnicity is central to their individual and group identity. For other people, ethnicity is irrelevant and seems significant only during times of conflict or social unrest. Ethnicity can provide an important thread of continuity with the past and is often kept alive through the practices of cultural traditions (Giddens, *Sociology* 666).

National identity may be defined as a set of cognitions and emotions that express an individual's relationship with a nation (Barrett, *The Development of National Identity in Childhood and Adolescence* 82; Blank 290). National identity is a subjective construct, differing from the concept of "nationality" which is an objective marker of an individual's belonging to a nation. National identity is a complex concept that includes several components such as subjective conviction (self-categorization) as to which nation one belongs; a strong sense of national affiliation as part of the individual's identity; positive or negative emotions toward the nation; a subjective experience of inclusiveness and the perception of oneself as similar to other group members; subjective opinions regarding the current aims and problems of the nation and a willingness to internalize the national culture and values, and to follow national behavioural norms (Barrett, *Changing European Identities* 181). Therefore, national identity is a social construct that can change and develop depending on psychosocial circumstances (Davis 25; Moscovici 18). Moreover, national identity is a way of unifying cultural diversity so national cultures should be thought of as a discursive device that represents difference as unity or identity. They are crosscut by deep internal divisions and differences, and 'unified' only through the exercise of different forms of cultural power (Hall, *Cultural Identity and Diaspora* 277). There are some factors influencing people's national identity such as social factors including gender, age,

educational status, religious diversity, class, and ethnicity. Wars and cultural differences are also known as important factors in the formation of national identity. It is argued that “the peculiarity of cultures’ partial, even metonymic presence lies in articulating those social divisions and unequal developments that disturb the self-recognition of the national culture, its anointed horizons of territory and tradition” (Hall, *Questions of Cultural Identities* 32). The discourse of minorities, spoken for and against in the multicultural wars, proposes a social subject constituted through cultural hybridization, the over-determination of communal or group differences, the articulation of baffling likeness, and banal divergence (Pilkington, *Racial Disadvantage and Ethnic Diversity in Britain* 79).

Social life is in a constant process of change, therefore, sociologists use core concepts and ideas which allow them to make sense of societies, though the general understanding of these concepts evolves and changes. For more than two decades many scholars have focused on the concept of Scottish national identity and Scottish culture. Scottish national identity is a complex, dynamic, and evolving multidimensional process. Despite being part of the United Kingdom, Scotland is a distinct country within the broader image of the Union. History plays an important role in the construction of Scottish national identity, as it may refer to the sense of belonging that is embodied in the shared culture, religion, language, and traditions of Scottish people. Scotland’s landscapes are one of the main contributors to Scottish national identity and remain an important part of how Scottish people see themselves. Although Scottish culture shares similarities with English culture, it is nevertheless important for many Scottish people to have their own distinctive Scottish national identity.

History is created out of cultures in relation and interaction: interrupting identities (Hall, *Questions of Cultural Identity* 82). History plays an important role in the construction of Scottish national identity. While all British people share the same citizenship and their histories and cultures are partly intertwined, Scotland is nevertheless said to be a unique nation. Although Scotland and England are part of the same country that is the United Kingdom, both underwent varied internal experiences, abrupt changes, and periodic violence as well as external conflicts with each other along their history. The influence of Scotland’s wars of independence against England comprised the various battles between them which continued from the early fourteenth

century to the latter years of the sixteenth century (Williamson 53). Eventually, Queen Elizabeth I came to rule England and restore stability, while Scotland remained divided (Philips 65). For the later part of the sixteenth century, peace was ensured by the probability that James VI of Scotland, who was raised as a Protestant and was the son of Mary Stuart would become King of England on the death of Elizabeth I. The bloody conflict between the two states nevertheless continued to arise in different and more complex guises throughout the seventeenth century (Raffe 61). In 1707, Scotland was increasingly integrated into a united Great Britain through the Treaty of Union which, also, was a full economic union (Smout 455). The Scottish Enlightenment and the Industrial Revolution turned Scotland into an intellectual, commercial, and industrial powerhouse. Moreover, the continued existence of legal, educational, religious, and other Scottish institutions distinct from those in the remainder of the United Kingdom have all contributed to the continuation of Scottish culture and national identity since the union (Devine, *The Scottish Nation: A Modern History* 288). In the early modern period, Scotland benefited greatly from the processes of modernization following the union with England, and these were processes over which Scottish people exercised considerable control. An exercise by which Scottish people created a new and powerful local state run by the Scottish bourgeoisie and reflecting their political and religious values (Quinault 30). At the turn of the nineteenth century, Industrial advances and wealth accumulated brought about the dawn of urban Scotland (Adams 57). The country shifted from rural to urban, and huge towns, massive factories and heavy industry took hold. Mining, shipbuilding, and textiles were very important to Scotland's development during this time, alongside the overall development and growth within the United Kingdom (Melling 255). As a result, Glasgow became one of the largest cities in the world and is known as "the Second City of the Empire" after London (MacKenzie 215). In the twentieth century, Scottish soldiers played a significant role in World War I and Glasgow's Clyde side was an important centre during the war (Houston 462). The rise of Scottish cultural revival in the 1920s and 1930s nurtured a strong consciousness of Scottishness, but one which would not find a widespread popular voice until later in the century. World War II inflamed national feelings about British identity and patriotism, while Scotland's economic situation became progressively worse due to overseas competition, inefficient industry, and industrial disputes (Marr 211). Since the 1950s the voice of Scottish national identity gained support of the Scottish people (Miller 98). Feelings of British identity began to

decline in Scotland in the 1960s and accelerated throughout the last years of 1970s, partly due to the discovery and development of oil and gas and as Scotland moved towards a more service-based economy (Cook 93). Between 1979 and 1997 there had been a corresponding increase in Scottishness among most Scottish people (McLean 37). In the last decade of twentieth century, assertions that devolution in Scotland implies the simple division of the state into four autonomous identities. Parliamentary devolution validates the principle of national self-determination and the idea that the UK contains several historic nations with their own cultural and religious traditions — and, in Scotland at least, historic institutions of civic life.

The nationalistic tendencies were so pronounced that the Scottish devolution referendum was held (Dandeker 52). Although so many Scottish people supported the Scottish National Party, the devolution failed (Mitchell, *Radical Scotland: Arguments for Self-Determination* 156). A sense of identification with Britishness was lost in Scotland as the gulf widened between the Scottish people and a government repeatedly elected with large majorities by electors in England. Therefore, the values of state corporatism were increasingly represented as belonging to a distinct Scottish identity (Finlay 100). Scottish people were, therefore, feeling strongly about their Scottish national identity at that period due to the frustration following the election and as an inevitable consequence of resistance to Thatcherism (Reid 64). By 1997 there was a growing sense of strength and confidence in an identity that has less need for the duality of a shared identity with Britishness (Paterson 43). Devolution has encouraged an atmosphere in which more resources have been devoted to finding answers to Scottish questions regarding national identity (Miller 87). 2012 witnessed the signing of the Edinburgh Agreement which paved the way for a once-in-a-generation referendum on Scottish independence (Seyd 217). In September 2014, the people of Scotland voted, in response to the question, “Should Scotland be an independent country?” and the majority decided to continue as part of the United Kingdom. The results suggest that in contemporary Scotland there are two types of discourse on the relationship between sovereignty and the Scottish nation. The classical nationalist view is built on the recognition that absolute state sovereignty is no longer tenable in today’s world, but sovereignty is still regarded as an essential property in facilitating the nation’s self-determination. The second view displays doubt over the value of state



sovereignty in the globalizing world and argues that the devalued sovereignty serves no practical purpose for the nation (Ichijo 169).

The idea that groups or social categories form an important part of identity has been extensively researched within the social identity tradition. Although not always portrayed thus, a central premise of social identity theory is that in certain respects group identity processes operate similarly to individual self-evaluation processes. Just as individuals strive to see themselves positively, or as better than relevant others on dimensions that they care about, so will they strive to see the groups they identify with as positively distinguished from relevant out-groups on valued dimensions of comparison. Just as people defend their identities against threats to personal self-esteem or self-integrity, they similarly engage in a wide range of social identity maintenance strategies that may help restore positive group distinctiveness when this is threatened or undermined — including individual mobility, social competition, intergroup discrimination, and various ways of securing their self-identity. Since the establishment of the Scottish Parliament in 1999, some Scottish playwrights called for the post-devolutionary Scottish stage as a site of cultural transformation. Scottish playwrights stated that Scotland has voted to redefine itself as a nation. Scottish playwrights believe that Scottish people, in contemporary Scotland, need to understand and exchange ideas and aspirations and they should confront enduring myths, expose injustices, and explore their past. Therefore, the quality, accessibility, and immediacy of Scottish theatre make it one of the best arenas in which these dialogues can take place (McMillan 15). By the last two decades of the twentieth century, a substantial body of Scottish theatrical writing had built up when many plays explored the nature of Scottish national identity (Brown 37).

This study consists of four chapters: one historical and theoretical to establish relevant terms and background information, and three analytical chapters of three selected contemporary Scottish plays associated with Scottish national identity. The three plays reflect the twenty-first-century's Scottish national identity. The chapters outline key features of Scottish national identity and discuss a selected number of it, for example: geography “geology”, landscape, religion, history, and culture. The aim is to show that shared geography, landscape, symbols, culture, and history can foster a sense of belonging and national identity. The meaning of symbols like Scottish

geography, landscape, Highlands versus Lowlands, historical events, figures, and characters will be discussed towards the end of the chapters.

Chapter 1 presents a historical, theoretical framework and an overview of the articulations of Scottish national identity in its historical and social contexts to establish relevant terms and background information. The chapter is meant to provide the reader with background information to contextualize the topic of Scottish national identity and provides a detailed explanation of the concept of national identity as well as the main factors affecting people's national identity. The chapter commences by giving a brief historical overview of how history, place "geography", religion, language, culture and globalisation have contributed to the portrayal of Scottish national identity.

The chapter also gives a detailed explanation of the theory of the study that is put down by Anthony Giddens and his concept of reflexivity and self-identity. Identity is always being reconstituted in a process of becoming and by location in social, material, temporal, and spatial contexts. The fluidity of identity does not mean that there is no coherence but rather must be continually reproduced to ensure fixity. Giddens suggests that identity exists within a constantly changing matrix of multidimensional and dynamic networks. Such a metaphor highlights the importance of social relationships without imposing an overarching, systematic order. It also emphasizes the increasing number of connections and chains of relationships. As a result, national identity is constantly evolving within such a matrix. Giddens considers identity a continuous process of discourse, images, enaction, spaces, times, things, and people into a complex relational system around common themes such as national belonging. Self-identity is not a quality of a moment but a reflexive account of a person's life. A person's identity is not to be found in behaviour nor the reactions of others but in the capacity to keep a particular narrative going. The individual's biography must continually integrate events that occur in the external world and sort them into the ongoing 'story' about the self. Individuals in the contemporary world are free to choose and create their self-identities the way Giddens puts it: "Who am I? Where do I belong? What to do? How to act? Who to be?" Contemporary society is more reflexive and aware, something Giddens illustrates with examples ranging from state governance to intimate relationships where people are "disembedded" from time and space. The chapter introduces the concept of self-identity and its occurrence in

contemporary Scotland and discusses where and how national identity can be performed and actively constructed. Since the continued existence of the nation depends on daily interaction, the chapter elucidates that the performative aspect is crucial to any national identity as it highlights its dynamic and active character.

Over the last decades, there has been a growing interest in Scottish studies regarding Scottish national identity, manifested by both academics and readers worldwide. Scottish national identity is the shared historical, social, and cultural characteristics and the coherent feeling of Scottish people that envelopes their sense of belonging to Scotland. Drama and theatre fulfil a crucial role in Scotland's cultural and political reality. Scottish playwrights have provided an arena for a creative exploration of the most urgent concerns arising in the country's public space. They have included discussions of various concepts of identity — cultural, linguistic, regional, and national — emerging in the socio-political discourses devoted to the contemporary. The dynamic and active character of Scottish national identity is regarded as an essential preliminary for the following critical analysis of the three selected plays. The analysis draws on three selected contemporary Scottish plays and aims to show the strong interaction between contemporary drama and Scottish national identity. In expressing their sense of Scottishness as one of their major concerns in contemporary Scotland, the selected plays focus on the rise of national spirit in Scotland since the late 1990s. Each play differs in context and content in presenting the dynamic character of Scottish national identity to show the diversity of contemporary Scottish theatre in tackling the identity issue. The three selected plays reflect Scottish national identity in contemporary Scotland.

Chapter 2 revolves around the idea of Scottishness in Stephen Greenhorn's *Passing Places* (1997) which is set in Scotland and the construction of identity as a process of constant negotiation and interactions between characters and place/space. Greenhorn paints through his characters a complex portrait of Scottish society in the late 1990s and offers important insights into the relationship between Scottish national identity, geography, landscape, geology, and place/space.

Chapter 3 Alistair Beaton's *Caledonia* (2010) looks back to Scotland's past as an important aspect of Scottish national identity. Beaton investigates the awareness of Scottish national identity as the product of historical linearity, where contemporary

identity depends on events of the national past. In *Caledonia*, Beaton attempts to retell a story from the past that resonates in the present.

Chapter 4 Linda Mclean's *Glory on Earth* (2017) dramatizes the history of Scotland and makes relevant connections between the nation's present and past. *Glory on Earth* looks back into Scottish history and signifies a refocus on the past. Through the character of Mary Stuart, Linda Mclean aims to show the importance of having a voice through the historical characters.



## CHAPTER 1: HISTORICAL AND THEORETICAL FRAMEWORK

Historically, Scotland emerged as an independent sovereign state in the early Middle Ages and continued to exist until its political union with England under the Treaty of Union in 1707 to create the Kingdom of Great Britain. The union has created both parliaments of Scotland and of England (Smout 455). In 1801, the union entered a larger political union with Ireland to create the United Kingdom of Great Britain and Northern Ireland that is officially announced in 1927. As Scotland's legal system has remained separate from other parts such as England, Wales, and Northern Ireland, it constitutes a distinct jurisdiction in both public and private law. Since the union, the continued existence of legal, educational, religious, and other Scottish institutions distinct from those in England, Wales, and Northern Ireland have all contributed to the continuation of Scottish national identity as embodied in the shared culture, languages, and traditions of the Scottish people (Campbell 470). These institutions have enabled Scotland to exercise proper control over its affairs and paved the way for a strong sense of national identity. Although it remains part of the United Kingdom, Scotland has enjoyed a sense of statehood with a recognized border for several centuries.

Since the eighteenth century, most Scottish people embraced a dual British and Scottish identity (Colley 18). While Britain comprises only of England and Wales, Great Britain comprises of England, Scotland, and Wales. In 1999 the first elections in the newly created Scottish Parliament and National Assembly for Wales were held leaving England as the only part of Great Britain with no devolved assembly or parliament. Both Wales and Scotland have their languages, but English is spoken in both countries more. British people can be Scottish, Welsh, Irish - living in Northern Ireland - or English (Bogdanor 195). There are often distinct differences between people living in each of the three countries in Britain. This is because diverse groups of people tend to develop their customs and way of life. The Scots and the Welsh tend to be more forward about referring to themselves as Scottish or Welsh rather than British (Devine, *The Scottish Nation: A Modern History* 10). According to the *Oxford Dictionary*, the terms Scottish, Scot, Scots, and Scotch are all variants of the same word, however, in modern English they have developed different uses and connotations. Scottish is the everyday word used to mean 'of or relating to Scotland, its people, culture or language' and is sometimes found in more formal contexts. Scot is the normal neutral word for 'a person from Scotland' along with Scotsman,

Scotswoman, and the plural form the Scots or, less commonly, the Scottish. Scots are, like Scottish, used as an adjective meaning 'relating to Scotland' (Hornby 325). However, Scots tends to be used in a narrower sense to refer specifically to the form of English spoken and used in Scotland (Devine, *The Scottish Nation: A Modern History* 459). Scotch is an English contraction of Scottish meaning either 'of relating to Scotland' or 'a person/the people from Scotland' that came into use in Robert Burns's "*O thou, my Muse! guid auld Scotch drink!*" Subsequently, Scotch came to be viewed as old-fashioned in most contexts and survived in certain fixed phrases, for example, Scotch broth, Scotch mist, and Scotch whisky. There is, however, no sure rule, especially when referring to things rather than people since the history of variation in the use of these words has left many expressions (Devine, *The Scottish Clearances: A History of the Dispossessed* 606).

Most people mistakenly assume that British people are English unless specified otherwise. England used to be known as Engla land, meaning the land of the Angles. The Angles were one of the Germanic tribes that came from the Anglia peninsula in the Bay of Kiel area (present-day German state of Schleswig-Holstein) of the Baltic Sea. They settled in Great Britain during the Early Middle Ages (Ripley 570). People born in England are called English or British and can say that they live in England, Britain, and/or the United Kingdom. Most people in England tend to say they are British rather than English (Marr 120). For most Britishness was a state identity while Scottishness was the national identity, and the Scots were able to move seamlessly between the two identities as the situation or event required (Miller 98). The shared values and interests of Britishness were based on Protestantism, unionism, empire, patriotism, and war. Since recurrent wars were common in the late eighteenth and early nineteenth centuries, British national identity had plenty of opportunity to emerge (Mackintosh 409). From the outset British identity was not exclusive, but it was the overarching identity. Throughout the nineteenth century and early decades of the twentieth century for most Scottish people being British was part of their identity (McCrone, *Sociology of Nationalism* 47).

Scottish national identity evolved through the traditional Scottish institutions to the symbolic representation of the nation (Finlay 25). Whatever the outcome of the relationship, identity continues to be a core issue for the Scottish people in recent times. Different constructions of national identity delineate a series of inclusions and

exclusions with significant implications for understanding self and other, and group and intergroup dynamics. All these factors assert the need to understand identity and examine how Scottish people conceptualize and project the Scottish nation. Scottishness is a more important feature of and influence on Scots than Englishness or Welshness. Moreover, Scottish national identity matters to Scots more than state identity (Britishness). In other words, relationships no longer come with a set of clear norms and values, duties, and responsibilities, instead, these need to be negotiated. For example, the meaning of 'being British' or 'being Scottish' is much more open to debate than ever before. People throughout the United Kingdom, find that locality matters more than country, but this could be a less obvious distinction than might be supposed because national identity is mediated – given meaning – by a more immediate 'banal' experience. People may experience their Scottishness through their belonging to more proximate or intimate social groupings (McCrone, *Understanding Scotland* 59). The individual is faced today with a situation in which institutions do not simply tell how to act or how to be. These institutions do not act as stabilizing forces that anchor individuals to society in clearly defined ways. Rising anxiety tends to threaten awareness of self-identity since awareness of the self about constituting features of the object world becomes obscured.

From a sociological perspective, identity refers to the distinctive aspects of an individual's character or the character of a group that relates to their sense of self. Identity is a dynamic product of the interaction between the capacities for memory, consciousness, and organized construal - which are characteristic of the biological organism - and the physical and societal structures and influence processes that constitute the social context (Breakwell 22). Some of the most complex and multifaceted factors that influence identity formation are ethnicity, race, and culture. These aspects are continually evolving, both in the way the members of each group define their group and how society chooses to define these groups (Giddens, *The Consequences of Modernity* 151). In general, an identity is composed of three basic elements: an individual or personal element, a collective or social element, and the embodiment of an identity as it is always 'embedded' within the physical body of a person. Thus, identities are made up of several sources and are multi-layered (R. Jenkins 94). Within the historical evolution of the concept of identity, there are two common, but opposite, approaches to the questions of what identity means and how it

is constituted. These approaches are the prevalent and traditional approach and the discursive approach. In the prevalent and traditional approach, especially before the Industrial Revolution, identity is defined as a constitution based on the recognition of familiar and shared derivations including but not limited to ethnic, linguistic, religious, historical, territorial, cultural, and political attributes with other people or groups (Hall, *Questions of Cultural Identity* 279). The concepts of familiarity and reciprocity are also associated with the meanings of sameness, belonging, and unity. The discursive approach delineates identification as “a process never completed and logged in contingency, not denying that identity has a past” (Hall, *Questions of Cultural Identity* 285). Identity is always in the process of becoming rather than being, therefore, identity is constantly changing and transforming within the historical, social, and cultural developments and practices such as globalization, modernity, and innovations in technology. Identity is not something to have or to be, but a resource to use and an action to do. Accordingly, an individual is a socio-historical and socio-cultural product, and identity is not biologically pre-given to a person, instead, he or she occupies it. More importantly, this occupation may include different and multiple identities at different points in time and settings (Gergen 147). Although both approaches try to explain the concept of identity, their conflicting point is the existence and sustainability of a true, stable, fixed, or authentic identity. While the prevalent and traditional approach views identity as “fixed and transhistorical”, the discursive approach advocates identity as being “fluid and contingent” (Woodward 61). Identity acts as a source of meaning and experience for people through self-construction and individuation particularly based on cultural attributes in a context marked by power relationships, representation, and difference. Hence, identity can be either constructed negatively as exclusion and marginalization or celebrated as a source of diversity, heterogeneity, and hybridity (Giddens, *The Consequences of Modernity* 152). This involves the process of persistently distinguishing one identity from others using discourse as a tool that contributes to identity formation. In a broader sense, there are three forms and origins of identity building each of which leads to a different social association may be distinguished. First, a legitimizing identity is introduced by the dominant institutions of society to extend and rationalize their domination over social actors. Legitimizing identity generates a civil society including organized and structured social actors. Second, resistance identity is produced by the actors who are in positions of being excluded by the logic of domination. Resistance identity leads to



building communities of collective belonging as a response to conditions of oppression and reinforces the boundaries between the dominant institutions and new ones. Third, project identity is a new identity produced by social actors to redefine their position in society based on whatever cultural materials are available to them (Castells 68).

Interest in the study of national identity as a collective phenomenon is a growing concern among social and political sciences. National identity reflects a sense of belonging to the nation whether it has or does not have a state of its own (Smith, *National Identity* 9). People claim to share a particular national identity invoked by a shared culture, history, traditions, kinship, language, religion, and territory. There are some socio-economic factors in the formation of national identity including gender, age and educational status, religious diversity, class, and ethnicity, as well as wars and cultural differences (McCrone and Bechofer 54). Through socialization, a system of beliefs, values, assumptions, and expectations are transmitted to group members. The collective elements of national identity may include national symbols, traditions, and memories of national experiences and achievements (Smith, *National Identity* 11). In *National Identity*, Anthony Smith argues that ‘nations must have a measure of common culture and a civic ideology, a set of common understandings and aspirations, sentiments and ideas, that bind the population together in their ‘homeland’ (14). The peculiarity and ritualistic uses in national identity are inextricably linked to three imperatives of the nation-state. These imperatives are the standardization of practices, the construction of homogeneity, and the delimitation of a common culture for all citizens in each territorial sovereignty. National identity is shaped by the interaction between emotional attachments to traditionalism and the rational forces of modernism (Smith, *National Identity* 18). National identity is also shaped by popular mobilizations at times of negotiation or during cultural contacts resulting from rivalries, competitions, or cooperation fostered by the interdependent world of nation-states. These practices and attitudes draw the contours of a limited, self-sufficient, and introspective collectivity – the nation-state. In doing this, one needs two qualities of national identity: the capacity for self-recognition, and the ability to detect, recognize and acknowledge who the others are (Dieckhoff 37).

As one of the main factors of national identity, history provides individuals with a sense of identity and belonging. History entails how individuals, families, and groups were formed, and how they evolved and developed over time. History is more

than just writing about the past; it is the means of grasping the cultural unity of a collectivity. History helps to understand the immense complexity of the contemporary world and, therefore, enables individuals to cope with the problems and possibilities of the present and future. People need to develop a sense of their collective past because past events have shaped the contemporary world. This collectiveness is rooted in the nation's history. Furthermore, people can't see history without looking through the lens of culture, time, and values then they select the historical narrative that gives voice to their national identities. In contemporary Scotland, historical narratives play a significant role in the formation of Scottish national identity. These historical narratives contribute to the cultural memory of Scotland, shaping its past and preserving its integrity and uniqueness. These narratives reconstruct and interpret the past, creating a model of memory that turns the Scottish people into a historical process. Therefore, the knowledge of Scottish history contributes to discourses of Scottish national identity, and nation-building. Scottish national identity is a term referring to the sense of national identity and common culture of Scottish people and is shared by a considerable majority of the people of Scotland. Through their capacity as self-conscious, self-aware human beings, Scottish people constantly create and recreate their national identity. Scottish people become aware of their Scottish national identity and realize that it is different from other identities. In contemporary Scotland, place "geography", history and culture are the main elements of Scottish national identity. In addition to history, Scottish national identity is mainly formed by the cultural elements of place "geography", religion, symbols, images, and language, beside the factor of globalization.

The sense of national identity is dynamic and can be found in the constellations of a huge cultural matrix of images, ideas, spaces, things, discourses, and practices (Edensor 17). Culture is not fixed but negotiated, the subject of dialogue and creativity, influenced by the contexts in which it is produced and used. The complexity of identity entails the expansion of cultural resources and repertoires. Yet constellations of interrelated cultural indices revolve around national identity, not in a fixed way, but in multiple ways in which they can be assembled and connected by key themes. The performances of national identity sustain an understanding that the nation is central to belonging as the contextualizing field that bounds these performances (Edensor 102). In taking part in particular national events people 'perform' identities to claim

membership of particular social groups (Douglas 14). Scottish national identity acts as an overriding particularistic identity to Scottish people, allowing their diversity to persist among other identities in the United Kingdom. Culture can influence notions of national identity and how Scottish people see and feel about their country. Scotland indubitably resonates with a powerful set of images, based on romance, sadness, defeat, hardship, conflict, and struggle (McCrone and Bechofer 18). Images and symbols are generally used to create a feeling of national belonging and identity. In many ways, national symbols, images, customs, and ceremonies are one of the most potent and durable aspects of national identity. National symbols relate to three main referents: territory, history, and community. National symbols embody its basic concepts, making them visible and distinct for every member and evoking instant emotional responses from all strata of the community (Pilkington, *Race, Ethnicity and Nationality* 67). Symbols, images, and icons of Scottish heritage are powerful signifiers of Scottish national identity. Scottish Symbols and images provide a distinguishing source of characteristics from England. Some significant victories over or defeats by the English have a lasting effect on the Scottish psyche (Moore 103). Although some symbols and images are often seen as stereotypical, they can nevertheless function as markers of Scottish national identity. Scottish national identity can be described in cultural terms of place “geography”, symbols, images, language, religion, and globalization.

Understanding culture and its specific course of development involves apprehending it in its totality, distinct from other divergent sets of cultural values. The global map, in which there is no privileging of place, is not just the mode of portraying the geography of the earth but is constitutive of basic transformations in social relations. Within human geography, the emphasis on both everyday life and the centrality of space remains a key interest, as is the notion that identity is a process of social and spatial intertwining (Giddens, *Central Problems in Social Theory* 23). The character of Scotland as a place is, sometimes used to describe what Scotland is like and what makes it unique and different from other places. Scottish people’s attachment to Scotland is part of their national identity that differentiates them from other people in the United Kingdom. Since the late 1990s, the Scottish people would increasingly question their need for British identity. Scottish national identity is a process of social and spatial intertwining the emphasis on the centrality of space/place and everyday

life. Scottish people have a sense of belonging to their Scottish places and geography, thus, they implicitly differentiate themselves from other people in the United Kingdom. Scottish people have developed a strong relationship with their territory that becomes part of who they are—their identity. Geography is crucial to creating a sense of belonging because people who live in a specific area create new sorts of belonging. Depending on the symbolic interactionism of human geographies, some geographers tend to consider how Scottish people manage themselves and their identities in particular kinds of places, as well as in the face of social roles and rules. The symbolic nature of social interactions is translated through geography's sensitivity to the complex relationship between symbolic and material space (Vincent 179). In Scotland, there is an emotional attachment between Scottish places and people, and identity where they have a sense of self in those places. Place/identity relationship develops as Scottish people see themselves as distinct from, but related to, the physical environment. Scottish places reflect figures and images with a significant sense of belonging to those places. Scottish places have an impact on Scottish people's sense of national identity. Attachment to place is central to Scottish national identity and reflects the sense of belonging to Scotland. For Scottish people, having a sense of belonging goes beyond what might initially be thought of as feelings of 'being at home' or of seeing oneself as fitting into a community or place. In this way, Scottish people's sense of belonging to their landscape is a means to engender identification with its aims, objectives, and values on a wide spectrum. For Scottish people, Scotland is not just a geographical place: it is also a set of reciprocal relationships, of everyday events and practices, of accepting and being accepted as a legitimate part of a larger whole, involving a sense of belonging and national identity. Belonging renders the boundaries of the social permissible, creating space for negotiations for new and expanded meanings of mutuality and togetherness. Belonging becomes increasingly problematic, given the pluralizing nature of contemporary societies and the differentiated character of any social space that the regimes of belonging seek to cover up. Attachment to place has profound implications not only for behavioural geography but also for human geography. For Scottish people, feeling they belong to a place necessarily entails that it belongs to them. Family, community, and national histories are intricately woven into the physical landscapes in which they exist. Landscapes are the means that express Scottish people's feelings for attachment to place (Keith 19). Attachment to place helps to reinforce Scottish national identity - which personalizes

the living space and conveys a sense of Scottishness and belonging. Scottish national identity would be seen as a process of constant negotiation and interactions between Scottish people and place. Place imagery has been examined as an ideology that allows Scottish people to make sense of their personal lives and to deal with broader community conditions. Scottish places reflect figures and images that have a sense of Scottishness. Identity development begins when Scottish individuals identify with role models to explore who they can become. Scottish national identity can be further subdivided into more local or regional identities. Landscape, local trade, and customs, among others, can be considered some of the basis for Scottish national identity. The greatest divide in Scotland is probably between people from the city and people from a more rural area as well as the Lowlands and the Highlands divide. The sharp division between the Lowlands and the Highlands not only forms a geographical boundary separating two different kinds of territories but also represents an important ideological shift between two groups of people and two opposing cultures (Agnew 29). The geographical features and landscapes of Scotland have an impact on the Scottish individuals' experiences. Places carry meaning, memories, cultures, and people. Scottish people have developed a strong relationship with Scottish landscape, and it becomes part of their national identity. Scottish national identity is framed by a sense of belonging to the imagined space of the nation and its community. In other words, by connecting Scottish people to the fabric of their surroundings is to see them as belonging to an integral part of place - Scotland. Therefore, Scottish landscape/place and culture can foster a sense of national identity among Scottish people.

As the interest in symbolic geographies has become more complex so has the conceptual language that has been used to understand social interactions and how individuals define and comprehend their place in the world. Language is of key importance because it is the product of a community, pre-existing any generation of individuals and carrying within it the main dimensions that render the cultural system in question unique (Giddens, *The Nation-State and Violence* 217). It has been argued that transnational communities undermine traditional conceptions of citizenship which treat citizenship as the legal status linking an individual to a state, therefore granting to that individual a range of civil, and social rights and responsibilities (Marshall 32). Identity is not created or developed by an individual alone but achieved through mutual interactions with others, how often one interacts with other members of the society in

each situation is a crucial matter in the development and change in identity (Goodwin 142). Obtaining and maintaining one's identity is not simply a matter of preference or culture but is related to how many resources an individual has that allow him to obtain his identity (Somers 613). In *Questions of Cultural Identity*, Stuart Hall details the impossibility and political significance of identity, that is on the one hand, the deconstruction of the Western notion of the unified subject that possesses a stable identity, and the continued cultural contestation over the shifting character of identities and the social practices in which they are implicated, on the other (73). In *Social Identity*, Richard Jenkins states that "identity is the human capacity which is rooted in language" (5). Identity follows that all human identities are 'social identities' because they are formed in the continuing processes of interaction in social life. Identities are made, not given. Nevertheless, there are three aspects of identities: they are partly individual or personal; partly collective or social, and always 'embodied' (R. Jenkins 47). Moreover, precisely because identities are constructed within discourse, there is a need to understand them as produced in specific historical and institutional sites within specific discursive formations and practices, by specific strategies. Identities emerge within the play of specific modalities of power, and thus are more the product of the marking of difference and exclusion, than they are the sign of an identical, naturally constituted unity - an 'identity' in its traditional meaning, that is, an all-inclusive sameness, seamless, without internal differentiation (Hall, *Questions of Cultural Identity* 13). Scottish national identity is largely free from ethnic distinction and identifying others as Scottish is generally a matter of accent. Although the various dialects of the Scottish language and English or the accents of Gaelic speakers are distinctive, people associate them all together as Scottish with a shared identity, as well as a regional or local identity. Parts of Scotland, like Glasgow, the Outer Hebrides, the northeast of Scotland including Aberdeen, and the Scottish Borders retain a strong sense of regional identity, alongside the idea of Scottish national identity (Black 787). Scottish national identity spread over most social opinion in Scotland and Scottish people assert their Scottish identity/Scottishness and prioritize it over any Britishness they feel (Bond 19). Britishness as an identity declined in Scotland during the second half of the twentieth century, particularly among younger generations of Scottish people. Feelings of British identity began to decline in Scotland in the 1960s and accelerated between 1979 and 1997 (Miller 98).

Like the role of the cultural concepts of place, symbols, images and language in the identity-building process, religion plays a vital part in the construction of Scottish national identity. The role of religion is fully understood when it is studied in connection to ethnicity and culture, i.e., the interrelatedness and interaction of people from different cultures or of different ethnicities. Religion operates within the context of culture and is a primary influencer of culture. Religion is influenced by culture and triggers cultural change. Interaction between different cultures regarding religion - as an identity marker not as a belief - is about acceptance, pluralism, diversity, and the identity of the 'Other.' Religion as an identity marker refers to religion as a source of identity, either socially or as a personal choice (Woodhead 119). Currently, religion has increasingly excelled at being a cultural identity marker. Religion plays a significant role in shaping cultures, values, and social structures in different societies. Religion influences cultural practices, provides moral guidance, and contributes to the organization of communities. As many factors are at play in determining identity, cultural identity must, however, be seen as in constant change. Consequently, people become alienated from traditional religious beliefs and practices and turn to cultural-religious identities. It is important to note that cultural identity is ideologically motivated. People profess something about their culture to motivate the manifestation of a particular group (Kilp 212). Cultural religious identity provides people with a feeling of certainty, order, and meaning - a general feeling of belonging and national identity. Religion gives meaning and purpose to life and reinforces social unity and stability. Religion serves as an agent of social control and may motivate people for positive social change. The importance of religion lies in its capacity to serve the individual or a group, as a source of general, yet distinctive, conceptions of the world, the self, and the relations between them. Thus, religion possesses an orientating function, providing society with criteria to find its place (identity) within the world (Geertz 123). For example, Christianity, whilst holding up a vision of a universal church, has both contributed to a sense of national identity and been shaped in its institutional forms by national consciousness (Beveridge and Turnbull 12). Religion is one of the cultural elements that contribute to the formation of Scottish national identity in contemporary Scotland. In Scotland, Catholicism recognizes Scottish national identity and separates it from English and Welsh identities. The church of Scotland is governed by its hierarchy, not under the control of the Church of England. Catholicism is seen as the religious expression of Scottish national identity and the

guardian of Scotland's morals. Scotland has a peculiar political, religious, and constitutional history that has affected the development of performance culture in several ways.

One of the main factors affecting and changing national identity today is globalization. Globalization maybe defined as "the intersection of presence and absence, the interlacing of social events and social relations at a distance with local contextualities" (Giddens, *Modernity and Self Identity* 21). The definition offers an essential point for considering globalization in terms of identity formation because people's relations with absent others can shape their experiences. Globalization results in a sense of being 'disembedded' from places, in other words, a weakening of affiliation to localities. Although globalization is often conceptualized as an international economic integration among nations since most of the power and momentum takes place in the economic field, it is a highly complex process with important consequences for social and cultural dissemination and transformation. Globalization has economic, political, and cultural dimensions. Due to globalization, international mobility of capital, services, and technology can result in the mobility of ideas, social forms, and cultural integration. Therefore, boundaries between cultures and their ties to territory or place become transcended and difficult to determine or maintain (Appadurai 43). In today's global age, ideas, goods, and people flow across borders in greater volumes than ever before. These processes profoundly alter contemporary societies. In all contemporary societies, individuals come into regular contact with people who think and live differently from those individuals. These interactions happen in person and through the images that are transmitted through the media (Giddens, *Sociology* 699). Consequently, identity is not rooted in a particular geographic location but in mobility and no longer is comprehended as a stable or fixed formation since the sense of self as an integrated subjects is increasingly undermined as individuals become decentred and dislocated (Clifford 178). The urge for mobility, built into the structure of contemporary life, prevents the arousal of strong affections for any of the places. Those places become no more than temporary stations (Jamieson 209). With the facilitation of information and technologies, individuals may go beyond their physical community and interface, and form multiple identities using interactions with diverse cultural beliefs and behaviours on a global scale. It is argued that tradition gives stability, and the ability to construct self-identity against a stable background.



Globalization brings this stability to an end as local cultures and traditions are exposed to new cultures and ideas, which often means that traditional ways of acting come to be questioned. As a result of globalization, societies, and cultures go through a process of detraditionalization, where everyday life becomes less informed by tradition (Giddens, *Modernity and Self-Identity* 31). Globalization pushes people to live in more open, reflexive ways, and this means that they constantly respond and adjust to their changing environment. Even the small choices individuals make in their daily lives – what they wear, how they spend their time, and how they take care of their health and bodies – are part of the ongoing process of creating and recreating their self-identities. Under conditions of globalization, people are faced with a new individualism, in which they actively construct their self-identities (Giddens, *Sociology* 146). Globalization produces conflicting pressures between centralization and decentralization. Globalization undermines people's sense of national identity. Local cultural identities are experiencing powerful revivals at a time when the traditional hold of the nation-state is undergoing profound transformation (Giddens, *Sociology* 132). As a result, globalization brings about a dual threat to national identity. Centralization creates pressures from above while decentralization creates pressures from below, through the strengthening of ethnic identities (Giddens, *Sociology* 665). A parallel response is found among some members of ethnic minority groups who feel excluded from a British identity, strengthen their local identities, and assert their differences from other ethnic groups. A second response to globalization is to accept that there are multiple identities – to argue. For example, it is possible to be English, British, and European all at the same time (Giddens, *Sociology* 966).

In this study, the theoretical framework will be the identity theory put down by the English sociologist, Anthony Giddens (1938-) who is known for his theory of structuration and his holistic view of modern societies (Elliot 292). Giddens was formerly a Professor of Sociology and a Fellow of King's College at the University of Cambridge (Caves 304). His ideas have influenced the writing and teaching of sociology and social theory in recent years where his writing has become more explicitly political. In 1996, Giddens was appointed as Director of the London School of Economics and Political Science. Following the success of Labour in the 1997 General Election, Giddens's principal themes in the development of social theory have been the focus of interest (Giddens, *Making Sense of Modernity* v). Giddens considers

the work of both Charles H. Cooley (1902) and George Herbert Mead (1934) in the early twentieth century important for the development of theories of self and identity. For Cooley and Mead, the process of self-construction makes human beings reflexive – actively engaged in social life and able to reflect on it (Giddens, *Essential Concepts in Sociology* 38). Charles Cooley’s “looking glass” theory refers to the dependence of one’s social self or social identity on one’s appearance to others. The ideas and feelings that people have about themselves — their self-concept or self-image — are developed in response to their perception and internalization of how others perceive and evaluate them (Cooley 183). Cooley argued that a child could not develop a sense of self in the absence of others to reflect that self - back. The human mind is social and mental which means that the mental processes occurring in the human mind are the direct result of social interaction. People may have a self-image that is formed by their interactions with others. Cooley proposed three steps to how interactions with others form self-identity: People imagine how they appear to other people; People imagine how others are thus judging them based on appearance and how they present themselves; People imagine how others feel about them based on the judgments they make (187). However, Cooley does not see the self as a one-way internalization of interactions; instead, people play an active role in shaping how others think about them (Giddens, *Essential Concepts in Sociology* 149). In *Mind, Self and Society* (1934), George Mead insisted that the self is not an innate part of our biology, nor does it emerge simply with the developing human brain but is formed in social interactions with others (3). Mead demonstrated that the study of the individual self cannot be divorced from the study of society – and that requires a sociological perspective. In Mead’s theory, traditional social psychology began with the psychology of the individual to explain the social experience. Mead gave priority to the social world in understanding a social experience. The social group comes first, and it leads to the development of self-conscious mental states (Mead 5). Mead tackles some concepts like gesture, symbols, mind, and self and follows the emergence and development of the self through a series of stages in childhood. Therefore, the emergence of a sense of self is a necessary prelude to the formation of personal identity (Giddens, *Essential Concepts in Sociology* 151). Giddens argues that late modernity is a de-traditionalized social context in which individuals are cut adrift from the social structure and, hence, forced to be continuously reflexive about their own lives and identities (39). Whatever the

perception a person may have of his/her own identity, individual and social identities are tightly bound together within the embodied self.

The concept of identity refers to continuity in a sense of self within a person, and to how that person is socially regarded. The identity of the self presumes reflexive awareness. It is what the individual is conscious of in terms of self-consciousness. Personal continuity is an important part of identity. Personal continuity is the process of ensuring that the qualities of the mind, such as self-awareness, sentience, sapience, and the ability to perceive the relationship between oneself and one's environment, are consistent from one moment to another. Personal continuity is the property of a continuous and connected period and is related to a person's body or physical being in a four-dimensional continuum (Giddens, *The Consequence of Modernity* 27). Therefore, identity is the distinctive aspects of an individual's character or the character of a group, which relates to their sense of self. The self is not a passive entity determined by external influences. Self-identity is not something that is just given, because of the continuities of the individual's action-system, but something that must be routinely created and sustained in the reflexive activities of the individual (Giddens, *Modernity and Self-Identity* 52). An anchoring discursive feature of self-identity is the linguistic differentiation of I/me/you or their equivalents. The altered self must be explored and constructed as part of a reflexive process of connecting personal and social change. Reflexivity is a key concept for understanding contemporary societies. The self, like the broader institutional contexts in which it exists, must be reflexively made (Giddens, *Essential Concepts in Sociology* 39). Giddens states that the search for self-identity is a modern problem having its origins in Western individualism. Individuality has been valued in all cultures and so has the cultivation of individual potentialities (Giddens, *Modernity and Self-Identity* 74). How ideas combine in the mind, allows events or views to be associated with each other, thus leading to a form of learning. Through contiguity, one associates ideas or events that happen to occur at the same time. Some of these events form an autobiographical memory in which each is a personal representation of the general or specific events and personal facts (Giddens, *Essential Concepts in Sociology* 151). Self-identity is the confidence that the inner sameness and continuity prepared in the past are matched by the sameness and continuity of one's meaning for others. Body and self usually control expressions and the other attributes of the dynamics of a physical system to face the

emotions of death in circumstances that can summon self-abandonment (Dartington 75). Self-identity is not something that is just given, because of the continuities of the individual's action-system, but something that must be routinely created and sustained in the reflexive activities of the individual. An anchoring discursive feature of self-identity is the linguistic differentiation of I/me/you or their equivalents (Giddens, *Modernity and Self-Identity* 43). As with the other existential arenas, the content of self-identity varies socially and culturally. The self is embodied where the body is experienced as a practical mode of coping with external situations and events. An account of self-identity must be developed in terms of an overall picture of the psychological makeup of the individual. A creative involvement with others and with the object world is a fundamental component of psychological satisfaction and the discovery of moral meaning (Giddens, *Modernity and Self-Identity* 61)

Self-identity is not a quality of a moment, but an account of a person's life. A person's identity is not to be found in behaviour, nor the reactions of others, but in the capacity to keep a particular narrative going (Giddens, *Making Sense of Modernity* 54). The reflexivity of the self, in conjunction with the influence of abstract systems, pervasively affects the body as the psychic processes. The body is less an extrinsic given and becomes itself reflexively mobilized. The identity of the self presumes reflexive awareness in contrast to the self as a generic phenomenon. Therefore, self-identity is not something that is just given because of the continuities of the individual's action-system, but something that must be routinely created and sustained in the reflexive activities of the individual (Giddens, *Modernity and Self-Identity* 52). Since the self is a somewhat amorphous phenomenon, self-identity cannot refer merely to its persistence over time in the way philosophers might speak of the identity of objects or things (Beck 30). In forging their self-identities, individuals contribute to and directly promote social influences that are global in their consequences and implications. Transformations in self-identity and globalization are the two poles of the dialectic of the local and the global in conditions of high modernity. Changes in intimate aspects of personal life are directly tied to the establishment of social connections of a very wide scope (Giddens, *Modernity and Self-Identity* 32).

Giddens explains that a person's identity is, at root, their understanding of who they are as an individual. However, identities have clear social aspects because our identity is related to the identities of other people and their identities are related to

ours. Human identities are both personal and social in another way because they are formed in the continuing processes of social interaction and routine face-to-face encounters (Scott 4). Giddens believes that self-identity is not a distinctive trait, or a collection of traits possessed by the individual. Self-identity is the self as reflexively understood by the person's terms of biography. Identity still presumes continuity across time and space, but self-identity is such continuity as interpreted reflexively by the agent. This has acquired particular significance because of three central characteristics: the growing role played by the reflexive re-ordering of biographical narratives in the construction of self-identity, the increased identification of the self with the body, and the shrinkage of the scope of the sacred. This is not to argue that people lack survival strategies when dealing with death, but these strategies become increasingly precarious and problematic. This includes the cognitive component of personhood (Giddens, *Modernity and Self-Identity* 53). Giddens believes that to be a person is not just to be a reflexive actor, but to have a concept of a person as applied both to the self and others. What a person is understood to be varies across cultures, although there are elements of such a notion that are common to all cultures (56). The individual does not simply recognize the other and in the responses to that other finds his self-identity affirmed. Self-identity is negotiated through linked processes of self-exploration and the development of intimacy with the other. Such processes help create shared histories of a kind potentially more tightly bound than that characteristic of individuals who share experiences by a common social position. Such shared histories may be quite divergent from the orderings of time and space that prevail in the wider social world (Giddens, *Modernity and Self-Identity* 97). Giddens extends his explanation and provides some of the basic elements of the self and self-identity.

According to Giddens, the content of self-identity varies socially and culturally. A person's name, for example, is a primary element in his biography. Practices of social naming, how far names express kin relations, and whether names are changed at certain stages of life – differ between cultures. Reflexive biographies vary in the same ways as stories do – in terms, for instance, of form and style (Giddens, *Modernity and Self-Identity* 55). The self is embodied. The body is not simply an entity but is experienced as a practical mode of coping with external situations and events. Facial expressions and other gestures provide the fundamental content of that contextuality or indexicality which is the condition of everyday communication. To

learn to become a competent agent is to be able to exert continuous and successful monitoring of face and body – able to join with others on an equal basis in social relations. Body control is a central aspect of what we cannot say in words (Giddens, *Modernity and Self-Identity* 56). The whole self is never to be seen on the surface of the body or in its gestures; but where it is not visible at all, ordinary feelings of embodiment become dislocated or dissolved (Giddens, *Modernity and Self-Identity* 61). Giddens relates some aspects of the body to self-identity. Giddens states that the body sounds like a simple notion compared to concepts like self or self-identity. The body is not just a physical entity that people possess, it is an active system, a mode of praxis, and its practical immersion in the interactions of day-to-day life is an essential part of sustaining a coherent sense of self-identity. Certain types of bodily appearance and demeanour become important with the advent of modernity. Appearance primarily designated social identity rather than personal identity. Dress and social identity have not become entirely dissociated and dress remains a signalling device of gender, class, position, and occupational status. Modes of dress are influenced by group pressures, advertising socioeconomic resources, and other factors that often promote standardization rather than individual differences. Appearance becomes a central element of the reflexive project of the self (Giddens, *Modernity and Self-Identity* 99). The potential for the unravelling of self-identity is kept in check because demeanour sustains a link between feeling at home in one's body and the personalized narrative (Giddens, *Modernity and Self-Identity* 100). The body can no longer be merely accepted, fed, and adorned according to traditional ritual; it becomes a core part of the reflexive project of self-identity. Continuing concern with bodily development in a risk culture is an intrinsic part of modern social behaviour. Although the modes of deployment of the body must be developed from a diversity of lifestyle options, deciding between alternatives is not itself an option but an inherent element of the construction of self-identity (Giddens, *Modernity and Self-Identity* 178).

Self-identity becomes problematic in a way that contrasts with self-society relations in more traditional contexts. The self is seen as a reflexive project for which the individual is responsible. An account of self-identity must be developed in terms of an overall picture of the psychological makeup of the individual. A creative involvement with others and with the object world is a fundamental component of psychological satisfaction and the discovery of moral meaning (Giddens, *Modernity*

and *Self-Identity* 41). Giddens states that the establishment of basic trust is the condition of the elaboration of self-identity just as much as it is of the identity of other persons and objects. Learning about external reality is a matter of mediated experience. Learning the characteristics of absent persons and objects depends on the emotional security that basic trust provides. The feelings of unreality that may haunt the lives of individuals in whose early childhood basic trust was poorly developed may take many forms. Those individuals may feel that the object world, or other people, have only a shadowy existence or are unable to maintain a clear sense of continuity of self-identity (Giddens, *Modernity and Self-Identity* 43). Anxiety must be understood as the overall security system the individual develops, rather than only as a specific situational phenomenon connected to risks or dangers (Freud, *Introductory Lectures on Psychoanalysis* 395). The self has psychological needs for its reorganization and is not empty of content. The individual becomes independent of the reconstructive endeavours in which she or he engages. These endeavours are more than just getting to know oneself better and self-understanding is subordinate to the inclusive and fundamental aim of building a coherent sense of identity. The self tends to form a trajectory of development from the past to the anticipated future. The individual appropriates his past by sifting through it in the light of what is anticipated for the future. The trajectory of the self has a coherence that derives from a cognitive awareness of the various phases of the lifespan. The lifespan rather than events in the outside world becomes the dominant foreground figure (Giddens, *Modernity and Self-Identity* 77).

Giddens states that not all outside events or institutions are a 'blur' against which only the lifespan has formed in clear relief. Yet such events intrude as they provide support for self-development, throw up barriers to be overcome, or are a source of uncertainties to be faced (61). The reflexivity of the self is continuous as well as pervasive and distinct from the more generic reflexive monitoring of action. The individual is asked to conduct a self-interrogation in terms of what is happening and becomes accustomed to asking, 'How can I use this moment to change?' (Giddens, *Modernity and Self-Identity* 72). The individual, in a certain sense, did not exist in traditional cultures, and individuality was not prized. Only with the emergence of modern societies and particularly, with the differentiation of the division of labour, the separate individual becomes a focus of attention (Durkheim 15). Self-individuality has

been the cultivation of individual potentialities and values within varying limits in all cultures (Giddens, *Modernity and Self-Identity* 11). The struggle of being against non-being is the perpetual task of the individual, not just to accept reality but to create ontological reference points as an integral aspect of going on in life (Giddens, *New Rules of Sociological Method* 14). Giddens thinks that this is not only a situation of loss, and it does not imply either that anxiety levels necessarily increase. Therapy is not only simply a means of coping with novel anxieties but an expression of the reflexivity of the self (Giddens, *Modernity and Self-Identity* 33). The influence of distant happenings on proximate events and intimacies of the self becomes more commonplace. Mediated experience, since the first experience of writing, has long influenced both self-identity and the basic organization of social relations. With the development of mass communication, the interpretation of self-development and the social system becomes more pronounced. Giddens asserts the ideas that may signal something real about self and self-identity in the contemporary world by connecting them to the institutional transformation's characteristic of that world (80).

Giddens also explains that we have access to information that allows us to reflect on the causes and consequences of our actions more than before. At the same time, we are faced with dangers related to unintended consequences of our actions and our reliance on the knowledge of experts. We create, maintain, and revise a set of biographical narratives, social roles, and lifestyles — the story of who we are and how we came to be where we are now. Although Giddens contends that wealth gives access to more options, we are increasingly free to choose what we want to do and who we want to be. However, the increased choice can be both liberating and troubling. Liberating in the sense of increasing the likelihood of one's self-fulfilment and troubling of increased emotional stress and time needed to analyse the available choices and minimize the risk of which we are increasingly aware, or what Giddens describes as the manufacturing uncertainty. In earlier, traditional societies we would be provided with that narrative and social role while in the post-traditional society, we are usually forced to create one ourselves (Giddens, *Modernity and Self-Identity* 179). Giddens believes that regimes are important to self-identity because they connect habits with aspects of the visible appearance of the body. Habits of eating are ritual displays in themselves, but they also affect bodily form indicating something about the background of the individual as well as a certain self-image that the person has



cultivated (Giddens, *Modernity and Self-Identity* 62). Self-deprivation of physical resources is a frequent feature of psychological disorders in all forms of society – as is indulgence. Regimes of self-adornment are similarly linked to key dynamics of personality. Dress is a means of self-display that connects convention to basic aspects of identity (Giddens, *Modernity and Self-Identity* 63). Shame is a negative side of the motivational system of the agent and bears directly on self-identity. It consists of repressed fears that the narrative of self-identity cannot withstand engulfing pressures on its coherence or social acceptability. The other side of shame is pride or self-esteem: confidence in the integrity and value of the narrative of self-identity (Giddens, *Modernity and Self-Identity* 66). Shame has its roots in the archaic environment in which the individual originally develops a sense of self-identity separate from those of the caretaking figures. The ideal self is a key part of self-identity because it forms a channel of positive aspirations in terms of which the narrative of self-identity is worked out (Giddens, *Modernity and Self-Identity* 68). We experience anxiety in becoming aware that we cannot trust our answers to the questions, who am I? Where do I belong? ... with every recurrent violation of the trust, we become again children unsure of ourselves in an alien world (Lynd 47).

Self-identity presumes a narrative of the self that is made explicit. Autobiography, in the broad sense of an interpretative self-history produced by the individual concerned, is at the core of self-identity in social life. Self-actualization implies the control of time and the establishment of zones of personal time that have only remote connections with external temporal orders. Holding a dialogue with time is the basis of self-realization because it is the essential condition for achieving satisfaction at any given moment of life. The future is ordered by the active processes of temporal control and active interaction on which the integration of the self's narrative depends. Letting go of the past, through the techniques of becoming free from oppressive emotional habits, generates a multiplicity of opportunities for self-development. The individual must confront novel hazards as a necessary part of breaking away from established patterns of behaviour (Giddens, *Modernity and Self-Identity* 78). Giddens claims that personal growth depends on conquering emotional tensions that prevent us from understanding ourselves as we are. To be able to act authentically is more than just acting in terms of self-knowledge. As individuals, we are not able to make history but if we ignore our inner experience, we are condemned

to repeat it. Authenticity skirts any universal moral criteria and includes references to other people only within the sphere of intimate relationships. To be true to oneself means finding oneself. Since this is an active process of self-construction it must be informed by goals free from dependencies and achieving fulfilment. Fulfilment fosters a sense that a worthy person is so in the sense of integrity, honesty, compassion, energy, and love. The line of development of the self is internally referential. The only significant connecting thread is the life trajectory. Personal integrity is the achievement of an authentic self that comes from integrating life experiences within the narrative of self-development. The creation of a personal belief system using which the individual acknowledges that his first loyalty is to himself. The key reference points are set from the inside in terms of how the individual constructs/reconstructs his life history (Giddens, *Modernity and Self-Identity* 79). Giddens furthers his explanation of self-identity and provides the characteristics that allow identity to continue across time and space. Giddens states that the best way to analyse self-identity in the generality of instances is by contrast with individuals whose sense of self is fractured or disabled.

Giddens considers Ronald D. Laing to provide an important discussion of the issue of self-identity. In *The Divided Self*, Laing presents an existential analysis of personal alienation through a vision of sanity and madness as “degrees of conjunction and disjunction between two persons where the one is sane by common consent” (41). The outsider, estranged from himself and society, cannot experience either himself or others as “real” That person invents a false self with which he confronts both the outside world and his despair. The disintegration of the person’s real self keeps pace with the growing unreality of his false self until, in the extremes of schizophrenic breakdown, the whole personality disintegrates (R. Laing 42). Giddens, as well as Laing, believe that identity is not given at birth but intricately shaped by people’s experiences of social life. Laing contrasts the experience of the “ontologically secure” person with that of a person who “cannot take the realness, aliveness, autonomy and identity of himself and others for granted” and who consequently contrives strategies to avoid “losing his self.” Thus, the ontologically insecure individual tends to display one or more of the following characteristics. In the first place, an individual may lack a consistent feeling of biographical continuity and fail to achieve an enduring conception of aliveness (R. Laing 43). Giddens claims that it is only in terms of two basic security systems, the origin of the sense of ontological security, that the

individual has the experience of self to a world of persons and objects organized cognitively through basic trust. Instead, Giddens states that individuals must choose which aspects of tradition suit them and be able to justify to others why the individuals have made these choices. Once they have decided on what the rules of a relationship are, or what kind of action they should engage in, the rapid pace of social change brought on means that they may redefine their relationships and their identities again. Giddens refers to ontological security as a sense of order and continuity regarding an individual's experiences (Mellor 13). Ontological security is reliant on people's ability to give meaning to their lives. Meaning is in experiencing positive and stable emotions and avoiding chaos and anxiety. Anxiety about obliteration, of being engulfed, crushed, or overwhelmed by extremely impinging events, is frequently the consequence of such feelings (Giddens, *Modernity and Self-Identity* 54). If an event occurs that is not consistent with the meaning of an individual's life, this will threaten the individual's ontological security. Secondly, in an external environment full of changes, the person is obsessively preoccupied with possible risks to his or her existence. The individual experiences what Laing calls an 'inner deadness' deriving from an inability to block off impinging dangers. People engulfed by such anxieties may seek to blend with the environment to escape being the target of the dangers that haunt them. Thirdly, the person fails to sustain trust in his self-integrity and feels morally empty because he lacks the warmth of self-regard (R. Laing 112). Finally, the individual can accept that integrity is worthwhile. There is sufficient self-regard to sustain a sense of the self as alive – within the scope of reflexive control, rather than having the inert quality of things in the object world. Giddens states that the actor often subjects his behaviour and thoughts to constant scrutiny. Self-scrutiny in this guise is obsessional and its experiential outcome is a feeling that the living spontaneity of the self has become something dead and lifeless (Giddens, *Modernity and Self-Identity* 54).

Giddens explains that living in the world of late modernity involves various distinctive tensions and difficulties on the level of the self. To preserve a coherent narrative of self-identity, Giddens analyses the dilemmas of the self that must be resolved. These dilemmas include unification versus fragmentation, powerlessness versus appropriation, authority versus uncertainty, and personalized versus commodified experience.

The unification versus fragmentation dilemma happens when a person constructs his identity around a set of fixed commitments, which act as a filter through different reactions or social environments. The individual ceases to be himself and adopts the kind of personality offered to him by cultural patterns and he, therefore, becomes exactly as all others are and as they expect him to be (Fromm 160). Moreover, the individual only feels psychologically secure in his self-identity in so far as others recognize his behaviour as appropriate or reasonable (Giddens, *Modernity and Self-Identity* 191). The problem of unification concerns protecting and reconstructing the narratives of self-identity in the face of massive internal and extensional changes (Giddens, *Modernity and Self-Identity* 188). According to Giddens, distant events may become more familiar than proximate influences and integrated into the framework of personal experience. Situations may be more opaque than large-scale happenings affecting many millions of people (189). Individuals are caught up in a variety of different encounters and milieus, each of which may call for different forms of appropriate behaviour. As the individual leaves one encounter and enters another, he adjusts the presentation of self about whatever is demanded of a particular situation. This view implies that the individual has as many selves as there are divergent contexts of interaction (Giddens, *Modernity and Self-Identity* 190). Yet, Giddens states that it would not be correct to see contextual diversity as simple and inevitably promoting the fragmentation of the self, let alone its disintegration into multiple selves. It can promote the integration of self. The situation is like the contrast between rural and urban life (Fischer 27). Therefore, the false self in such circumstances overrides the original acts of thinking, feeling, and willingness which represent the true motivations of the individual. What remains of the true self is experienced as empty and inauthentic. Yet this vacuum cannot be filled by the pseudo-selves brought into play by the individual in different contexts because these are as stimulated by the responses of others as drawn from the person's inner convictions. The individual feels psychologically secure in his self-identity as others recognize his behaviour as appropriate or reasonable (Giddens, *Modernity and Self-Identity* 190).

The powerlessness versus appropriation dilemma is the assertion that the individual experiences feelings of powerlessness in a diverse and large-scale social universe. The concept of alienation has served as the centre point for analyses of this issue as specified by Marx and the theorists of mass society. As the forces of

production develop, the individual cedes control of his life circumstances to the dominating influences of machines and markets (Giddens, *Modernity and Self-Identity* 191). Giddens explains that when an individual feels overwhelmed by a sense of powerlessness in the domains of his phenomenal world, he enters a process of engulfment. The individual feels dominated by encroaching forces from the outside, which he is unable to resist or transcend. The individual feels either haunted by implacable forces robbing him of all autonomy of action or caught up in a maelstrom of events in which he swirls around helplessly. Moreover, Giddens describes this dilemma as a fantasy state where the individual's sense of ontological security is achieved through a fantasy of dominance: the phenomenal world feels as if it is orchestrated by that person as a puppeteer. Since omnipotence is a defence, it is brittle, and often links psychologically to the pole of the powerlessness/appropriation composition (194).

The authority versus uncertainty dilemma refers to the idea that there are no determinant authorities in many areas of social life – including the domain of the self. Religion has a leading place as a specific institution of authority. The local community and the kinship system were two further sources of stabilizing authority, directly relevant to the sustaining of trust relations in traditional contexts (Giddens, *Modernity and Self-Identity* 194). Religious authorities often cultivated the feeling that individuals were surrounded by threats and danger – since only the religious official was able to either understand or to seek successfully to control these (Wagner 276). Giddens says that religion not only refuses to disappear but undergoes a resurgence, yet there is a basic contrast with the past. Some individuals find it psychologically difficult or impossible to accept the existence of diverse, mutually conflicting authorities. They find that freedom to choose is a burden and they seek solace in more overarching systems of authority. A person is essential to give up faculties of critical judgment in exchange for the convictions supplied by an authority whose rules and provisions cover most aspects of his life (Giddens, *Modernity and Self-Identity* 195). Giddens distinguishes this attitude from faith, which rests on trust. Taking refuge in a dominant authority is an act of submission where the psychology of leadership plays an important role. Submission to authority normally takes the form of slavish adherence to authority figures (196).

In a personalized versus commodified experience dilemma, Giddens shows the impact of capitalist production on social life where capitalism commodifies in various senses. Commodification affects consumption processes, particularly with the maturation of the capitalistic order. Establishing standardized consumption patterns, promoted through advertising and other methods, becomes central to economic growth. Thus, commodification influences the project of the self and the establishment of lifestyles (Giddens, *Modernity and Self-Identity* 197). The spread of capitalism places large sectors of social reproduction in the hands of markets which promote individualism in the sense that they stress individual rights and responsibilities. However, individualism becomes extended to the sphere of consumption, and the designation of individual wants becomes basic to the continuity of the system. Market-governed freedom of individual choice becomes an enveloping framework of individual self-expression. The project of the self becomes translated into one of the possessions of desired goods and the pursuit of artificially framed styles of life. The consumption of ever-novel goods becomes in some part a substitute for the genuine development of self. Appearance replaces essence as the visible signs of successful consumption come to outweigh the use-values of the goods and services in question themselves (Giddens, *Modernity and Self-Identity* 198). Giddens believes that life politics is a politics of life decisions that directly affect self-identity.

According to Giddens, self-identity must be shaped, altered, and reflexively sustained to rapidly changing circumstances of social life, on a local and global scale. The individual must integrate information deriving from a diversity of mediated experiences with local involvements in a way to connect future projects with past experiences in a coherent fashion. This integration can be attained only if the person can develop an inner authenticity. A reflexively ordered narrative of self-identity provides the means of giving coherence to the finite lifespan, given changing external circumstances (Giddens, *Modernity and Self-Identity* 215). Reflexive appropriation of bodily processes and development is a fundamental element of life-political debates and struggles to see that the body has not become just an inert entity, subject to commodification or discipline. The body would be primarily a site of emancipatory politics. The point would then be to free the body from the oppression to which it had fallen prey. The body is far less docile than ever before to the self since the two become intimately coordinated within the reflexive project of self-identity. The body becomes

immediately relevant to the identity the individual promotes (Giddens, *Modernity and Self-Identity* 218). Moreover, the identification of a member of the group based on sharing common attributes like gender, language, religion, culture, ethnicity, etc. indicates the existence or formation of identity. Giddens calls the mobilization based on these indicators as identity politics. Identity politics signifies a wide range of political activity and theorizing based on the shared experiences of injustice of members of certain social groups. Identity politics signifies a body of political projects that attempts to recover from exclusion and denigration of groups hitherto marginalized based on differences based on their selfhood-determining characteristics like ethnicity, gender, sexual preferences, caste positions, etc. Identity politics attempts to attain empowerment, representation, and recognition of social groups by asserting the same indicators that distinguished and differentiated them from others and utilizing them as an assertion of selfhood and identity based on difference rather than equality (Giddens, *Modernity and Self-Identity* 228). Giddens claims if national identity is socially constructed, then it may change and develop.

National forms of representation articulate the relations between space, things, people, and practices, denoting the qualities assigned to them as being distinguished by a common denominator: the nation. This is the context that binds unlike categories together using conceptualization and language, to constitute a shared referential resource, and shared discursive formations. Then, national identity is partly sustained through the circulation of representations of cultural elements including landscapes, everyday places and objects, famous events and mundane rituals, gestures and habits, and examples of tradition and modernity which are held in common by large numbers of people. Giddens raises some focal questions for everyday living in contemporary circumstances: What to do? How to act? Who to be? — and ones that all people answer, either discursively or through day-to-day social behaviour. The cultures in question may say whether that regard is positive or negative. An approach that can describe identity conflicts may be valuable in contemporary social theory because continuity is not as traditional as it once was, and change is rampant. “Where tradition lapses and lifestyle choice prevails, self-identity has to be created and recreated on a more active basis than before” (Giddens, *Runaway World* 43). Giddens further argues that individuals must engage in an ongoing process of reflecting upon their lives and adapting them in the light of new knowledge that arises in a rapidly changing world.

The self becomes a reflexive project, sustained through a revisable narrative of self-identity. The reflexive project of the self is a form of control or mastery that parallels the overall orientation of modern institutions toward colonizing the future. The more tradition loses its hold, and the more daily life is reconstituted in terms of the dialectical interplay of the local and the global, the more individuals are forced to negotiate lifestyle choices among a diversity of options (Giddens, *Modernity and Self-Identity* 230). A lifestyle is a set of practices that an individual embraces, not only because such practices fulfil utilitarian needs but because they give material form to a particular narrative of self-identity. The lifestyle helps promote tendencies that place that orientation radically in question - and which provide the substance of a new political agenda for late modernity (Giddens, *Modernity and Self-Identity* 81). While in the past a sense of belonging was more rigidly defined in terms of the traditional markers of self-identity such as class or religion, individuals are now more able to choose the categories to which they belong. Therefore, individuals are now able to select from a wide range of groups, communities, and lifestyles with which they wish to align their selves and eventually construct their sense of self-identities.



## CHAPTER 2: STEPHEN GREENHORN'S *PASSING PLACES*

Contemporary Scottish literature, in general, is characterized by its constant search for identity and the concepts of self and nationhood as clear-cut, definable, and stable entities. The adjustments and conflicts triggered by the adoption of new supra-national citizenship have deeply affected Scotland in the past decades. It gradually encouraged a more flexible and encompassing approach to issues of identity, which has become an obsession. Scottish theatre in the late twentieth century was a vital, challenging, and diverse cultural industry. It was an active participant in a period of huge social and cultural change. The dynamics of identity and self-reflection are key themes to the idea of representing Scotland and shifted from aspiration and desire to definition and responsibility. Social life was a clear reflection of that dynamism.

When sociologists want to focus on social life, the most common images evoked are those of drama. Social life is a theatre where individuals are seen to play social roles as they lead their lives. The theatre encourages the audiences to identify with rebellious characters to explore and resolve the repressed conflicts within themselves (Freud, *Psychopathic Characters on Stage* 147). Identities become masks, as people ask questions about the disparities between the real and its presented appearance. Contemporary Scottish playwrights were concerned with what it is to be Scottish, the particularities of the Scottish experience, and the assertion of the value and richness of Scottish identity. Scottish theatre's vitality in the devolutionary decades was a key expression, and determinant of national, cultural, and political identity. For Scottish playwrights, the use of language and theatrical diversity were important elements in addressing the history and ideology of the Scottish experience and the nature of Scotland, Scottish history, and Scottishness, in particular. Stephen Greenhorn was one of the Scottish playwrights who developed a theatrical style, exploring larger issues in contemporary Scotland and examining themes of identity and nationhood.

Stephen Greenhorn (1964-) is a Scottish playwright and screenwriter who was born in West Lothian. Greenhorn has been a professional dramatist for theatre since 1988, and radio and television since 1989. His plays have been produced by a wide variety of theatre companies across the UK and around the world. Greenhorn is the creator of the BBC Scotland soap opera *River City* which follows the lives of the

people who live and work in the fictional district of Shield Inch (Holmes 2). Greenhorn's stage plays include *Heart and Bone* (1988); two children's plays: *Visible Fictions*; *The Salt Wound* (2005); a version of Aristophanes' *The Birds* (1997); *Sleeping Around* (1998) and *Passing Places* (1997). Greenhorn's television work includes episodes of *The Bill* (2000) and *Where the Heart Is* (1998). Greenhorn's TV work includes the six-part drama series *Glasgow Kiss* (2000) for BBC1, the feature-length adaptation of Jean Rhys' *Wide Sargasso Sea* (2006), the feature-length drama *Derailed* (2005), and the critically acclaimed five-part series *Marchlands* (2011) (Fisher 9). Greenhorn has also written three plays for BBC Radio 4 and a radio version of *Passing Places* for Radio 3. Greenhorn is currently writing the screenplay of *Passing Places* for BBC Films and is under commission for 7:84 Scotland for Dissent. *Passing Places* premiered at the Traverse Theatre, Edinburgh, in 1997 and is also published in the volume *Scotland Plays*. *Passing Places* won the author a nomination for Scottish Writer of the Year in 1998 and has since been translated many times and produced worldwide (Fisher 7).

*Passing Places* is a high-octane, fast-paced, contemporary Scottish comedy that mimics the road movie form. Greenhorn builds *Passing Places* on the Road movie form to track his characters' self-discovery as well as the Scottish culture through its landscape. Greenhorn explains that he has constructed his story around the elements of the open landscape and the self-discovery journey of the on-the-move characters and fell into the notion of a Scottish road movie. In his note of the play, Greenhorn says that he realized his story of dislocation had found a home (iv). Greenhorn tries to paint through his characters a complex portrait of Scottish society in the late 1990s. Greenhorn tries to offer important insights into the relationship between Scottish identity and place. Thus, the road movie seems to emerge as a crucial vehicle for evaluating Scottish cultural identity.

Identity would be seen as a process of constant negotiation and interactions between characters and places. These interactions contribute to the construction of a certain perception of identification and can also have a dialectical nature that privileges difference rather than sameness (Craib 4). In *Passing Places*, the journey is intertwined with the search for self-discovery of each of the main characters. *Passing Places* follows characters living in existential crises. The main characters are Brian, Alex, and Mirren. Other minor characters are Binks, Serge, Iona, Diesel, Shaper/Frank,

Tom, and Alex's mother. Greenhorn's desperate characters enabled him to explore the theme of alienation and examine the tensions and issues of Scottish cultural identity. The characters of *Passing Places* represent a specific segment of late 1990s Scottish society. Brian used to work on a database by collecting information on horse racing. Brian's mother unintentionally unplugged his computer and crashed a program he had been working on for months (53). After his mother's death, his father sold his computer to pay an electricity bill. Since then, Brian spent a lot of time at the library and with his friend, Alex. Alex used to work in a sports shop that is described as not a real sports shop since all it sells are trainers and baseball caps (Greenhorn 6). Binks, a Motherwell gangster, is the owner of the sports shop that Alex works in. Alex and Brian live in Motherwell.<sup>1</sup> Later, Alex and Brian were joined by Mirren whom they met when their car was steaming near Loch Creran. Tom is Mirren's father (Greenhorn 48). Tom states that Mirren has honours in Maths and computer science and could go anywhere with that. Instead, Mirren works in hotels and bars and moves on from one place to another when she gets bored (Greenhorn 64). The journey of *Passing Places* starts when two youths ransacked and robbed Binks's shop after they whacked Alex with a baseball bat on the head and thumped him to the floor (7). Binks decides to fire Alex without giving him his due wages (Greenhorn 8). In return, while Alex is drunk with Brian, Alex decides to punish Binks. Alex crashed the sports shop's window and took Binks's surfboard (Greenhorn 10). Unknown to Alex and Brian, the surfboard contains what Binks regards as his retirement pension. The robbery of the surfboard was the starting point of Binks's chase-out journey of Alex and Brian with their rusty car that belonged to Alex's brother, George:

*Pause. ALEX realizes he is in bed with the surfboard [...] He is panic stricken.*

ALEX. Ohmygod!

MUM. Alex! [...] It's Mr. Binks.

ALEX. I'm not in [...] Aaah! I'm not here. Tell him I've gone. Away. The Army. Or dead. Tell him I'm dead.

MUM. Where are you going? [...] Oh aye. Spain, is it? Costa del Crime n' that, eh? [...] Castanets.

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<sup>1</sup> Motherwell is a large town that lies southeast of Glasgow in the Scottish Lowlands. Motherwell was once Scotland's centre of steel production and coal industries until their catastrophic collapse in the late 1980s (William 270).

ALEX. Eh? [...] Spain! [...] No. Look. I just need to go away for a while. Trust me [...] It's fine.

MUM. I'm not going through all that business again. D' you hear me? [...] Just like his father. Bastard (Greenhorn 11-12).

*Passing Places* depicts the social and political awakening of Brian and Alex who discover the physical and human geography of Scotland. There is an interrelationship between people, places, and environment, which vary spatially and temporally across and between locations leading to the development of the individuals' awareness in relation to their physical environment. Those individuals affect and are affected by the physical world around them. Since any individual is the product of his/her environment, the physical world reflects an individual's self-identity and vice versa. As a manifestation of social attributes, cultural identity is an important medium that affects the identity of individuals ethnic groups, and national identity. For Greenhorn, the notion of identity as a process of social and spatial intertwining remains a key interest. Scottish marginalized characters take centre stage in *Passing Places* as their sense of identity is unstable. Greenhorn depicts Brian and Alex's journey as a series of passages from the post-industrial world of Central Scotland through the Highlands with a surfboard taken in return for Alex's due wages. They must encounter and go through these life passages to discover their self-identities. Those discoveries will ultimately change Brian and Alex forever. Through human geography, Greenhorn explores everyday life and the centrality of place. The journey between the Lowlands culture and the Highlands culture enabled Greenhorn to convey a sense of continuity of the present with the past through landscape. The journey between the two cultural areas communicates symbolic messages about the identity of the people in those spaces. Greenhorn depicts the identity of the Lowlands culture through Brian and Alex's characters when they were in the Lowlands. Greenhorn shows the change and development of Brian and Alex's identities throughout the journey in the Highlands. The journey reveals that relativity, uncertainty, doubt, and risk are core characteristics of late or high modernity (Giddens, *Modernity and Self-Identity* 151):

BRIAN. So, what're we going to do?

ALEX. Get out of the way for a bit. Get rid of the evidence.

BRIAN. Where?

ALEX. North.

BRIAN. D' you think you could be a wee bit more specific?

ALEX. There's a place, I read about it in one of those magazines in the shop. It's full of all those surfing bastards. We could sell this and then use the money to lie low for a while.

BRIAN. What place is this then?

ALEX. Thurso<sup>2</sup>.

BRIAN. Thurso! Do you know where that is?

ALEX. North. On the coast, I presume.

BRIAN. North is right. Next stop Iceland. How are we going to get up there with a surfboard?

ALEX. Aye well. I was thinking about that ... (Greenhorn 12-13).

In *Passing Places*, identity is not an individual matter but also a collective and social one. Identity is the difference and sense of belonging found in interpersonal interactions and interactions between individuals and groups. Identity arises from the self-awareness that emerges from the reflexive activity of self-categorization or identification in particular groups or roles in social life. Greenhorn's paradigms of the exploration of self-identity conceptualize the essence of the experience of the road journey. To understand how Brian and Alex perform socially in the various regions of everyday life, Greenhorn negotiates self-identity through linked and continuing processes of self-exploration, social interaction, and routine face-to-face encounters between Brian and Alex. When the journey starts, plans are indefinite, and traveling is more important to Brian and Alex than arriving anywhere. Arrival seems to be viewed not only in the meaning of approaching or reaching one's destination but of what unexpectedly happens during the journey in a way that hinders reaching the final point. In *Passing Places*, cultural identity is a defining feature of Brian and Alex's self-identities, contributing to how they see themselves and the groups with which they identify. Cultural identity is a fluid process that is changed by different social, cultural, and historical experiences. Since the background story of Greenhorn comes back to him in instalments activated by the places the characters pass or people they meet on the way, it simultaneously forces the reader into the position of waiting for the complete arrival of meaning, sense, and identity. According to Giddens, with the

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<sup>2</sup> Thurso is the most northerly town on the British mainland, situated on the northern coastline overlooking the Orkney Islands (Atkinson 929). Thurso lies at the northern terminus of the A9 road, the main road linking Caithness with the south of Scotland, west of John o' Groats, and northwest of Wick. Thurso railway station links the town directly with Wick, the county town of Caithness, and Inverness (Krauskopf 9). Thurso lies further north than the Alaskan capital of Juneau, and further south than the Swedish capital of Stockholm. Thurso has a harbour and its Beach flows through the town and looks out over the Pentland Firth to the Orkney Island of Hoy (Lewis 534).

disappearance of determinacy, the mobility of space, and the changing concepts of time, space, and culture, national identity encounters challenges to the self. The altered self has to be explored and constructed as part of a reflexive process of connecting personal and social change. Some people undergo more cultural identity changes as opposed to others. Those who change less often have a clear cultural identity. Therefore, they have a dynamic yet stable integration of their culture (Giddens, *Modernity and Self-Identity* 33):

*A lay-by near Loch Creran. The car is again steaming. ALEX sighs.*

ALEX. It's your turn to get the water [...] Someone's coming.

BRIAN. I'll go in a minute [...] Eh?

DIESEL enters. A new-age traveller carrying a poached rabbit. *ALEX and Brian get out of the car.*

DIESEL. Having problem? [...] Radiator leaking? [...] Where are you headed?

BRIAN. Thurso.

ALEX. Maybe. We don't know.

BRIAN. We're just ...

ALEX. Driving.

BRIAN. And stopping [...] Are you a mechanic?

DIESEL. Not really. I know a bit about engines though [...] Well, our camp's just down there. We could probably find you a blanket or two.

ALEX. You camping? [...] New age?

DIESEL. We're travelers [...] All different ages (Greenhorn 19-21).

Due to social transformation in contemporary Scotland, the challenges encountered in national identity are more severe than in traditionally established practices, where individuals and groups are in a relatively stable social environment and space. Social circumstances and transformations are not separate from the individual's personal life. In struggling with intimate problems, individuals help to reconstruct the social world around them. Greenhorn tries to show that self-identity is not something that is just given, because of the continuities of the individual's action-system, but something that must be routinely created and sustained in the reflexive activities of Brian, Alex, and Mirren. Brian, Alex, and Mirren encounter along the way the myths by which both Lowland and Highland Scotland have been represented. Brian, Alex, and Mirren's self-identities are developed through a series of cultural changes when they move from the Lowlands to the Highlands. Through the journey in

the Highlands, Brian, Alex, and Mirren come to understand the Lowlands' cultural characteristics and develop relationships with their surroundings. When Brian, Alex, and Mirren travel to different places, they get different sensations and feelings because most of what they see, hear, and even eat can be very different from what they do in their original places. Greenhorn tries to show that most of us come to know ourselves at least partially through some level of identification and relationship with the places we inhabit. For some, however, the place is centrally defining, or even elided with identity. Self-awareness is the extent to which self-knowledge is defined, consistent, and applicable to one's attitudes and dispositions. Self-awareness interacts with the social self and includes the past, present, and future selves, where future selves represent individuals' ideas of what they might become, what they would like to become, or what they are afraid of becoming. Possible or future selves may function as incentives for certain behaviour. The perception people have about their past or future selves relates to their perception of their current selves (Giddens, *Modernity and Self-Identity* 146):

*ALEX and BRIAN are by a campfire. MIRREN approaches and dumps some blankets beside them.*

MIRREN. These should keep you warm enough. The nights are fairly mild any way.

BRIAN. So how did you end up here? [...] Are you planning to stay?

DIESEL. Couldn't settle. Ended up on the road. Met some other folk in the same boat. Moved around a bit. Headed north. Been here five months now. It's nice [...] Till they move us on. They'll get round to it sooner or later. They always do.

BRIAN. How long have you been on the road, Mirren?

MIRREN. Well ... uhm ...

DIESEL. Mirren's just visiting [...] heading off soon as well. Maybe these guys could give you a lift.

MIRREN. You just said the car won't make it.

DIESEL. I might be wrong.

BRIAN. Where are you going?

DIESEL. Up to Tom's, isn't it? Tongue.

MIRREN. I don't think this ... [...] I was going to Skye first. To see Iona.

DIESEL. That's on the way to Thurso [...] Even better idea! Serge might be just the man for Ladas [...] This one's a person. Lives on Skye with a weird French bloke-Serge. Always doing things with old cars. Lots of Ladas and Skodas and stuff. He's got Ladas of bits. He might be able to help you.

BRIAN. It's right next door [...] I thought Iona was by Mull [...] That sounds like a good idea (Greenhorn 22-24).

National identity is increasingly becoming a problem, and technological progress extends the defined temporal and spatial boundaries. Greenhorn shows that going through the Highlands culture is the key to reclaiming Brian, Alex, and Mirren's oneself. When Brian, Alex and Mirren face the challenges of constructing a new sense of identity, they redefine their concept of belonging. While they were in the Lowlands, Brian, Alex, and Mirren's sense of identity became tied to the culture of the places in that area. Brian, Alex, and Mirren have to reach back into their past experiences and find other routes to face the new challenges to redefine their self-identities and undertake the second chances provided by the Highlands culture. Greenhorn presents his characters as having been able to break free of the constraints of contemporary society, realizing their potential once outside the boundaries of a restrictive social order. Greenhorn proposes that the characters could find escape through their journey in *Passing Places*. The journey may have offered a means of redefining themselves, assuming a different persona and becoming someone who did not exist at home (Hulme 234). Along the road, Greenhorn takes the reader deeper into the revelation of Brian and Alex's personalities. Greenhorn negotiates the characters' self-identity through the development of linked processes of their self-exploration. As the journey continues, *Passing Places* reflects that identity is continually shaped by the main characters' experiences of social life and the revelation of their inner selves with every new place they pass by. *Passing Places* argues that Brian, Alex, and Mirren experience an inner deadness deriving from an inability to block off impinging dangers, so they seek to escape being the target of the dangers that haunt them. Brian and Alex have a feeling of insecurity, so they try to escape. Brian and Alex's journey in *Passing Places* refers to the state of running away that they live in (57). Brian and Alex are afraid that Binks might catch them before they reach Thurso and manage to sell the board. Moreover, Brian and Alex are afraid to face their feelings and fears to discover true self-identities. Greenhorn reflects Giddens's view of the temporal nature of people/place relationships, as well as its territorial and embodied dimensions. Thereby Greenhorn provides an understanding of the conflict provoked by competing uses and transformations of space and negotiates the interrelated nature of identity, attachment, and appropriation (Giddens, *Modernity and Self-Identity* 90):

BRIAN. We were having a nice time [...] Relax.



ALEX. You were. I can't. I'm scared. I'm scared. I'm going to have blunt instruments applied to all my joints. That's not something that's easily pushed to the back of the mind.

BRIAN. Binks isn't going to find us here, is he. Make the most of it. I mean, I didn't ask to be dragged into this but at least I'm going with it.

ALEX. I didn't drag you into this [...] You didn't have to come.

BRIAN. You did. You always do [...] You wouldn't have found your way past Uddingston.

*Next morning. ALEX is hung over.*

ALEX. I felt bad the next day [...] Anyway, I struggled out of the car and it's dead early but I can't sleep anymore [...] I decide a bit of sea breeze might clear my head and I clamber up a big bastard of rocks towards the sound of waves. And I'm up there looking out. There's rocks, then a bit beach, then more rocks and then cliffs. There's huge seagulls swooping about and the sea looks chilly but kind of quiet – like it hasn't had to get up yet [...] And I'm kind of enjoying it. It feels like a secret. It feels special. It feels warmer. Then it all fucks up (Greenhorn 37-39).

As the physical boundaries are constantly changing, the construction of the identity of individuals and groups is open to more choices and possibilities. Greenhorn discusses how ideas combine in the mind and allow events or views to be associated with each other, thus leading to a form of learning. Greenhorn reflects that associations can result from similarity or contrast. Greenhorn shows that shame may threaten or destroy Brian's trust because it is involved in his fear of abandonment. Brian's sense of alienation and loneliness made him spend most of his time at the library. Through ideas or events that usually happen to occur at the same time, awareness creates potential change. Some of these events form an autobiographical memory in which each is a personal representation of the general or specific events and experiences. Such events intrude as they provide support for self-development, throw up barriers to be overcome, or are a source of uncertainties to be faced. Brian, Alex, and Mirren are insecure as they lack a consistent feeling of biographical continuity and fail to achieve a state to give meaning to their lives. Brian suffers from repressed fears that the narrative of self-identity cannot withstand engulfing pressures on its coherence or social acceptability (Giddens, *Modernity and Self-Identity* 65):

BRIAN. George joined the army. My dad hit the bottle. He sold the computer to pay an electricity bill. I started spending a lot of time at the library. Nothing goes better. Everything just seemed to get worse. I wondered how bad it could get before it would all stop (Greenhorn 55).

Social life introduces new forms of danger that individuals have to face. Taking risks in contemporary social life means living to the open possibilities of action with which individuals are confronted continuously. Greenhorn shows that the external transformation of the car directly affects Brian's inner self. Greenhorn depicts the scene where Alex and Mirren guide Brian carefully toward the car. Brian is reluctant to go anywhere near it because he is shocked by its transformation. Alex and Mirren coax Brian into the back seat and prepare to set off. The scene depicts Brian's unreadiness to accept the transformation of the car. Greenhorn shows that Brian has a combination of feelings of guilt and shame, which the reader feels when Brian is with Mirren and Alex in the car and directly talks to the audience (54). Brian's mother's death reflects his lost efforts to make money and change his life for the better. Brian's words about his mother's death signify his state of loss and despair. The loss of the program reflects the loss of sense of identity and selfhood that Brian felt. Brian's program disappeared in the black hole of the duster machine as his mother disappeared into the grave. Contemporary life throws up personal problems randomly and individuals fail to grasp new opportunities which open modes of behaviour to change themselves. Brian is unable to sustain a narrative of the self that builds up a consistent feeling of biographical continuity and answers the critical questions: who am I? how I came to be where I am now? and how can I use this moment to change? (Giddens, *Modernity and Self-Identity* 80):

BRIAN. The point where I could start to make money [...] My shoes were leaking and I thought about the money I could've made with the program [...] I had an urge to jump into the grave and wipe all that dirt off the polished wood. I wished I had a yellow duster to do the job properly. But I didn't. So my mum disappeared into a black hole too (Greenhorn 55).

The new sense of self that an individual has to cultivate is built as part of a process of social forms. The process of reaching back to one's early experiences is part of a reflexive mobilizing of self-identity which is a general feature of contemporary social activity. Throughout the journey, Greenhorn takes the reader deeper into the revelation of Brian's and Alex's personalities and shows that the altered self has to be explored and constructed as part of a reflexive process of connecting personal and social change. Not only identity depends on the interaction with the world, but the reflexivity of the self extends to the body, where the body is part of an action system rather than merely a passive object. Observation of bodily processes – How am I breathing? – is intrinsic to the continuous reflexive attention that the individual is

called on to pay. The longer two people have been with one another, the persistence of hurt feelings leads to despair and psychological breakdown. Therefore, in struggling with inner problems, individuals reconstruct self-identity and the social activity around them (Giddens, *Modernity and Self-Identity* 12):

ALEX. Hey Brian, that's us, eh? Nothing to do with anything and wondering how we got here. That's us [...] What? [...] Why?

BRIAN. Stop [...] I need some air.

ALEX. Okay. No problem. We'll pull in. Take a wee break.

MIRREN. You're back. Are you all right?

BRIAN. I'm fine. I just need to stretch my legs [...] I'm fine.

ALEX. All right. Good. Take your time. Take it easy. Remember to breathe and everything (Greenhorn 55).

Greenhorn negotiates the social and cultural factors that shape the meaning of spaces or landscapes and relates them to self-identity. Greenhorn argues that culture is a defining feature of Brian, Alex, and Mirren's identities, contributing to how they see themselves and the group with which they identify. Brian, Alex, or Mirren's understanding of their self-identities develops from birth and is shaped by the values and attitudes prevalent at home and in the surrounding community. Through the dialogue between Brian, Alex and Mirren, Greenhorn shows that the journey is the beginning of a behavioural revolution for Brian, Alex and Mirren. Therefore, *Passing Places* may be seen as addressing society's deeply rooted anxieties concerning its past. Greenhorn depicts Brian and Alex as they fail to sustain trust in their self-integrity and feel morally empty because they lack what Giddens calls self-regard. Greenhorn depicts Brian in a process of engulfment. Brian feels either haunted by implacable forces robbing him of all autonomy of action or caught up in a maelstrom of events in which he swirls around helplessly (Giddens, *Modernity and Self-Identity* 193):

MIRREN. What is it? [...] Is he alright?

ALEX. Where's he gone? Hey? Brian? ... BRIAN!

*They run across to BRIAN and pull him out. He shows no signs of life. ALEX shakes him.*

ALEX. Brian! Talk to me! Say something! [...] You stupid bastard. What are you playing at?

BRIAN. Sorry.

ALEX. Sorry! What were you trying to do? [...] what is the point?

BRIAN. Drown myself [...] that's not the point [...] It doesn't matter. I didn't realize you were going to get so worked up about it (Greenhorn 57-58).

Greenhorn shows that Brian and Alex feel overwhelmed by a sense of powerlessness in the domains of their world, and they enter a process of engulfment. Brian and Alex feel dominated by encroaching outside forces that they are unable to resist or transcend. Self-identity is constituted by the ability to build up a consistent feeling of biographical continuity through identity stories that attempt to answer the critical question: 'What to do? How to act? Who to be?' Brian attempts to construct a coherent identity narrative by which the self - forms a trajectory of development from the past to an anticipated future. Reconstruction of the past goes along with the anticipation of the future. An identity project on what we think we are now in the light of our past and present circumstances in conjunction with what we think we would like to be, that is, the trajectory of our hoped-for future. The individual experiences feelings of powerlessness about diverse and large-scale social external agencies. The concept of alienation has served as the centre point for analyses of this issue. What is originally human becomes alien; human powers are experienced as forces emanating from an objectified social environment that most individuals either are or feel more powerless than in preceding times (Giddens, *Modernity and Self-Identity* 191):

MIRREN. Maybe, if you stay still they'll leave you alone.

ALEX. We're not very good at that though, are we. Me and Brian. We're running

MIRREN. I think you're scared.

ALEX. Of what?

MIRREN. Being alone. You need him. He looks after you.

ALEX. Do you think so? What about you then? You don't need anyone?

MIRREN. I look after myself (Greenhorn 57-66).

Greenhorn shows that the process of recalling back Brian's or Alex's early experiences is part of the reflexive mobilizing of self-identity and their sense of belonging. It is a general feature of contemporary social activity and not confined to life crises. Greenhorn depicts the sense of alienation and loneliness that Alex and Brian suffer from. When Alex and Mirren started to dance, Mirren asked what Alex and Brian do after selling the board in Thurso and if they would go home. Through the dialogue between Alex and Mirren, Greenhorn tries to show that negative life events and other social experiences may challenge self-identity. When Mirren asks Alex

whether he or Brian has family to go to, Alex says that nobody would miss or notice his or Brian's absence. Since identity is not just an individual matter but also collective and social, Greenhorn argues that cultural identity influences how Brian, Alex, and Mirren interpret and react to situations. Consequently, they become aware of their self-identities and the world around them. Since we have a sense of belonging, we tend to subconsciously revert to whatever behaviours make us feel safe and accepted when we are under stress. In doing so, we set up invisible barriers within ourselves and between ourselves and others that impact personal interactions and performance (Giddens, *Modernity and Self-Identity* 181). Greenhorn argues that performance is a useful metaphor since it allows individuals to look at how identities are enacted and reproduced to reconstruct a sense of collectivity. The notion of performance also foregrounds identity in the process of production. Both Greenhorn and Giddens regard performance, like identity, as an interactive and contingent process (Giddens, *Modernity and Self-Identity* 58):

MIRREN. You're not going home.

ALEX. Can't. Not for a while.

MIRREN. Haven't you got family?

ALEX. They won't miss me.

MIRREN. What about Brian?

ALEX. His dad probably hasn't even noticed that he's gone yet (Greenhorn 47).

Greenhorn tries to show that cultural identity is part of Brian and Alex's identities. According to Giddens, cultural identity is related to nationality, ethnicity, religion, social class, generation, locality, or any kind of social group that has its distinct culture. Personal continuity is an important part of identity. Personal continuity is the process of ensuring the qualities of the mind, such as self-awareness, sentience, sapience, and the ability to perceive the relationship between oneself and one's environment, are consistent from one moment to the next (Giddens, *The Consequence of Modernity* 32). Greenhorn shows that Brian and Alex fear the future and attempt to secure themselves by staying in Motherwell. That fear impeded their self-growth and sense of belonging. Greenhorn tries to emphasize that the more they learn to be true to themselves, making no rules or fences for the future, the stronger they will be in their self-awareness and with their surroundings. Brian's personal experience affected his life until he decided to make that journey with Alex. Brian confronted his fears and

anxieties and eventually reached his destination. Only when Brian faced with the fateful moments that threatened his security and experiences, he would be able to find his true self, or at least it would be difficult thereafter for Brian to revert to the old paths (Giddens, *Modernity and Self-Identity* 114):

MIRREN. That's what traveling's all about. Change.

ALEX. Aye. But with Brian, it's usually just change for the bus.

MIRREN. Not this time.

ALEX. But it's just a trip.

MIRREN. A long trip [...] You've changed too (Greenhorn 66).

In *Passing Places*, the surroundings, environment, and people in these places play a significant role in how any of the three characters feel about the Highlands. Brian feels the need for change to fit into the Highlands culture. Greenhorn tries to imply that choosing among alternatives is always a question of selecting between possible worlds. Therefore, living in circumstances that the contemporary world offers is a matter of contemplation of counterfactuals rather than a switch from the past characteristic of traditional cultures to the future. Change can conflict with an individual's current belief in his culture and might pose a problem, as the individual feels compelled to choose between the two presenting cultures. Therefore, culture could be a means of reviving national identity by representing oneself regarding one's community's past. By rediscovering the culture, we rediscover ourselves, the authentic self, or so it has appeared to many divided and disoriented individuals who have had to contend with the vast changes and uncertainties of the modern world where line of development of the self is internally referential (Giddens, *Modernity and Self-Identity* 79):

BRIAN. It's only the radiator. We just have to wait for it to cool down, then top it up with fresh water.

ALEX. From where?

BRIAN. There'll be some around somewhere.

ALEX. How do you know?

BRIAN. It's the Highlands. There's always water (Greenhorn 17).

Through studying the interaction between geographical formations and social relationships and culture, Greenhorn tries to show how people interact with their environment, and how this interaction affects social, economic, and political processes. Greenhorn depicts this stage of the journey through the characters' social

and political awareness and their desire to learn more about culture. Greenhorn depicts Alex and Mirren negotiating their identity and creating a sense of belonging, putting the acceptance and censure of others to the test. This negotiation is an essential mark of the process of identity construction. Greenhorn shows that contemporary Lowland discourse appears to reflect the nation's impatience with alternative ways of life. Greenhorn's Highlands are full of unexpected cultural entrepreneurs and settlers. When the car broke down, Brian, Alex, and Mirren met with Iona on their way to see Serge who was supposed to repair it. When Mirren introduces Iona to Brian and Alex, they did not expect her to be Canadian. Iona also told them that Serge was French. Greenhorn implicitly refers to the historical relationship that binds Scotland to France and Canada. Greenhorn tries to show the influence of the Scottish culture on those cultures and vice versa. Every culture has its unique patterns of behaviour, which seem alien to people from other cultural backgrounds. Social connections refer to the individual's self-identity through social relationships where culture plays an important role in perpetuating the values and norms of society and offers significant opportunities for change. People sharing common lifestyles are forces of change within societies. In this way, subcultures allow freedom for people to express and act on their opinions, hopes, and beliefs (Giddens, *Sociology* 490):

IONA. Hi!

ALEX. You're American!

IONA. Canadian [...] Is that a problem?

ALEX. No. It's just ... I wasn't expecting ... that's all [...] Mirren said you might be able to help us with the car.

IONA. Not me. Serge, my partner. He's the one you want [...] He's French. In case you weren't ... expecting ...

ALEX. No. I ... Well ... (Greenhorn 33).

Greenhorn approaches the politics of place and relates it to identity and belonging in two moves. First, studies of identity events in different places provide an ongoing insistence and reminder that place matters. This insistence underlies an understanding that things turn out differently in different places, or that place makes a difference. The second move is to problematize the place. Rather than accepting places as self-evident and static sets, or stages on which human events happen, places are recast in dynamic relationships with the people that inhabit them. Thus, the materiality of place is seen as both acted upon by humans and affecting human action. Greenhorn

depicts the dynamic ways in which a place exceeds its physicality to become an idea or image and in this way is culturally construed. Such human interactions with place underscore how place and identity have come to be regarded as mutually constituting, and the politics of belonging are implicated in the place/identity-making process. Brian asked Iona how she ended up in Skye. Iona replied that she used to work in the oil industry then she decided to stay and write about the geology of Skye. Greenhorn asserts that the sense of shared experience which was in the process of discursive construction should not be forgotten. The conversation points out that Lowland Scotland is bounded on its southern side by the border, i.e. the frontier with England. Scottish people believe that the Lowlands are the cradle of the Scottish nation. The profound Highlands combined with their emblematic positioning in the construction of national imagery, justifies the identity-building process in Scotland. Therefore, the traditional connection between physical setting and social situation has become undermined. Mediated social situations construct new commonalities and differences between forms of social experience (Giddens, *Modernity and Self-Identity* 84):

BRIAN. It's one of the whiskies where you can't pronounce its name till you're on your fourth glass [...] lovely meal [...] How did you end up here, Iona? From Canada?

IONA. Thanks [...] An old family recipe. From back home [...] I used to work in the oil industry. Came out to Aberdeen. Spent some time on the right then decided I wanted to write (Greenhorn 34).

Greenhorn shows the importance of geological formations to the interaction between the environment and the self. Greenhorn tries to show that geology is one of the influential factors that determine the evolution of society. For Greenhorn, geological formations provide answers to the challenges that have emerged because of historical and cultural developments in these places and their direct influence on the individuals who inhabited them. Through his characters, Greenhorn tries to show that Lowland Scots were deeply anxious about their cultural inadequacies which they saw as impeding their potential for progress within the whole structure of the UK. Greenhorn reflects the sense of peripherality, perceived within themselves in the context of Britain and, within the Highlanders, that the Lowland Scots appear to have been psychologically struggling with. The ambivalent attitude towards the Highlands, which the Lowland Scots felt linked to the memory of the ancient past, from which they attempted to distance themselves in the project of modernization. They seek to preserve that part of themselves they feel is becoming lost forever. They seek to reform



the same part, which represents for them the remains of Scotland (Gray 100). Greenhorn thus negotiates his own identity and position among the Highlanders and implicitly acknowledges his relation to them. Greenhorn reflects the situational character of self-identification amongst Scots in the UK and delivers the Highland and Lowland's political and economic realities. Through the dialogue between Brian, Mirren, and Alex, Greenhorn communicates, and saves his progressive characters from oppression throughout the play (Rustin 6-9). A creative involvement with others and with the object world is a fundamental component of psychological satisfaction and the discovery of moral meaning. Greenhorn tries to affirm that a sense of place is part of the politics of identity. Place/identity attachment refers to bonds that people develop with places. The relationship between a place and an individual is interdependent. Senses of place often provide differences between one group of people and another, where these contrasts are complex and can be based on class, gender, race, and other aspects of identity (Giddens, *Modernity and Self-Identity* 21):

*Outside the car waiting for it to cool.*

BRIAN. What a view [...] What about Iona? What does she do?

MIRREN. She's a geologist. She's writing a book.

BRIAN. About what?

MIRREN. Rocks [...] That's interesting.

ALEX. It's rocks [...] It's a shame they couldn't use some of the high quality aggregate to improve the roads round here [...] They're too narrow [...] We're in a hurry.

MIRREN. You batter along the road as fast as you can and then screech to a halt as soon as you see anything towards you [...] But there's no point in racing and stopping. You want to go at a comfortable speed. When you see a car coming, all you do is judge how fast they're going, work out where you'll meet and adjust your speed slightly so that you meet at a passing place [...] They're passing places. Not stopping places. You shouldn't have to stop. Just slow down a bit (Greenhorn 31).

*Passing Places* argues that geographical formations are related to the self through the concept of space (place) and the importance of that concept in shaping self-identity and social behaviour. One process in which identity is attached to a particular place is by a feeling that an individual belongs to that place. Identifying with a place is symbolized by certain qualities of the place, i.e., such a place offers a feeling of safety and refuge. Strong feelings of identification with a place may concentrate on other kinds of places. Individual and collective memory shared with others can

contribute to developing an effective bond with a place and strengthening a sense of belonging to that place (Dixon 593). Greenhorn investigates the complex relationship between society and space and its role in shaping social behaviour. Historically, the Highlanders have great pride and consider themselves superior to the Lowlanders. The Highlanders argue that most Lowlanders are descendants of Danish and Anglo-Saxon settlers and are therefore not true Scots (Richards xxiii). Greenhorn tries to show that self-identity is constructed when individuals identify their 'selves' not only with their physical and psychological characteristics, but also with other people, material objects, and places. The separation of time from space is fundamental for the massive dynamism of human social affairs where the use of history is intrinsic to the processes which drive modern social life away from tradition. Such historicity becomes global in form with the creation of a standardized past and a universally applicable future (Giddens, *Modernity and Self-Identity* 17):

BRIAN. But why Skye?

IONA. It was the geology first. It's amazing. It's like a crossroads of different rock types and periods. Those mountains are the collision of two different eras [...] like two sides in a war that lasts for millions of years. And this is the front line.

MIRREN. Alex thinks it's all just rocks.

IONA. It is. But some rocks are very interesting [...] There's other things too [...] The people. The quality of life. And because it's so beautiful (Greenhorn 35).

Greenhorn argues that a person's national identity results from the common factors in people's daily lives: national symbols, language, history and culture. Under various social influences, people incorporate national identity into their self-identities by adopting beliefs, values, and assumptions that align with their national identity. People with identification of their nation view, national beliefs and values as personally meaningful and translate these beliefs and values into practices in social life. *Passing Places* points out that places are significant sources of identity because places have figures and images that envelope significant meanings to Brian, Alex, and Mirren. *Passing Places* may be seen as addressing society's deeply rooted anxieties concerning its past. Based on a long process of questioning and going through shared experiences, Greenhorn shows Brian, Alex, and Mirren start to have the self-awareness to shape their self-identities. Through these shared experiences, Brian, Alex, and Mirren can think about their self-identities and their sense of belonging. Greenhorn

shows the importance of attachment to place for behavioural geography, to explore the emotional content of place, including issues involving belonging, identity, and the sense of the self. For Greenhorn, attachment to place has profound implications not only for behavioural geography but also human geography that shapes the characters' identities. Cultural identity can take many forms and change depending on the cultural area. The impact of the cultural area has brought together people with shared cultural interests. This plasticity is what allows people to feel part of society and culture wherever they go (Giddens, *Modernity and Self-Identity* 55):

*In the car, On the road. Later.*

MIRREN. So, what's it like being outlaws then? [...] Maybe you should have turned to crime sooner.

BRIAN. It's really interesting. We've never been this far North before [...] Yeah.

ALEX. It's not a joke. We're only here because we want to keep our kneecaps.

MIRREN. And where would rather be?

ALEX. Right now, I'd settle for Thurso.

BRIAN. Skye first. What's the best way d' you think?

MIRREN. If you cross Loch Linnhe at the Corran ferry, you can go up to Mallaig without having to go through Fort William.

BRIAN. Sounds good [...] On the left just after the bridge at Ballachulish [...] Used to be a centre for quarrying slate. For roofs (Greenhorn 26-27).

The dialogue between Mirren and Alex also reveals the nature of Mirren's relationship with her father that she always tries to avoid him. Mirren switches from discussing her alienation to discussing it in terms of Alex and Brian's. Greenhorn shows how Mirren navigates her dilemma through the transformation of places as safely appropriate for her. As well as Brian and Alex, Mirren suffers from a situation of loss where the self has become something dead and lifeless. Greenhorn argues that what occurred to Mirren was the loss of meaning and the replacement of the authentic by the inauthentic. Therefore, the influence of distant happenings on proximate events and intimacies of Mirren's self becomes more commonplace (Giddens, *Modernity and Self-Identity* 80):

MIRREN. I just need to pick a few things up. Flying visit.

ALEX. But this guy ... Tom? Won't he mind? [...] Who is he?

MIRREN. He's someone who thinks I've fucked my life up and is determined to save me from myself. I embarrass him. He harasses me. It's a long story.

ALEX. How do you know him then?

MIRREN. He is my father. *Pause* (Greenhorn 48).

Mirren lacks the warmth of self-regard since she is fidgeting and everything tends to get ugly after a while (Greenhorn 64). Greenhorn reflects this idea through the dialogue between Mirren and her partner, Diesel. Diesel encourages Mirren to join Brian and Alex in their journey. Greenhorn tends to focus on the relationship between Mirren and the places through which she travels: the journey that leads to greater self-awareness and takes the reader simultaneously on it. One of the themes running through *Passing Places* is the difference between the main characters' lives at home. Mirren mirrors the struggle of her contemporaries trying to find a way of realizing themselves in a changing world where the search for self-expression and the reformulation of identity are common elements (Hulme 239). Many individuals entertain revisions, either consciously or unconsciously, in their historical records either to strengthen their cultural identity or to forge one for actual reform or change. The preservation of cultural identity which is based upon difference is a decisive force in society and gives individuals a greater sense of belonging (Giddens, *Modernity and Self-Identity* 185):

MIRREN. I didn't realize you wanted rid of me [...] I thought ...

DIESEL. You know it's not like that [...] I know. It's been good. But you can't stay.

MIRREN. Why not?

DIESEL. Because you're still looking for answers, Mirren. And there's none here for you (Greenhorn 25).

Understanding culture and its specific course of development involves apprehending it in its totality, distinct from other divergent sets of cultural values. The global map, in which there is no privileging of place, is not just the mode of portraying the geography of the earth but is constitutive of basic transformations in social relations (Giddens, *Central Problems in Social Theory* 23). Mirren's frequent movement from one place to another has affected her relationship with her father, Tom, causing her a sense of alienation. Mirren does not feel at home and avoids meeting with Tom because he makes her feel restless. Greenhorn explores the significance of attachments to place in the lives of individuals. Four needs have a territorial dimension in the lives of individuals. These dimensions include: a retreat that affords security, a controlled place in which to balance the individuals' wishes for

stimulation and sociability against their needs for privacy and independence, a physical framework for the spatial and temporal organization of domestic activities, and a territorial core to bolster and reinforce identity and self-expression by being surrounded by familiar things, which personalize the living space and convey a sense of the continuity of the present with the past (Giddens, *The Consequence of Modernity* 25):

MIRREN. It's not worth it. Things tend to get ugly after a while [...] This place. Him. It makes me restless. What's so funny?

ALEX. You're fidgeting [...] Everywhere we've been so far, you seemed so at home. But now you are home ...!

MIRREN. This isn't home. We moved here when I was thirteen. I left when I was seventeen. I've not really lived here since.

ALEX. So where's home then? *She shrugs* (Greenhorn 64).

The question of the meaning of true self is central to Greenhorn's *Passing Places* whose landscapes, past and present, are the media that expresses human feelings and attachment to place. Throughout the journey, Greenhorn conceived landscape as a repository of human endeavour that comprised three elements: the tangible and physical features of an area, the record of human activities, and the meanings imposed by human consciousness communicated through symbols. The symbolic meaning gave landscape a dimension of being an artifact and made it amenable to the textual and historical analyses (Giddens, *Modernity and Self-Identity* 154):

TOM. Where is it this time?

MIRREN. Don't know. Scandinavia, maybe.

TOM. Got anything lined up?

MIRREN. No.

TOM. What a surprise. I'll give you a name of a guy I used to correspond with at the university in Stockholm.

MIRREN. There's no need [...] I'll be fine.

TOM. Doing what? Waiting tables? Washing dishes? [...] Right. And after Scandinavia? [...] No long term plan.

MIRREN. Not really [...] Dad. Don't start (Greenhorn 63).

Greenhorn's understanding of the symbolic meaning of landscape enables him to reveal that the whole self of Brian, Alex, and Mirren is never to be in appearance or body gestures. The whole true self lies where ordinary feelings are embodied. Body

awareness is basic to grasp the fullness of the moment and entails the conscious monitoring of sensory input from the environment, as well as the major bodily organs and body dispositions. Greenhorn shows that experiencing the body is a way of cohering to the self as an integrated whole, whereby any of the characters say, “This is where I live” The turning point for Brian was in Ullapool when Serge transforms the rusty car from brown colour into fluorescent with day-glow colours. The unexpected change is reflected in Brian’s catatonic shock which triggers his hidden crisis. Brian tries to drown himself to escape from the new reality of what the car has become which is a direct reflection of his inner dilemma. Rather than accepting places as self-evident and static backdrops, sets, or stages on which human events happen, places are recast in dynamic relationships with the people that inhabit them. The materiality of place is seen as both acted upon by humans and affecting human action. Therefore, the place becomes less significant than it used to be as an external referent for the lifespan of the individual. The spatially located activity becomes more bound up with the reflexive project of the self (Giddens, *Modernity and Self-Identity* 147):

MIRREN. Brian? Say something. There is no response

IONA. What’s wrong with him?

ALEX. I think he’s in shock. I’ve seen it before.

MIRREN. He’s been like this before?

ALEX. When his Mum unplugged his computer to Hoover his bedroom and crashed a programme he’d been working on for months (Greenhorn 53).

In *Passing Places* issues of belonging emerge from a slipstream of interdisciplinary conversations. They are threaded within and across the topics of identity, citizenship, globalization, and transnationalism. Therefore, they form part of a fabric of intellectual endeavours to understand the nature of contemporary Scotland within a rapidly changing world. The decision not to go to other or new places is constituted as a choice rather than a boundary. Thus, for the three characters, inhabiting micro-spaces is a functional requirement of staying in known spaces and not going into unknown spaces. Conversely, in spaces where they are known insiders, they can, safely, go everywhere and anywhere they want – even if this is limited to one or two spaces. As such, this construction is illustrative of the kinds of political action identified within the characters’ geographies, as these characters negotiate the available places to them (Skelton 279). Beyond describing the types of places, Greenhorn highlights the centrality of place to Brian and Alex. They talked of places

within small geographic areas, local to their place of residence and rarely moving beyond those areas. Greenhorn's use of one place to navigate another is infused with political urgency which is the need to understand the scope of human destruction in an era where images of remote events resemble recent ones (Giddens, *Modernity and Self-Identity* 72):

*On the road to Thurso, Back in the car.*

BRIAN. A strange thing happens on the road between Tongue and Thurso. You move from Shutherland into Caithness and suddenly ...

ALEX. All the scenery disappears.

BRIAN. You move from mountains into flat peat bogs [...] So it feels like you're back in the Central Belt again [...] Then there's Dounreay.

ALEX. The flow country [...] On the road to ... Shotts [...] Radioactive dustbin

BRIAN. Prototype Fast Breeder Reactor. Doubled Thurso's population.

ALEX. More physicists than fishermen [...] And then, finally ...

BRIAN. Till they shut it [...] Thurso!

ALEX. Viking for 'dull'?

BRIAN. No.

ALEX. Bathgate by the sea (Greenhorn 68-69).

Greenhorn depicts Brian, Alex, and Mirren's development of identities since they start their road journey and follows that development in all the places they pass by. Greenhorn shows that awareness generates the self-understanding necessary to construct a life trajectory that accords with the characters' inner wishes. The process of growth has to encompass the major transitions through which Brian, Alex, and Mirren are likely to pass. Greenhorn considers Scottish landscapes a reflection of cultural norms and national identity. For Greenhorn, the dynamic ways in which place exceeds its physicality becomes an idea or an imaginary construct and in this way is culturally construed. The human interface with place underscores how place and identity have come to be regarded as mutually constituting. Therefore, the politics of belonging are implicated in the process of identity construction. Greenhorn is interested in the analysis of the broader symbolic meaning of landscapes as well as self-identity. He studies actual and imaginary landscapes that contain coded longings for the return of vanishing elements of place and landscape. Nations may share an inherent part of their 'makeup' that gives common ground and an alternative means of identifying with each other. Nations provide the framework for cultural identities and

influence the cultural realities of the individuals within these nations (Giddens, *Modernity and Self-Identity* 191):

MIRREN. It's still Scotland. You're Scottish.

ALEX. [...] I feel ... out of place. A misfit [...] I'm a foreigner here. Even the midges know that. Look, my face is like a page of braille. They don't bother you at all [...] Insect antibodies. An immune system for repelling invaders (Greenhorn 57).

Greenhorn tries to show that there is an interrelationship between place, community, and identity. He examines how human interactions with spaces help frame social and self-identities. Therefore, identification and interactions between physical geography and human geography provide insights into the process of self-identity building. Greenhorn reveals Brian, Alex, and Mirren's characters in all their complexities and multiplicity as he addresses questions of identity and belonging. For Brian, Alex, and Mirren home might be found anywhere (56). Brian feels Motherwell is too far behind and there is no reason for him to go back there (Greenhorn 62). Brian feels that his family would not recognize his absence. After the death of his mother, Brian's father became addicted to drinking, and his brother, George, joined the army (Greenhorn 55). Alex feels he is a foreigner although he is still in Scotland (Greenhorn 57). Greenhorn shows that some decisions in life are based on inductive inferences from past trends, or from past experience believed in some way to be dependable for the present. This kind of confidence may be an element in trust, but it is not sufficient to define a trust relation. Trust presumes a leap to commitment, a quality of faith that is irreducible (Giddens, *Modernity and Self-Identity* 19):

IONA. What are you looking for?

ALEX. Just ... something that doesn't make me feel like an outsider.

IONA. Or someone.

ALEX. ... (Greenhorn 46).

While the play describes the discovery of Scottish territories and boundaries, its core message is to show how self-identities were changing. Through the road journey Greenhorn asserts that without both knowing and feeling, the characters would either have an idea of where they are but no idea of where they want to go, or else a sense of where they want to end up but no sense of how to get there. The dialogue between Brian, Alex, and Mirren when they are on the road reveals the change in Brian's character regarding the idea behind *Passing Places*. Greenhorn portrays



identity in dynamic and constant evolution. When Brian is negotiating a significant transition in life, it means he is taking risks to grasp the new opportunities that personal crises open. Struggling against non-being becomes a perpetual task for Brian, not only to accept reality but also to create reference points as an integral aspect of going on in life. Identity develops throughout the stages of life based on personal experiences, tastes, and choices as well as the social environment. These are some of the main parameters that influence and transform and allow Brian, Alex, and Mirren to discover a new part of their self-identities (Giddens, *Modernity and Self-Identity* 147):

BRIAN. It's life, isn't it?

ALEX. It's only a road, Brian.

MIRREN. You pass Loch Eriboll and carry on for a bit ... You come to ...

BRIAN. Hope [...] it's on the map.

ALEX. That's stupid [...] I'm surrounded by lunatics. Are we nearly there?

BRIAN. Hope?

ALEX. Tongue! (Greenhorn 60-61).

Greenhorn emphasizes the idea of the authenticity of the self and shows that reflexive appropriation of bodily processes and development is a fundamental element of life-political debates and struggles. The body itself becomes more relevant to the identity the individual promotes. A creative involvement with others and with the object world is a fundamental component of psychological satisfaction and the discovery of moral meaning. Self-identity has to be developed in terms of an overall picture of the psychological make-up of the characters. Therefore, Greenhorn depicts the feelings of unreality that haunt Binks who feels that the object world, or other people, have only a shadowy existence or are unable to maintain a clear sense of continuity of self-identity (Giddens, *Modernity and Self-Identity* 43):

BINKS. Am I speaking to you?

ALEX. But you ...

BINKS. Ronnie's saying you have to be deaf, dumb, and blind to work here. [...] Are you deaf? [...] In a few years time me and Ronnie and this wee beauty'll be jetting off to a beach house in Hawaii (Greenhorn 5).

Greenhorn depicts Binks as having dual personalities each of which relates to the world in a completely different way. Binks lacks trust in himself and lives in a shadowy unreal world where he imagines he is speaking to his twin dead brother, Ronnie. Binks finds his self-identity absorbed in his imagined brother's identity. Binks

finds his security in being with Ronnie. Binks lacks trust which is the condition of the elaboration of self-identity just as much as it is of the identity of other persons and objects. Binks is unable to learn that the characteristics of Ronnie, depend on the emotional security that basic trust provides. Through Binks's character, Greenhorn tries to show that there are correlations between social power, material wealth, and the authorization of belonging, and contestations over social marginalization and exclusions. Therefore, new social identities are constructed in the process of resistance, dissent, and even parody. Some of them are hybridized identities or based upon resistance to the essentializing of difference. New modes of belonging are forged through developing counter-hegemonic identities through affiliations with people in other places. The politics of belonging are characterized by recurring debates over questions such as – who belongs where; who decides who belongs where; on what basis is this belonging determined; who is in place or out of place; and who is authorized to represent place and community (Giddens, *Modernity and Self-Identity* 225):

BRIAN. Mr. Binks is subject to a bizarre paranormal phenomenon whereby he is in constant contact with the spirit of his twin brother who died at birth (Greenhorn 6).

Greenhorn depicts Binks as an insecure person who does not possess answers to fundamental existential questions that other people may ask on the level of the unconscious and practical consciousness (Freud, *Introductory Lectures on Psychoanalysis* 395). Binks has a distinguished fear or anxiety which is a response to a specific threat of the external world. Binks is estranged from himself and society and cannot experience either himself or others as “real” Binks invents a false self with which he confronts both the outside world and his despair. Greenhorn depicts the state of alienation and despair that Binks lives in when he says, “I don’t think he’s listening, Ronnie ... Aye. Good idea” (7). The disintegration of Binks’s real self keeps pace with the growing unreality of his false self until, in the extremes of schizophrenic breakdown, Binks’s personality disintegrates (R. Laing 42). Greenhorn depends on Laing’s interpretation of the “divided self” where he contrasts the experience of the “ontologically secure” person with that of Binks who “cannot take the realness, aliveness, autonomy, and identity of himself and others for granted” and consequently contrives strategies to avoid “losing his self.” Greenhorn reflects Laing’s interpretation of the divided self through Binks’s character when Binks says, “Thurso ... Aye,

Ronnie. Track them down ... We'll get it back alright ... I'll buy a map or something, alright? ... What? ... Eh? ... Oh. Aye" (15). Greenhorn depicts Binks as an 'ontologically insecure' person who lacks a consistent feeling of biographical continuity and fails to achieve an enduring conception of aliveness (R. Laing 43). Greenhorn shows that Binks's anxiety lies in the unconscious fear of internal tensions and dangers rather than external threats. Greenhorn tries to show that any experience is generally ordered by social reality and the basic parameters of existence. Greenhorn relies on the idea that the schizophrenic or the person who 'hears voices' might cause other individuals to think afresh about their own 'normality': for perhaps there are aspects to their taken-for-granted views of existence (Giddens, *Modernity and Self-Identity* 205). Therefore, it is only in terms of two basic security systems, the origin of the sense of ontological security, that the individual has the experience of self to a world of persons and objects organized cognitively through basic trust. Instead, individuals must choose which aspects of tradition suit them and be able to justify to others why they have made these choices (Giddens, *Modernity and Self-Identity* 54):

BINKS. I'll tell you a secret if you give us a bit [...] I told her, Ronnie. I told her twice [...] All right Ron, I'll ask! ... Fuck sake (Greenhorn 42-72).

Greenhorn tries to show that the project of the self remains one of control, guided only by a morality of authenticity. This project becomes a fundamental impetus towards a demoralizing of daily life. Substantive questions of life politics concentrate on the rights of personhood and individuality, which connect back to the existential dimensions of self-identity as such (Giddens, *Modernity and Self-Identity* 226). Greenhorn depicts Binks who feels insecure and is threatened by the real world which is directly linked to the reflexive project of the self. This is reliant on Binks's ability to give meaning to his life. Meaning is in experiencing positive and stable emotions and avoiding chaos and anxiety. Anxiety about obliteration, of being engulfed, crushed, or overwhelmed by extremely impinging events, is frequently the consequence of such feelings (Giddens, *Modernity and Self-Identity* 54).

BINKS. What? ... That's right ... Ronnie says, you never even knew what you had. Did you? You stupid bastards. Think I'd come all this way for a fucking surf-board? I can't even fucking swim.

ALEX. So you that's your pension fund [...] So you can go now?

BINKS. Got it in one shop-boy. Krugerands. South African gold ... [...] I haven't finished yet sunshine. There's some kneecap business to be done first.

SHAPER. Hold on a minute [...] Ronnie says it's too risky.

*A pause. BINKS is taken aback.*

BINKS. You can hear Ronnie?

SHAPER. He's telling you it's too dangerous. Too many witnesses. No chance of getting away [...] You should listen to him.

BINKS. You can! [...] But ... how can ...

SHAPER. Every word [...] 'Cause I'm like you. We're special you and me. Chosen. And Ronnie's smart. He knows what he's talking about [...] It was his idea to hide the gold [...] And now he thinks you should put down the gun. Listen to him. Take the money and go. But put down the gun [...] That's it. No rush. It's easy [...] He says don't be stupid [...] He says it's time to go.

BINKS. He is. He's fucking smart [...] Sharp as a knife (Greenhorn 81-82).

Through Binks's dual identity, Greenhorn tries to reflect the sense of uncertainty in Scotland that might be understood through its dual identity and the reality that Scottish and British identities are intertwined. Eventually, Binks might have re-discovered his true self when he realized the fact that Ronnie appeared only in Binks's imagination. At that moment, Binks became confused about the real world and started to cry quietly. Binks's last line emphasizes the need for the Scots to know their past to understand who they are. By using the inclusive plurals 'we' and 'us' Binks manages to encompass himself as one of 'them' of the same community. Binks feels bereft and alone in a world in which he lacks psychological integrity and the sense of security provided by more traditional settings. As a result, self-identity becomes problematic in a way that contrasts with self-society relations. Therefore, therapy is not only a means of coping with novel anxieties but an expression of the reflexivity of the self that balances opportunity and potential catastrophe in equal measures (Giddens, *Modernity and Self-Identity* 34):

BINKS. He is. He's fucking smart [...] Sharp as a knife [...] I ... I ... What? ... I don't know ... I can't ... [...] Stay there ... I ... I can't hear you ... Ron ...? [...] Ron ... [...] Ronnie! Where are you?

*BINKS is immensely distressed and confused. He starts to cry quietly.*

MIRREN. He's mad.

*BINKS hears her whisper and is suddenly raging again.*

BINKS. No! You're the mad ones. You're off your fucking heads up here. All of you. Every last sheep-shagging bastard. D'you hear me? Every. Last. One (Greenhorn 82).

Greenhorn depicts Thurso, the unexpected but genuine surfing place, where the board, potentially an emblem of freedom and easy escapism, is revealed as corrupted

by its contents. Thurso becomes the landmark that witnesses Brian, Alex, and Mirren's self-identity developments from the Lowlands culture into the Highlands culture. Brian, Alex, and Mirren's self-awareness of the Highlands culture through the places they pass by, especially in rapidly changing cities where social unity is based primarily on spatially located activity, enables them not to turn back again. As Greenhorn describes it, "Thurso revealed itself as a place of world importance for both surfers and nuclear physicists – home to the best waves in Europe and Dounreay power station. This bizarre overlap of different worlds was fascinating, likewise, the central belt's love affair with American culture and the West Highlands' reputation as a bolt hole for disaffected city-dwellers" (Greenhorn i). Thurso becomes the place of the revelation of the new identities of Brian, Alex, and Mirren. The journey shows that Brian, Alex, and Mirren are able now to make decisions that will change their lives forever. Thurso, therefore, reveals the starting point of self-discovery for Brian, Alex, and Mirren. Brian's decision was the turning point for not only his self-discovery but also the change and self-discovery of Alex and Mirren. Greenhorn shows that any of the three characters' decisions between alternatives and options in life is an inherent element of the construction of their self-identity (Giddens, *Modernity and Self-Identity* 178). Brian's self-actualization of becoming free from past oppressive emotional habits generates a multiplicity of opportunities for self-development. The world becomes full of potential ways of being and acting in terms of experimental involvements that Brian can initiate. Greenhorn shows that each of the three characters has to confront novel hazards as a necessary part of breaking away from established patterns of behaviour – including the risk that things could get worse than they were before (Giddens, *The Consequences of Modernity* 78):

BRIAN. I'm not going back. It's because of me. Not you. not the car. Me there's no reason now for me to go back there. It's too far behind.

ALEX. Brian, it's a few hours' drive. In a decent car.

BRIAN. [...] I'm not going back [...] It's too far [...] I'm not going back [...] I'm not going back (Greenhorn 62).

*Passing Places* reveals that Brian, Alex and Mirren faced dangers related to the unintended consequences of their actions. Greenhorn reflects Giddens's view that extreme events were seen as being outside the control of individuals. Since an event occurred with relative infrequency, the threat was seen as remote rather than immediate and real. What might appear as misperception when an event occurs

normally helps to compensate for making precautionary adjustments to cope with these events. This would require major changes in the way of life of the individuals under threat, who are reluctant to make for some reason. First, previous experience of events will influence how people assess the likelihood of possible recurrence, the potential impact on their lives, and the appropriate measures that they consider to be taken. Extreme events tend to act as a fixed point in experience, obliterating memories of earlier occurrences and acting as a standard against which later ones will be compared. Second, personality is a significant variable that people living in hazard zones trade off the odds of losses caused by hazard events against the prospects of profitable and untroubled living. Third, the important influence of culture (Giddens, *Modernity and Self-Identity* 107):

SHAPER. Have either of you ever surfed?

ALEX. We're from Motherwell.

SHAPER. See, finding the right board isn't just about buying a lump of coloured resin. There's a relationship there. It's about compatibility. Personality. Do you know what I mean? [...] What you've got to offer is a potential partner. A love affair. That's why you shouldn't put price on it. You can't put a price on emotions can you, Alex?

ALEX. We need the money.

SHAPER. Ah. Separate problem entirely (Greenhorn 70-71).

Brian, Alex, and Mirren realize that questions of identity and belonging become of pre-eminent importance. By liberating themselves from their previous constraints and the closed social environment, they are ready to experience the new possibilities that the journey in the Highlands has offered them. Brian, Alex, and Mirren's identities were defined so closely in terms of the Lowland culture that they 'stepped outside' to redefine their identities into new social settings of the Highland culture. The new life plan involves Brian, Alex and Mirren's commitment to personal growth and reconstruction of the past and the recognition of present risks. Greenhorn tries to show that the increased freedom to choose what any of the characters want to do and whom to can be both liberating and troubling. Brian's choice is liberating in the sense of increasing the likelihood of his self-fulfilment and troubling of increased emotional stress and time needed to analyse the available choices with minimum risks (Lynd 47). The dialogue between the Shaper, Brian, Alex, and Mirren while they were having a drink in a bar reflects the freedom of choice that is considered a burden (Giddens, *Modernity and Self-Identity* 196):

SHAPER. They're looking for a particular wave. People come to me and I try and make the board that's right for them [...] I try and make the perfect match. But each combination'll be best suited for one particular wave. One ideal coming together of elements. One potentially perfect moment where everything in the universe is suddenly aligned. That's the wave they're looking for (Greenhorn 73).

For the three characters, Greenhorn shows that the achievement of an authentic self comes from integrating life experiences within the narrative of self-development. Greenhorn delivers this message when Mirren says that the hope of change is what traveling is all about. As soon as Brian, Alex, and Mirren reached Tongue, Brian made his decision not to go back to Motherwell. Brian is ready to travel further and work as an apprentice shaper in Thurso (Greenhorn 78). The encounter with Binks in Thurso and smashing the surfboard was the turning point for Alex as he decided to keep going north. He is enlarged by his experience and ready to participate in a renewed and redefined Scotland. Mirren decides to join Alex on the new journey of self-discovery for both. Greenhorn depicts Alex and Mirren moving further north because they are still looking for answers. They need to go further in their journey of self-discovery until they reach their waves. The key reference points for the creation of a self-identity are set from the inside. Fateful moments are transition points that have major implications for the circumstances of Brian, Alex, and Mirren's future conduct as well as their self-identities. As the three characters purge themselves of their fears, concerns, and disappointments, they provide the reader with a glimpse of hope and their message of escape is unequivocal. The shift toward considering the political dynamics of belonging represents a deepening engagement with the politics of identity and the politics of difference. The emancipatory of contemporary politics is concerned with liberation from the constraints that limit life chances (Giddens, *Modernity and Self-Identity* 218):

ALEX. It's a shame. All that way for this.

MIRREN. At least it found its one wave [...] What now?

ALEX. Don't know. Maybe I'll just keep going north [...] Orkney. Shetland. Scandinavia [...] Yeah? Maybe we could ... I'd like that. I'd like to be able to say 'beautiful' in Swedish.

MIRREN. I'm going that way [...] Maybe [...] What do you think?

ALEX. I'm not. I'm not thinking at all. I'm just letting it happen (Greenhorn 83).

Greenhorn tries to show that cultural identity is critical to individuals' success because it influences the way they interpret and react to the world around them. Through the confrontation with Binks and the eventually dead car, Greenhorn shows that building awareness of self-identity can help gain a better understanding of the contributions that an individual may offer, both personally and socially, and shed some light on the dark spots of the self. Therapy is not simply a means of coping with novel anxieties, but an expression of the reflexivity of the self – a phenomenon that balances opportunity and potential catastrophe in equal measure. Anxiety has to be understood as the overall security system the individual develops, rather than only as a specific situational phenomenon connected to particular risks or dangers (Freud, *Introductory Lectures on Psychoanalysis* 395). Greenhorn reflects that the individual becomes independent of the reconstructive endeavours in which she or he engages. These endeavours are more than just getting to know oneself better and self-understanding is subordinate to the inclusive and fundamental aim of building a coherent sense of identity (Giddens, *Modernity and Self-Identity* 77):

ALEX. He was going to kill you.

SHAPER. He wouldn't hurt me. I knew his brother.

MIRREN. You mean you really did hear the voices?

ALEX. I don't believe it.

SHAPER. Mr Binks believed it.

ALEX. But who did he shoot at then?

BRIAN. Look at the car.

*The car is burning.*

MIRREN. Oh no.

ALEX. Brian. He's killed it.

BRIAN. It was dead already.

ALEX. Maybe. George can claim on his insurance. Say it was joyriders (Greenhorn 82-83).

Brian expresses Greenhorn's idea and the symbolic meaning behind *Passing Places*. Greenhorn discusses the significance of attachment to place that served as anchoring points in patterns of spatial knowledge and activity. Through attachment to a place, Greenhorn pushes Brian, Alex, and Mirren to find meaning and purpose in the places where they live. With a place-based orientation to everyday life, Greenhorn enables Brian, Alex, and Mirren to heal their selves and enhances their relationship



with their surroundings/place. Belonging to a place arises from social interactions in the environment including information and social common signs. Attachment to place is an important point of convergence for the cognitive science and behavioural geography, to explore the emotional content of place, including issues involving belonging, identity, security, and sense of self. This led to wider elements of rethinking that had profound implications not just for behavioural geography but also for human geography (Giddens, *Modernity and Self-Identity* 84):

BRIAN. Two steel boxes full of hopes and dreams and fears hurtle toward each other on a narrow road, and just as they are about to collide the road widens enough for them to slip past each other with only the lightest of kisses on the cheek. Hello, goodbye, without ever stopping (Greenhorn 60).

*Passing Places* shows that Greenhorn is interested in the importance of place for understanding the lived experiences of everyday life. Greenhorn demonstrates that geographic spaces are more than simple backdrops to social psychological processes. Instead, Greenhorn highlights how social categories are inextricably bound up with notions of place, e.g. ethnicity, community, or nation, and how places are central to concepts of identity, belonging, and attachment. Greenhorn demonstrates that human beings/individuals are always located somewhere, and this locatedness is central to understanding the social practices through which those individuals inhabit their worlds (Hodgetts 3). Greenhorn uses the concept of the map and other geopolitical realities in *Passing Places* to denaturalize cartography and to provoke his audience. Greenhorn uses the concept of the map to emphasise his idea regarding his characters freedom of choice to take decisions in life. Greenhorn provides how the three characters negotiate people/place tensions and relations, and how they establish their sense of place in contemporary Scotland. Greenhorn shows that Brain, Alex, and Mirren's sense of belonging to their landscape is a means to engender identification with its aims, objectives, and values on a wide spectrum. Every culture has some form of standardized spatial markers that designate a special awareness of place. The symbolic nature of social interactions is translated through geography's sensitivity to the complex relationship between symbolic and material space (Giddens, *Modernity and Self-Identity* 19):

BRIAN. A map's not for telling you where to go. What it tells you is exactly where you are. It only describes your position. You have to decide your destination and journey. See? (Greenhorn 18).

Shared histories are created and sustained substantially in terms of how far they integrate participants' life-plan calendars. The accents of contemporary Scotland are varied and include committed inhabitants of Scotland whose birth and voices are English. During the journey, the reader discovers the diversity of Scottish culture through its landscape. *Passing Places* is a nexus in which international cultural symbols are constantly juxtaposed with the realities of life in a relatively small and liminal community (Blandford 44). Through the analogy with the concept of the maps and imaginary landscapes, Greenhorn tries to reflect that there was evidence that the idea of a 'map in the mind', meant that people have cartographic representations of the environment, regardless of the frequency with which that idea was asserted. Greenhorn reflects Giddens's view which considers the global map, in which there is no privileging of place, as the correlate symbol to the clock in the emptying of space. Therefore, the map is not just the mode of portraying what has always been there – the geography of the earth – but is constitutive of quite basic transformations in social relations (Giddens, *Modernity and Self-Identity* 17):

BRIAN. [...] The top of the pass. It's the route of the old military road. Look, you can see / [...] You've not quite got it yet, have you?

ALEX. Got what?

BRIAN. The whole concept [...] Maps. Imaginary Landscapes. Representations of the world. All the information's there. Everything you need to know. But you still have to prescribe your course of action (Greenhorn 17).

Geography in *Passing Places* exceeds its physical characteristics to reflect the sense of Scottishness and Scottish historicity. For Scottish people, feeling they belong to a Scottish place entail that it belongs to them. Landscapes are the means that express Scottish people's feelings for attachment and belonging to Scotland. Greenhorn tries to show that identification with a Scottish place offers a feeling of safety and refuge. Individual and collective memory shared with others can contribute to developing an effective bond with a place and strengthening a sense of belonging to that place. Attachment to place is important for behavioural geography, to explore the emotional content of place, including issues involving belonging, identity, and sense of the self. Although fractured by distance and time, embodied memories of lost or left places persist and through narration can be passed on as part of the cultural maintenance work of identity. Greenhorn shows the historical importance of some places when Brian explains to Alex and Mirren about the places they pass by. Self-identity is the

confidence that the inner sameness and continuity prepared in the past are matched by the sameness and continuity of one's meaning for others (Giddens, *Modernity and Self-Identity* 72):

BRIAN. A861 west through Glen Tarbert then along Loch Sunart. Through Strontian. Famous for lead mining. Gave its name to the element strontium which was discovered here in 1764.

MIRREN. They rehearsed the D-day landings on the loch here as well [...] If you carried straight on you'd go into Ardnamurchan.

BRIAN. The most westerly point on the British mainland (Greenhorn 29).

In *Passing Places*, historicity and geography played a basic role in reflecting the sense of Scottishness. Greenhorn highlights the dynamic and active character of Scottish national identity and argues that Scotland cannot be viewed as singular. Greenhorn reflects on this idea when Iona told Alex, "Satellite dish. We are not cut off from the outside world" (45). Greenhorn points out the importance of viewing Scotland comparatively, as existing between cultures rather than as an isolated unit. Therefore, the influence of Britishness or Englishness on Scottish culture cannot be ignored because understanding culture and its specific course of development involves apprehending it in its totality, distinct from other divergent sets of cultural values (Giddens, *The Nation-State and Violence* 216). Through his characters' journey, Greenhorn asserts that if you don't know your history you don't know who you are and you don't know where you are going. Greenhorn insists upon the importance of the distinctive Scottish identity, but that is, within the UK. Greenhorn reflects what Giddens calls mediated experience that has influenced both self-identity and the basics of social relations. Greenhorn reflects the influence of Britishness on Scottish culture when Brian asks the Shaper, Frank, if he has found his wave. With the development of mass communication, the interpretation of self-development and the social system becomes more pronounced. The ideas may signal something real about self and self-identity in the contemporary world by connecting them to the institutional transformations of that world (Giddens, *Modernity and Self-Identity* 80):

MIRREN. Does anybody find it?

SHAPER. It's not just a matter of finding it. You've got to recognize it when it comes and then you've got to have the courage to get up on it.

BRIAN. Did you find it?

SHAPER. Aye, I found it. Or it found me [...] Perfect. And brief. Her name was Elizabeth [...] It's just the same. It changes everything. What about you two? (Greenhorn 74).

Images and symbols, in *Passing Places*, continue to create and act as a shared resource to underpin national belonging. They form a crucial part of Scottish culture and national identity. Therefore, Greenhorn tends to use images and symbols to create a feeling of national belonging and identity. Greenhorn uses national symbols concerning territory, history, and community. From the dialogue between Brian, Alex, and Mirren as well as the other characters, the reader manages to gradually understand the hidden elements of each character. Greenhorn attempts to contain a generation of people living in contemporary Scotland and depicts a dramaturgical structure questioning the nature of Scottish identities. Greenhorn tends to reflect the sense of Scottishness when Brian implicitly refers to the complexity of the Scottish or Gaelic names and says, "It's one of those whiskies where you can't pronounce its name till you're on your fourth glass" (34). Through the dialogue between Brian, Alex, and Mirren, Greenhorn tries to show that the content of self-identity varies socially and culturally as with the other existential arenas (Giddens, *Modernity and Self-Identity* 55). Greenhorn uses symbols, images, and icons of Scottish heritage as powerful signifiers of Scottish national identity which provide a distinguishing source of characteristics from England. The dialogue between Brian and Mirren about the origin of her name reflects what Greenhorn calls in his notes "the sense of "otherness" everywhere north of the Great Glen and the whole trip" (i). Although anti-Gaelic othering increased, early modern Lowland Scotland preserved a limited interest in the country's Gaelic past, in continuity with medieval constructions of national identity. The Gaelic inheritance was associated with antiquity because Gaelic traditions and kings had played a prominent role in Scotland's early history. They bestowed respectability on the modern nation, boosted patriotic pride, and gave a reassuring sense of continuity (I. Brown 229). Moreover, the Gaelic heritage embodied Scotland's difference from England, thus legitimizing national autonomy and Scottish national identity (Stroh 37). Language allows people within a community to discuss their values, beliefs, and customs, all of which help to create cultural identity. Language is one of the main components of cultural identity since many aspects of a person's cultural identity can be changed due to the influence of outside cultures (Giddens, *Modernity and Self-Identity* 168):

MIRREN. Mirren.

BRIAN. That's a nice name. Is it Gaelic?

MIRREN. No. My dad chose it. He's from Paisley. Big football fan (Greenhorn 22).

Greenhorn uses in *Passing Places* what George Herbert Mead calls, in *Mind, Self and Society*, “symbolic interactionism as the idea of the self” (53). In Mead’s view, a significant symbol is a kind of gesture that only humans can make. Gestures become significant symbols when they arouse in the individual who is making them, the same kind of response they are supposed to elicit from those to whom the gestures are addressed. Physical gestures can also be significant symbols, but they are not ideally suited to be significant symbols because people cannot easily see or hear their own physical gestures. It is the vocal utterances made by people that are most likely to become significant symbols although not all vocalizations are symbols. The gesture is the basic mechanism in the social act and in the social process. Significant symbols perform another crucial function as they make the mind, mental processes possible. It is only through significant symbols especially language that human thinking is possible. Use of language has made it possible that an individual can think beyond the limits (Mead 72). Gaelic continued to be used as a medium for Scottish drama, particularly comedy (Blandford 37). Greenhorn notes that the linguistic situation is complex in Scotland. Greenhorn remarks that the role of language in shaping national identity is of crucial importance and the growing confidence in Scottish culture and society leads to a language revival. The choice of language has also become important and thus Greenhorn wants to highlight the cultural importance of the Gaelic language. When Iona sings a lament in Gaelic, Greenhorn shows that Gaelic is part and parcel of Scottish national identity although many of the young generations do not tend to use it (45). Greenhorn’s insertion of Gaelic reveals that the decision to use it in literary texts is a clear statement of national and cultural politics. It serves to transmit a feeling of specifically Scottish national identity. Therefore, Greenhorn reflects what Giddens describes “Our consciousness that is embedded in the practical conduct of social life. This involves the intertwining of language as a social institution and the taken-for-granted stocks of knowledge/practices of everyday life. Conversely, we also undertake several practices that are productive of ourselves, or the techniques of or the practices that generate the self” (Giddens, *Modernity and Self-Identity* 169):

ALEX. The ceilidh was mad. The place was full of folk from the village. And fishermen and crofters and some tourists and ... us. And it was a mix ... They mixed the music and they mixed the people and they mixed the fucking drink and it was ... just a bit too much [...] It seems strange coming to a ceilidh and hearing some highlanders belt out 'Folsom Prison Blues'

IONA. What would you prefer? [...] Something in Gaelic, maybe? [...] You didn't understand a word though did you? [...] But you got very single syllable of Johnny Cash [...] So why does it matter what anybody does their party piece?

ALEX. It's complicated. I suppose I thought people up here would be less ... confused.

IONA. Confused? About what?

ALEX. Who they are (Greenhorn 45).

Lowland opinion retained some vestiges of respect for Gaelic culture, though more for its past than its present because it could be used to underline Scotland's difference from England, thus justifying Scottish national identity. Greenhorn uses this strategy to bolster Scottish distinctness by reference to its Gaelic traditions. Increasing differences between Scotland's Highlands and Lowlands contributed to a growing sense of national identity. For Greenhorn, sharing a common language and common symbolic historicity is a way of achieving national identity by referring to those who have learned from the experiences of the past (Giddens, *Modernity and Self-Identity* 51). While there are also instances of performed national identity in the everyday life, the most recognizable way of it is in national symbols. Greenhorn implicitly remarks that Scottish national identity has a wide variety of facets and is associated with certain activities like Whisky drinking, Ceilidh dancing, and singing, and national characters and places. Therefore, Scottish myths such as the Scottish poet Robert Burns have been a source of inspiration for contemporary Scottish playwrights to celebrate Scotland's heritage as a marker of its national- identity. Social systems shape modern identity and emphasizes the importance of a language because it is the product of a community, pre-existing any generation of individuals and carrying within it the main dimensions that render the cultural system in question unique. Self-identities are formed by individuals' ability to communicate with others through language and depend on how they interact with the world (Giddens, *Central Problems in Social Theory* 19):

IONA. What's he up to now?

MIRREN. He's with the Ukranians. From the factory ship.

ALEX. I didn't realize they were Ukranian.

IONA. They've been anchored in the lock for months. No fuel and no money to buy any. Their government was supposed to send it but they seem to've forgotten. Their ship's rusting away.

ALEX. What are they doing with Brian?

MIRREN. He's reciting Burns. One of them is translating. They are big fans.

ALEX. I didn't know he knew any Burns<sup>3</sup>

*From inside sound of a woman starting to sing a slow ballad (Greenhorn 46).*

*Passing Places* shows that history is more than just writing about the past, it is the means of grasping the cultural unity of a collectivity. Greenhorn tries to assert that every culture has its unique patterns of behaviour, which seem alien to people from other cultural backgrounds. Greenhorn explains how culture plays an important role in perpetuating the values and norms of society and offers significant opportunities for change. Cultural values often change over time and pave the way for national-identity constructions. The identities that individuals adopt to define themselves are partly produced from the cultural and social contexts in which they find their selves and from which they draw certain assumptions about human nature, individuality, and the self. Greenhorn depicts typical mountains, places, or people, which are representatives of the nation to get the Scottish reader to imagine his nation and community, and to feel part of it. Greenhorn expresses national imagination through culture to arouse a sense of national identity. Greenhorn believes that nationalism appeals to a desire for an identity securely anchored in the past and offers a basis of group identity in the context of showing this identity to be the result of distinct and precious achievements. Attachment to a homeland is associated with the creation and perpetuation of certain distinctive ideals and values, traceable to certain historically given features of national experience (Giddens, *The Nation-State and Violence* 214):

*IONA's house on Skye. BRIAN and ALEX poke about.*

BRIAN. Iona's. What a place [...] Right on the coast [...] And absolutely full of.... [...] And the smell. Burning peat.

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<sup>3</sup> In the eighteenth century, the most well-known story about Wallace and the Wars of Independence came from Scottish national poet Robert Burns: his song "*Scots Wha Hae*" was written in 1793 at a time when Scottish reformism began to move towards a revolutionary strategy. Burns's song appeared as a song for revolution (McIlvanney 29). In a way, this echoes the 1990s' political context in Scotland: The Scots needed a revolution – even though it happened in the ballot box and without blood being shed (Bissell 247).

ALEX. Wedged between the mountains and the water [...] No telly. Lots of rocks [...] Rising damp (Greenhorn 32-33).

Greenhorn explores the importance of culture concerning nationalism through the evolution of the fifteenth-century Braveheart myth to emphasize that Scottish national identity and culture are intertwined. Greenhorn wants his audience to realize that popular culture had an impact on Scottish national identity even before the political context of the early 1990s. Greenhorn asserts that any form of culture could be involved in expressing the sense of Scottish national identity from a Gaelic song to a historical character on the nation's heroic past. Greenhorn's use of symbols – mountains, language, symbolic and historical characters, drink, and ceremonies – is a reminder to Scottish people of their common heritage and cultural kinship to feel strengthened and exalted by their sense of national identity and belonging. Greenhorn used Scottish symbols to promote the idea of anti-Englishness. The culture of Braveheart fosters the sentiment of differentiation between 'us' and 'them' (Edensor 17). The image of Braveheart is a means that enables Greenhorn to use the past to shed light on the present and arouse Scottish national identity. Braveheart, just like other historical symbols appears to awaken a sense of pride in Scotland in the late 1990s because it reminded people of a part of their history that they might have forgotten. Braveheart reminds Scottish people of their roots, their heritage, and encourages them to feel proud and to have a stronger sense of belonging to Scotland. History and culture can address the Scottish individual in [his] place as part of a nation and situate [him] in the rhythms of a national calendar (Giddens, *Modernity and Self-Identity* 85):

IONA. Do you think we should be like a big Braveheart theme park? Pickled in tradition? C'mon Alex. Loosen up. You can have it all [...] Choose your influences ... (Greenhorn 46).

The Wars of Independence that Braveheart connotes could be seen as part of the Scottish "golden age", especially in the political context of the late 1990s<sup>4</sup>. Thus, the present context is crucial for the past to resonate as a collective source of pride. Sustaining feelings of pride has effects that go further than simply protecting or enhancing self-identity because of the intrinsic relations between the coherence of the

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<sup>4</sup> Lowland Scotland is bounded on its southern side by the border, i.e. the frontier with England. The Lowlands are the cradle of the Scottish nation. It was the people of the Lowlands, with their great leaders such as William Wallace, who in the thirteenth and fourteenth centuries fought and won the struggle for Scotland's independence, against the attempts of England's feudal Kings Edward I and II to make Scotland a province of England (Ash 87).



self, its relations to others, and the sense of security more generally. Where central elements of self-identity are threatened, the world may be endangered (Giddens, *Modernity and Self-Identity* 66). Without the sense of frustration or the pressing demand for devolution, the exaltation around the moments of heroism and glory of Scottish independence might not have been strongly felt. *Braveheart* was the epic reminding this period to the Scots, thus bringing some of them on the verge of emulation to act for constitutional change. In representing past glories of the nation, Greenhorn could not only foster in the Scottish community the pride of Scotland's golden age but also a stronger differentiation between 'us' and 'them'. Since identities are about questions of using the resources of history, language, and culture in the process of being and becoming, Greenhorn insists that culture is linked to Scottish national identity and it is important for the Scots to feel part of the nation as it tells who they are, where they come from, what they might become, how they have been represented and how that bears on how they might represent their selves. In using the resources of history, *Braveheart* may offer the Scots a vision of "how they have been represented" and thus allow them to "represent themselves" in a new manner (Graeme 128).

Greenhorn emphasizes the symbolic content of nationalism and the solidarity of a nationalist desire that is based on the possession of the land. History, for Greenhorn, is a reminder of the struggles over place and belonging. Real places are not only the sites but also the subjects/objects of corporeal struggles. The multiplicity of imaginings of place, reflecting the partialities, interests, and investments of their meaning makers, constitute the symbolic grounds of struggle over the place and belonging. Imaginings of place are thus entwined on several levels, with understandings of self and one's place in the world. In *Passing Places*, Greenhorn tends to involve some common national symbols that are attached to Scotland to link past and present causes. This allows Greenhorn to get the Scots to imagine themselves as being part of the same community, even though centuries separated them. In the late 1990s, it appears that what makes history so appealing through history and popular culture is the fact that it is 'alive', that one could feel thrown into the past. Greenhorn believes that culture and history are a good way to give people a sense of their nation's past and renew their sense of national identity. Greenhorn tries to show the importance

of symbols to national identity and considers that the Highland landscapes reflect Scotland as a whole (Giddens, *Modernity and Self-Identity* 109):

ALEX. Look at the mountains, Brian. They're incredible.

MIRREN. Suilven. Canisp. Ben More Assynt [...] it says here that they 'seem' as if they have tumbled down from the clouds, having nothing to do with the country or each other in shape, material, position, or character, and look very much as if they were wondering how they go there (Greenhorn 55).

The psychological association of Suilven. Canisp and Ben More Assynt are combined with the need of Mirren, Alex, and Brian to be involved in a collectivity with which they can identify. The mountains allow Mirren, Alex, and Brian to claim a deep-seated sense of familiarity and belonging to the area. Thus, engagement with places implicitly claims their position by differentiating themselves from other groups. Self-regulation is therefore presented as behaviour born out of experience of place, and illustrative of an attendance to responsibilities for keeping oneself safe. Not 'knowing' others, but 'knowing' the categories of people who are in a place, or the kinds of behaviour that one might expect from them there, is key to staying safe (Di Masso 125). Their self-construction positions as competent social actors within this spatial environment, and as legitimately occupying the public sphere on a localized scale (Giddens, *Modernity and Self-Identity* 76). Their ability to go anywhere and be safe in their local area is constructed as a function of both knowing and understanding the space and the people in it (Di Masso 127). These characters do not construct their places as limited or bounded, but instead as being accessible and open, relative to their sense of self-identity. Since previous groupings that could fulfil the needs of the local community or kinship group have been dissolved, the symbols of these mountains provide a substitute. The three mountains reflect a group identity as Mirren, Alex, and Brian's identities as one entity. Moreover, the mountains reflect and symbolize Scotland itself. The reflexivity of the mountains engenders a spirit of solidarity and collective commitment which is energetically mobilizing in circumstances of cultural decay. Whatever their differences, the mountains tend to tie a conception of the 'homeland' – a concept of territoriality. The mountains conceptualize a mythical origin, conferring cultural autonomy upon the community which is held to be the bearer of these ideals. Greenhorn shows that shared histories are created and sustained substantially in terms of how far they integrate participants' life-plan calendars. Greenhorn emphasizes everyday life and the centrality of space within human

geography. Symbolic interactionism shows how people manage themselves and their identities in particular places, as well as in the face of social roles and rules (Giddens, *The Nation-State and Violence* 217).

Greenhorn regards geography and identity are tied up with each other. The Highlands are Scotland's most famous landscape and are important for the construction of national identity. Greenhorn argues that specific landscapes and sites have a heightened status as markers of national identity. He regards such iconic sites as selective features that are held to embody specific kinds of characteristics. Greenhorn furthermore describes such sites as having either a connection to important historical events or symbolizing progress and therefore celebrating modern achievements. For example, Greenhorn refers to the history of the small Isles on Skye which are composed of the four islands of Eigg, Rum, Muck, and Canna. The history of the Isles is filled with clan violence and their unique paths of development. Eigg was part of the Norse empire until seized by the MacDonald clan, who gained the official title of the island in 1309 from the legendary Scottish ruler Robert the Bruce. The Isle of Eigg was known as the "Island of the Powerful Women," until the Sixteenth Century. Rum was the site of one of Scotland's first human settlements. It was heavily affected by unsustainable growth in population and by poverty. The clearances ordered by the English government from 1826-1828 left only fifty residents on the island. The Isle of Muck was also affected by the clearances. From 1891 to 1975 the Small Isles were in the region of Scotland called Inverness-shire. Greenhorn emphasizes the Isles' value for their rich archaeological heritage, geology, and their historical significance:

BRIAN. What a view.

MIRREN. That's Muck. And Eigg. Rum behind that. And that's the Cuillins on Skye (Greenhorn 30).

The importance of place for national identity does not only include territory in a literal sense, but also the images it holds. Greenhorn argues that it is the attachments and associations, rather than residence in or possession of the land that matters for identification. It is where the person belongs. It is also often the land of the forefathers, the ancestors, the kings, and the poets who make that homeland. Greenhorn shows that Scotland is more likely to be imagined as a set of abstracted characteristics associated with the identity of its people than as bordered geographical territories. Greenhorn

reflects that Scottish national identity is framed by a sense of belonging to the imagined space of the nation or its community.

Greenhorn refers to the threat that globalization brings to self and national identity. Although globalization is an important phenomenon in modern society, the homeland and national territory remain key aspects of national identity. Greenhorn points out the threat of globalization when Mirren refers to the change of the Highland Landscape due to the clearances, transforming that landscape into a sad scenery. Greenhorn highlights the ways Mirren and Alex actively construct meaningful spatial communities, and their location within such communities through the construction of shared socio-spatial histories (Giddens, *Modernity and Self-Identity* 97). Mirren, Alex, and Brian construct place as a social facilitator, enabling collective action and social participation through a set of practices, memories, and histories, which can be used to construct a deep sense of belonging shared with others. Mirren, Alex, and Brian constructed social memories and recurrent collective actions as central to their sense of belonging and emotional attachment to place. Greenhorn emphasizes Giddens's view of the importance of memory and temporality for a sense of belonging to place and argues that 'place becomes a landscape of memories providing a sense of identity' that in turn reinforces attachment to place. Greenhorn reflects Giddens's argument that individual and collective memory shared with others can contribute to developing an emotional and affective bond with a place, necessary for place appropriation. Beyond this emotional and affective dimension of such shared memories, accounts of shared socio-spatial histories can be an important resource for young people (Giddens, *Modernity and Self-Identity* 73). The symbolic value of landscapes is of great importance and enables places to turn into synecdoche.

Greenhorn argues that it is difficult to mention a nation without conjuring up a particular rural landscape and that specific landscapes are selective shorthand for these nations through which they are recognized globally. They are also loaded with symbolic values and stand for national virtues. In Scotland, an example of such a landscape is the area of the Highlands. Greenhorn tries to reflect the idea of fertility and richness of the Scottish landscape throughout the play when Brian describes Loch Lomond as the largest area of freshwater and when he tells Alex whenever it is the 'Highlands', there is always water (17). while Brian, Alex, and Mirren used to spend time in public spaces in Motherwell, they now spend time in different places. For these

three characters, changing places is situated in their self-identities. In this way, place, social participation, and social memories become intertwined in the identity projects of the three characters. Greenhorn reflects Giddens's view of the function of social memories as managing the continuity of (place) identity. Therefore, the construction of a socially shared memory with a different past and present enhances the construction of self-identities. Their changing relationship with attachment to and appropriation of different places is a normative part of their changing perspectives. Some of this change is, however, beyond their control. For example, the changing use of space is situated within an account of group conflict in those spaces: the idea of clearances and change that occurred to Assynt. Thus, not only the conflicts with others that regulate and determine their space but also conflicts amongst themselves which means that the ideal of social spaces, where everyone goes and everything is possible, breaks down (Giddens, *Modernity and Self-Identity* 78). Greenhorn characterizes such places as charged with affective and symbolic meaning and argues that they are continually re-circulated through popular culture. He regards this to be the reason why Scotland, can be described as a landscape of the mind and a place of the imagination. Greenhorn argues that the Highlands provided many of the images and meanings for Scotland as a whole.<sup>5</sup> Greenhorn argues that a landscape devoid of people has become one of many symbols for the country, while the history, language, and culture of that region have come to symbolize the nation as a whole:

ALEX. Where are we?

MIRREN. Assynt. More or less.

ALEX. Nice and quiet. Peaceful.

MIRREN. D'you think? [...] D'you know what you're sitting on?

ALEX. Feels like the middle of nowhere [...] A stone.

MIRREN. Gable end of a croft-house.

ALEX. A house?

MIRREN. There's another one over there. And there. Probably another dozen along the glen [...] Wasn't always so nice and quiet around here.

ALEX. Yeah? [...] What happened?

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<sup>5</sup> The most beautiful part of Scotland- and of the whole of Britain – is the region commonly called 'the highlands and islands.' Cone-shaped, boggy mountains of 1.000 to 1.300 metres high, separated by deep valleys, cover the whole inland area and parts of some islands. Agriculture is hard and poor. Vast new coniferous forests have been planted on the mountains, helped by government subsidies (Penrose 17).

MIRREN. Clearances. Whole families packed off to Canada and Australia. Driven out to make room for sheep.

ALEX. Money talks. Nothing changes, eh?

MIRREN. This changed. They changed it into scenery. The Great Wilderness? The Highland Landscape? It's an invention. I don't think it's peaceful. I think it's sad.

ALEX. Where I come from, they took all the jobs away then called it a special development area (Greenhorn 56).

*Passing Places* reflects the idea that history, culture, and landscape played a major role in contributing to self-identity where history is primarily explored about the development of Scottish national identity. Ideas of belonging within geographical landscapes have informed thinking across several disciplinary fields, such as history, sociology, anthropology, political science, cultural studies, feminism, psychoanalysis, postcolonial studies, and multicultural studies. Embedded within this milieu, human geography nevertheless offers a particular set of analytic lenses for retheorizing belonging that distinguishes it from other disciplinary perspectives. The position that human geography takes on matters of belonging is informed by its disciplinary preoccupation with theorizing space, place, and nature. Greenhorn raises the question of what Scotland is. He first tries to answer it on a very basic level. He shows that the country refers to a geographical place, a territory on a map, a collection of rocks, earth, and water, defined by its topography, climate, and natural resources. Although he elaborates on the physicality of place, he later remarks that Scotland is not simply a collection of rocks but a transcendent idea that runs through history, reinterpreting that history to fit the concerns of the present. Rocks, earth, and water form landscapes, which then become iconic images of Scotland. Greenhorn shows that it is a landscape of the mind, which carries potent resonances for cultural and political action. These landscapes and images are captured in literature and marketed by the heritage industry. *Passing Places* asserts that self-identity has been shaped and reflexively sustained by rapidly changing circumstances of social life, on a local and global scale. The characters have to integrate information deriving from a diversity of mediated experiences with local involvements in such a way as to connect future projects with past experiences in a reasonably coherent fashion. In *Passing Places* Greenhorn suggests where to look further to understand how place intervenes in the reproduction of individual and collective identities and, more generally, how place and identity are mutually constituted. In *Passing Places*, Greenhorn depicts time-space geography to

map the movements and pathways of the characters through the physical environments, and technological, economic, and social constraints on such movements. Time-space geography traces the variety of social activities that occur and the constraints that material and social factors place on the patterns of the characters' movement (Giddens, *Modernity and Self-Identity* 23). Giddens' Time-space geography enables Greenhorn to demonstrate how society and culture are constituted by the unintended consequences of the characters' acts. Greenhorn follows a loose chronological order, rather than focusing on specific places, and explores the intimate, unique link between his characters and the places they pass.

In *Passing Places*, Greenhorn shows that self-identity is not something that is just given, because of the continuities of the individual's action-system, but something that has to be routinely created and sustained in the reflexive activities of the individual. Greenhorn is interested in creating a sense of identity that is fluid and constantly transforming itself while showing himself fully aware of how divisive and fragmented the experience of identity in contemporary Scotland is. The narrative structure of the play is the same as a road movie which tends to be open-ended. The play is marked by the iconography of the car and the wide and wild interstate Scottish landscape and border crossings. Greenhorn depends on the road movie genre to track Scottish culture and self-discovery. Greenhorn focuses on the events that impact the main characters who are on the move for their self-discovery with the car that symbolizes the self in modern culture. Greenhorn's road journey involves some kind of cultural critique, and exploration beyond the social conventions associated with home, life, and Scottish culture. A journey about finding interpersonal relationships and taking the readers to Scottish culture.

Greenhorn depends on humour to present his characters' search for self-identity and meaning in life throughout the play. As Greenhorn describes it in the play, "A man who doesn't know what he's looking for is usually searching for himself" (74). Both Brian and Alex have found their waves. The characters at the end of the journey are not the same as they were at the beginning. Finally, Brian, Alex, and Mirren realize that their journey to Thurso is, in fact, a journey for their self-discovery. Greenhorn provokes a wide and lively debate as the play tapped a common concern about Scottish national identity. The dialogue between the characters gives an image of the different scenery and atmosphere of contemporary Scotland. Brian and Alex's

journey from the Lowlands to the Highlands provides an insight into Scottish culture. Greenhorn tries to show that the revival of Scottishness was not only influenced by politics, but also by popular culture, and literature in general. He argues that the last twenty years have seen a cultural renaissance in Scotland, in those aspects which confirm its identity. Greenhorn shows that Scottishness can be described as a mixture of tradition and contemporary aspects as both form integral components of Scottish national identity. *Passing Places* emphasizes that the Highlands are Scotland's most important landscape for the construction of national identity. Greenhorn argues that specific landscapes and sites have a heightened status as markers of Scottish national identity and have a connection to important historical events or symbolize progress. Therefore, the importance of place for national identity not only includes territory in a literal sense, but also the images that place holds. Although globalization is an important phenomenon, the homeland and national territory remain key aspects of national identity.

*Passing Places* provides a vast number of symbols, that are rooted in history, ranging from famous people to places and other aspects like food and architecture that continue to act as a shared resource of national belonging. The symbolic value of the Highlands is of great importance and stands for national values. Greenhorn argues that it is difficult to mention Scotland as a nation without conjuring up its rural landscape. Greenhorn also argues that the Highlands provided many of the images and meanings for Scotland as a whole. He asserts that a landscape devoid of people has become one of many symbols for the country, while history, language, and culture have come to symbolize the nation. One of the key dimensions for theatre and literature, in general, arising in the late 1990s is how Scotland conceives of itself as varied and intercultural both historically and contemporaneously. Greenhorn, like many of his generation, is part of a new wave of Scottish theatre writing – experimental in style – questioning the nature of current Scottish identity and voyaging through emotional conflict for self-discovery. Scottish national identity according to Greenhorn lies in the embodiment of the physical geography (place) of Scotland and the human geography of Scottish people. Such concerns illustrate the politics of young people's everyday lives as they negotiate institutional practices alongside shifting personal and collective identities and inter-relationships. Thus, Greenhorn illustrates what Giddens refers to as the 'relational politics that are spatiotemporally embedded,



identifying a concurrent state of being and becoming. Greenhorn provides an understanding of the complex, ideological, and political ways in which people/place relations are both produced and reproduced by young people, in ways that are important for the construction of community, citizenship, and belonging. Greenhorn argues that the appropriation of place is essential for people, who would otherwise be limited in their space by their lack of ownership of and their right to be in the spaces and places around them. Greenhorn demonstrates how young people's continual, shared use and occupation of place enables the construction of their self-identities. Greenhorn's characters evinced a sense of belonging and control over space despite their often-precarious positioning within those spaces by others. Greenhorn demonstrates how personal and collective social histories within such places are central to peoples' constructions of emplacement within their local areas and communities and people's sense of place. Following Giddens, Greenhorn argues that an autobiographical sense of belonging in people necessitated a 'fundamental reorientation of perspective regarding [their] transactions with place' (Giddens, *Modernity and Self-Identity* 147). Greenhorn reveals in *Passing Places* that geography (place) plays a significant role in the construction of self-identity and believes that the geography of Scotland and sharing common symbolic historicity is a way of achieving national identity. Although bordered by geographical territories, Scotland is to be imagined as a set of iconic characteristics rather than as a geographical landmass. These characteristics of Scotland are associated with the identity of its people. Thus, the construction of Scottish national identity is reflected in its geography which shapes the historical and cultural heritage of the Scottish people. Scottish national identity is processed through the realms of effect and sensuality as much as through cognitive processes of meaning construction and transmission. Bodily dispositions, modes of inhabiting space, and ways of using things infer a structure of feeling; they can transmit shared emotional and sensual experiences in intangible ways, constituting a shared milieu of feeling and knowing.

### CHAPTER 3: ALISTAIR BEATON'S *CALEDONIA*

History plays an important role in the construction of Scottish national identity. If a national culture is to remain alive, history must live in some distinctive way and be perceived as integral to the lives of those who share that helps to define the sense of collective identity. The history of the inception of the settlement by the Scots on the Isthmus of Darien at the end of the seventeenth century and the facts concerning the colony furnish an interesting subject of study. The stamp engraved by the Darien scheme in Scotland's history symbolizes defeat and accomplishment. The Darien scheme illustrates small nations' possibilities and limitations in achieving imperial success amid rough international competition. The Darien scheme highlights the increasing importance of private enterprises in the public sphere and the role of governments in protecting and encouraging private capital. The story of the Scottish Darien is about how a colonial proposal can find acceptance across social ranks and become an instrument for public consensus, as it happened in seventeenth-century Scotland. The Darien scheme was an unsuccessful attempt, backed largely by investors of the Kingdom of Scotland, to gain wealth and influence by establishing New Caledonia, a colony in the Darien Gap on the Isthmus of Panama. The plan was for the colony, located on the Gulf of Darien, to establish and manage an overland route to connect the Pacific and Atlantic Oceans. The causes that led to the complete collapse of the scheme and the return home of those who survived added fuel to the dispute on identity issues with England.

The Darien region lies in the eastern Isthmus of Panama that extends into north-western Colombia to form the link between Central and South America. Darien is a hot, humid area of tropical rainforests, swamps, and low mountain ranges with cloud forest vegetation and has always been sparsely populated. Darien was first reached by Europeans in 1501. The first successful European settlement on the mainland of the Americas was in 1510 on the western side of the Gulf of Uraba (Berrio-Lemm 47). From this colony, the famous march to the Pacific Ocean in 1513 was made. A few years later some colonists left the Darien settlement to found Panama City. Another short-lived attempt at colonization was made in the seventeenth century when a Scottish trading company founded a settlement about halfway between Panama and Colombia (Lidz 34).

In Scotland, history is often romanticized and presented as a glorious past. A simplified version of Scottish history is sometimes found in drama and theatre where the sense of national identity involves a selective account of a complex history (Eriksen 75). Stemming from devolution, a substantial body of Scottish theatrical writing built up when several playwrights explored the nature of Scottish identity by looking back into Scottish history (Crouch 242). Some contemporary playwrights focused on periods that seemed to have been forgotten, such as the ill-fated Darien scheme that led to the Acts of Union (Archibald 94). Alistair Beaton is one of the contemporary playwrights who signifies a partial refocusing on the past in Scottish theatre through his Darien-themed play *Caledonia* (2010). In an interview, Beaton said,

Theatre can combine the playful and the serious. Theatre can entertain, provoke, challenge, investigate, comfort and educate. It's arrogant of a playwright to think education is more important than anything else. Writing for the theatre does not give you permission to lecture, hector, or bore (O'Hanlon, n. pag.).

Alistair Beaton (1947-) is a Scottish playwright, satirist, journalist, radio presenter, novelist, and television writer. Beaton was also a speechwriter for former British prime minister, Gordon Brown. Beaton was born in Glasgow, educated at the universities of Edinburgh, Moscow, and Bochum, and graduated from the University of Edinburgh with First-Class Honours in Russian and German. He lives in Holloway, London. Beaton is known for *A Very Social Secretary* (2005), *The Trial of Tony Blair* (2007), and *Not the Nine O'clock News* (1979) (Reid x). Beaton was awarded the 2001 London Evening Standard Theatre Award for Best Comedy for his play *Feelgood* performed at the Garrick Theatre. In 2005, Beaton adapted Nikolai Gogol's play *The Government Inspector* (1836). The Darien Scheme has inspired many writers and is commonly used in Scottish popular culture and literary works. For example, Douglas Galbraith's *The Rising Sun* (2000), a fictional account of the Darien catastrophe, written in the style of a journal from the perspective of a cargo master; Jaimie Batchan's *Siphonophore* (2021), an account of a settler from the Darien scheme who has been left behind when the surviving members of the colony return to Scotland; Richard Robb's *Darien: The Commonplace Book of Murdo Macfarlane* (2019), a musical about the Scottish attempt to settle the Darien gap imagined through the eyes of, one settler, Murdo Macfarlane; and *Dreams of Darien* (2011), a Scottish folk song describing the events of the Darien Scheme and the reaction in Scotland (Batchan 54).

In Scotland, the awareness of national identity is the product of historical linearity, where contemporary identity largely depends on events of the national past. Consequently, for the Scots, in general, and Scottish playwrights, in particular, to feel an intrinsic connection with their historical predecessors highlights the importance of history for contemporary Scottish identity (Bell 52). Therefore, looking back to Scotland's glorious past or its lost battles and defeats is an important aspect of Scottish national identity. For Alistair Beaton, it is nearly impossible to look forward without first looking backward to a historical past, to examine how national identity has been created and what different ideologies may be present in such a creation. Inspired by documents, journals, letters, songs, and poems of the period, Alistair Beaton created his musical satire play, *Caledonia* (2010). When *Caledonia* opened in 2010, questions about whether Scotland should run its affairs were also on the agenda, as a referendum on Scottish independence. *Caledonia* dealt with the chronology of the event while applying a kind of caricature to the telling of the tale. The play reveals that the independence debate is about emotions – which range from optimism and fear to confusion - more than economics. *Caledonia* takes this emotional conflict seriously, resisting the seventeenth-century satire of Scotland as a European backwater with delusions of grandeur. Nor does Beaton give way to victim mentality by giving too much weight to the suggestion that Scotland's attempt to participate in a global trading boom was sabotaged by the machinations of the English (Reid xi). Beaton explains the motive behind tackling a historic event in *Caledonia*. An incident in a newspaper alerted Beaton to present the historical story of Darien in contemporary times. The Darien story involves Scotland's ill-fated endeavour that resulted in the loss of half of its wealth and created the defeated, broken nation prepared to sign the 1707 Act of Union with England. Beaton implicitly points out the drastic implications and outcomes of the bad timing of Scotland's attempt at colonization that ended in death, debt, disaster, crippling the economy and ending Scotland as an independent nation. The Scottish writer and journalist in the *National Theatre of Scotland*, Kirstin Innes, wrote,

The Darien story struck Beaton because of its contemporary resonances ... *Caledonia* is a play about banking and Scottish nationalism; just not in the way that any of the parties involved originally intended (n. pag.).

National identity is partly sustained through the circulation of representations of cultural and historical elements held by a group of people. These representations

include landscape and geography, objects, historical events, famous characters, habits, traditions, and rituals. These representations cohere because they form complex chains of signification that provide an awareness of national belonging. Beaton refers to Scotland by its historical name, Caledonia, to convey its importance to contemporary Scottish people. Historically, Caledonia was the Latin name used by the Roman Empire to refer to the part of Great Britain that lies north of the River Forth, which includes most of the land area of Scotland (Richmond xiii). The modern use of Caledonia in English and Scots is either as a historical description of northern Britain during the Roman era or as a romantic or poetic name for Scotland as a whole (Keay 123). During the Roman Empire's occupation of Scotland, the area they called Caledonia was physically separated from the rest of the island by the Antonine Wall (Fraser 16). The Romans invaded and occupied Caledonia several times, but unlike the rest of the island, it remained outside the administration of Roman Britain (Richmond xiv). The name is probably derived from the tribal name Caledones or Calīdones, which is etymologized from possessing hard feet, alluding to endurance, from Proto-Celtic roots (Zimmer 163). According to *Historia Brittonum*, the site of the seventh battle of the mythical Arthur was a forest in what is now Scotland, called Coit Celidon in early Welsh (Lacy 298). The name may be related to that of a large central Brythonic tribe, the Caledonii, one amongst several in the area and perhaps the dominant tribe, which would explain the binomial Caledonia/Caledonii (Knowles 61). Through Caledonia Beaton tries to show that the content of self-identity varies socially and culturally. Practices of social naming, how far names express kin relations, and whether names are changed at certain stages of life – differ between cultures. Therefore, reflexive biographies vary in the same ways as stories do – in terms of form and style - which is essential in assessing mechanisms of self-identity (Giddens, *Modernity and Self-Identity* 55):

**Singers** (off) *Oh Caledonia. Your glory we proclaim  
 Soon all mankind will recognize thy fame  
 An end to poverty. An end to shame  
 Dear Caledonia we praise thy name* (Beaton 87).

*Caledonia* is described as a musical satire comedy and a morality tale, which gives some indication of its competing discourses (Hunter 78). Beaton builds *Caledonia* into two acts, with one short intermission. The first act is longer than the second. The first act introduces nearly all the characters and most of the music and

ends with the introduction of the dramatic conflict. In the second act, Beaton provides a few new songs that reprise his themes and resolve the dramatic conflict (Bruce 37). Characterization in *Caledonia* is larger and less subtle than in the dramatic theatre. Interaction with the audience may take place by way of eye contact, facial expression, gestures, or direct address. However, the main roles often need to be rounded characters that the readers can believe in, but this depends on the dramatic text. The whole cast together is called the company (Allan 51). The company songs involve everybody and tend to reflect the themes of the play alongside spoken dialogue and dance (Booth 7). The musicality of the National Drama, combined with the plays' story and characters, enabled the Scottish society to participate in a shared celebration of cultural heritage (Rigney 70). In *Caledonia*, Beaton builds a play within a play where the main characters are the Scottish visionary and financier William Paterson, who had, earlier, founded the Bank of England, his wife, Mrs. Paterson, and the chorus/The Nameless of the Earth. Mrs. Paterson was the only female voice throughout *Caledonia*. Through the image of Mrs. Paterson, Beaton depicts the idea of the Scottish nation as a mother figure to evoke feelings of motherland among the Scottish people. In many cultures, nations are referred to by the feminine gender because of women's historical association with life-giving, nurturing, and protection. The idea of a nation as a mother figure often refers to the world as 'mother earth', which gives the resources needed to survive, like a mother with a child. The allegory of a nation as a woman is often used to represent the motherland or homeland. The comparison enables Beaton to highlight the vulnerability of the Scottish nation and the need for its protection and preservation. Therefore, Beaton refers through Mrs. Paterson to the hyper-masculine and stereotypical vision of Scotland and the place of women in the representation of Scotland to national sentiment. Furthermore, the allegory of *Caledonia* represents Scotland's beauty, strength, and national identity. *Caledonia* is often used as a poetic or romantic name for Scotland. The personification of Scotland as a female figure known as *Caledonia* is a relatively recent phenomenon that emerged in the seventeenth century. The significance of this personification is to evoke feelings of patriotism and loyalty among Scottish people. Throughout *Caledonia*, some of the Nameless of the Earth play the roles of MPs, Maids, Serving Boys, Sailors, Colonists, and Subscribers. For other characters on stage, the Nameless of the Earth does not exist (Beaton 9). Other principal characters, who are stated to be the directors of The Company of Scotland, are Roderick Mackenzie, James Balfour, Robert Blackwood, John Erskine,

Reverend Francis Borland, and Robert Pennicuck. In *Modernity and self-Identity*, Giddens believes that forms of media entertainment serve to escape reality and find satisfaction that may not be achievable in everyday life (189). However, the narrative structure of these forms of entertainment provides models for constructing personal narratives that mix predictability with contingency, creating a sense of reassurance and unease. This combination of factors allows audiences to feel a sense of control over their lives and construct a coherent narrative, which can be difficult to achieve in social situations. Overall, these stories offer a mix of contingency, reflexivity, and fate that can help individuals find balance in their lives (Giddens, *Modernity and Self-Identity* 199):

**First Nameless** *So let us have a play  
In which the nameless of the earth  
Will have a role*

**Second Nameless** *A little play encompassing each immoral soul.*

**Paterson enters.**

**Third Nameless** *And here's the lovely actor who agreed to play the lead*

**Fourth Nameless** *Oh yes I like the look of him*

**Fifth Nameless** *He's exactly what we need.* (Beaton 13)

*Caledonia* signals a resurgence of the history play in Scotland as several playwrights attempt to find stories from the past that resonate in the present (Archibald 85). *Caledonia* can be described as an ancient story of greed, euphoria, and delusion. *Caledonia* is the story of a small, poor country mistaking itself for a place that is both big and rich. In *Caledonia*, Beaton tries to strike a balance between historical truth and dramatic truth as he creates a mixture of invented and historically real characters by simplifying some incidents or changing the order of some events. Although Beaton states he has created *Caledonia* from long research and centres around the historical figure of William Paterson, Beaton had a particular contemporary character in mind based on the Scottish chartered accountant and former banker, Sir Fred Goodwin.<sup>6</sup> Beaton explains that he spotted a brief reference in a newspaper to the Darien where

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<sup>6</sup> Fred Goodwin was Chief executive Officer of the Royal Bank of Scotland Group from 2001 to 2009. He presided over the Bank's rapid rise to global prominence. Due to its sudden decline, the Bank was forced into effective nationalization in 2008 (Arnott 9). Goodwin announced his resignation, a month before the Bank announced its largest annual loss in UK corporate history. Goodwin's strategy of aggressive expansion through acquisition ultimately led to the near collapse of the Royal Bank of Scotland Group (Goodwin 13).

he found his background story about Scottish nationalism and banking. Beaton also explains that he assumed delivering a modern political play. At the time of writing *Caledonia*, the Royal Bank of Scotland was scrabbling back from the brink of collapse, while its former chairman, Fred Goodwin, was under attack for netting a £700,000 pension. In this regard Beaton said,

The one thing everyone knows about Fred Goodwin is that he went off with a very fat pension. As thanks for his work bringing about the Act of Union, William Paterson was paid off heartily by the English Government. So, in the seventeenth century, the very rich screwed everyone else over and prospered themselves. It's just happened again (Innes, n. pag.).

In *Caledonia*, William Paterson is the lead actor responsible for delivering the narrative. William Paterson, the man responsible for plotting the colony, was a Scot who had returned to his homeland after establishing the Bank of England. Paterson persuaded his countrymen to invest half of the nation's wealth in the venture. When it failed, and Scotland was almost bankrupted, Paterson lent his support to the 1707 Act of Union with England. Beaton says, "It isn't a story many Scots know. It's being a Scottish disaster, it's not much taught in schools" (Costa 17). According to Giddens, history helps resolve some of the main disputes tackled in social and political theory, including whether identities should be conceptualized as essential to individuals and groups or socially constructed and whether it is a decisive force in contemporary politics (72). History provides an insight into the changing cultural and political formations of late capitalist societies and how people are encouraged to experience their sense of self and their relations to others in that context. History goes towards explaining why identity is both vital and problematic in high modernity (Giddens, *Modernity and Self-Identity* 75):

**First Nameless** *All history is written  
By those who can write  
Can read and can write  
So history. Is normally  
Black and white*

**Mrs Paterson** *And then  
It's written by men (Beaton 74).*

In her review of the play, the English actress, Sarah Alexander from *British Theatre Guide* wrote,



*Caledonia* is a delightful satirical, historical romp with songs that has astonishing contemporary resonance. An imaginative, provocative, and hilarious political satire from some of the UK's most celebrated playwrights (11).

Beaton argues that history authenticates the identity of Scotland. History is the source of emotive symbols that lend pride and reason to the present as the presumed continuation of the past. Beaton tries to show that the notion of identity in contemporary Scotland sheds light on some historical debates and uncertainties about the experience and expression of identity today. In *Caledonia*, Beaton recognizes history as a source of enlightenment and development. Beaton regards history as an ongoing and connected process to the present. Beaton believes that history sheds its knowledge of the past and is directly connected to the present and the future. For Beaton, history is the product of the past which is not only active and influential in the present but also shapes the future. For Beaton, to grasp the concept of Scottish national identity, the history of Scotland should be considered as it has shaped contemporary Scotland. Throughout *Caledonia* Beaton uses lyrics that were based on ballads of the time. Ballads originated with medieval Scottish dance songs and consisted of stories of their homeland and family. Therefore, the songs often comment upon the action providing additional insight into how a character is feeling or exploring a theme of the play. Beaton combines songs, spoken dialogue, acting, and dance to evoke genuine emotions other than laughter, where songs and dances are integrated into a well-made story with serious dramatic goals. The communal nature of oral and musical storytelling made the ballad a suitable form for transmitting and preserving a culture's most important stories and myths (Everett 445). Contemporary ballads are stories of the new nation Scottish people were helping to create. Contemporary ballads have no strict meter or rhyme scheme and usually keep the prestige of the form of the folk ballad (Munro 149). Contemporary ballads could give power to a commonplace story, placing the playwright's observations alongside myths that were immortalized by traditional ballads. Identities embody a perceived continuity with the past and may function in a psychologically reassuring way for the individual in times of upheaval. Identities denote that there is a stable core of belonging that assures the individual continuity with the past and a source of authenticity in the contemporary world (Giddens, *The Nation-State and Violence* 215):

**Nameless** *All history is written by the winners*

*No place for us poor sinners. Unknown. Unsung  
The nameless of the earth. Despised. Forgotten  
Of humble birth. Of little worth.  
Although We know that history is written by the winners  
We never give up hope.  
The nameless of the earth  
All live in hope. (Beaton 12).*

Beaton believes that sustaining a coherent sense of self-identity requires interaction with others based on trust to create social solidarity. Beaton argues that self-realization contributes to a strong sense of social solidarity. Beaton argues that individual and collective forms of identity are closely tied to ideas of nationalism, history, and culture. These ideas create a sense of shared and collective national identity. Whatever the perception individuals may have of their identities, individual and social identities are tightly bound together within the embodied self. In *Caledonia*, a chorus of The Nameless of the Earth supports the action with singing and dancing and usually works together as an ensemble. As described in the play, “The Nameless of the Earth is miserably attired hanging from the set downstage left and downstage right” (Beaton 9). Beaton uses the chorus/the Nameless of the Earth to deliver most of the themes throughout *Caledonia*. Beaton calls the chorus The Nameless of the Earth to make them reflect Scottish people from different social classes and positions. The Nameless of the Earth follow and silently observe the journey Paterson made in *Caledonia*. The audience can relate to The Nameless of the Earth because they are in a neutral position in the play. The Nameless of the Earth uses language that almost makes it seem that they are speaking from the perspective of the audience. The Nameless of the Earth can be heard and recognized by the audience who are outside the events. Beaton tends to use the chorus as a literary and dramatic device to help portray the tragedy of *Caledonia*. The chorus acts as a kind of liaison between the audience and the actors, giving the audience a lens through which to view the action of the drama. The chorus allows the audience to identify the way a frame story operates, with a narrator telling a story within a story. The distinction between the passivity of the chorus and the activity of the actors is central to the artistry of the play. In *Caledonia*, self-identity has to be reflexively sustained by rapidly changing circumstances of social life. The individual must integrate information deriving from a diversity of mediated experiences in a coherent way to connect future projects with

past experiences. The reflexivity of self-identity provides coherence to the finite lifespan according to external circumstances (Giddens, *Modernity and Self-Identity* 215):

**Nameless** *Aye, every now and then  
The nameless of the earth can still be heard  
Can dream at least  
Of one day being invited to the feast.* (Beaton 13).

An integral part of the chorus and the songs, in general, assist in following, revising, and extending the plot of the play, influencing the opinions and sympathies of the audience. The chorus in *Caledonia* was made up of a group of people who interpreted the action to the audience while taking part in the action. Beaton uses a singing chorus to provoke his audience, with narration and humorous commentary. Beaton uses The Nameless of the Earth to comment on the action and influence the opinion of the audience by telling a moral story. The chorus commented on the action, explained the significance of characters and action, and informed the audience about the events that took place either before the action of the play or offstage. Beaton uses the chorus as a literary device to influence where the sympathies of the audience lie. Beaton tends to use the chorus as an instrument to help the audience understand William Paterson's self-identity and from this early point in the play, sympathy is established for Paterson because of his moral aim. The Nameless of the Earth echoes what has happened in the plot and the thoughts of Paterson and suggests moral solutions to the audience. Therefore, Beaton uses the chorus as a dramatic tool that enables him to change the characters freely throughout the play and reflect the social, economic, and political situation that Scotland went through during the late seventeenth century. More importantly, the Nameless of the Earth voices out some of Beaton's ideas and themes and signifies Scotland's historical past. Reflexivity is a key concept for understanding contemporary societies in which individuals are cut adrift from the social structure and forced to be continuously reflexive about their lives and identities. The emergence of a sense of self is a necessary prelude to the formation of personal identity (Giddens, *Essential Concepts in Sociology* 39):

**Nameless** *It must be nice. So nice  
Nice to have the money  
To order up a duck. Or chicken. Or veal*

*To sit down to a meal  
And have enough to eat  
Oh what a treat  
To have a meal to eat* (Beaton 12).

In *Caledonia*, Beaton proposes that history is an argumentative area that creates the possibility of change. Beaton believes that history should remain a materialist discipline and warns of the danger of applying interpretation to events without processing all available historical resources. Beaton believes that *Caledonia* can help contemporary Scottish people remember the importance of empirical data, historical facts, and constructive research as the foundation of a long-lasting social experience. On a deeper level, Beaton merges myth, history, and reason to build an overview of the Scottish psyche and social order. Beaton shows that reflexivity is a key concept for understanding contemporary Scotland. Through Paterson's character in the historical event, Beaton shows that self-identity has to be developed in terms of an overall picture of the psychological make-up of Paterson where the self is a reflexive project for which the individual is responsible. Involvement with others and with the world is a fundamental component of psychological satisfaction and the discovery of moral meaning. Paterson's personal experience has become an overwhelming concern to Beaton to talk about the Scottish self-identity and define it. Beaton shows that in an intimate society, all social phenomena are converted into matters of personality to have meaning (Sennett 219). Through the dialogue between Paterson and MPs, Beaton tries to reflect on the deteriorated economic situation Scotland went through. The Parliament of Scotland submitted proposals to help the desperate economic situation to develop Scotland's trade with other countries and to create a stable banking system (Mitchison 314). Beaton reflects through Paterson's view of the classical liberal economic thought of the 'commercialization model' originating in trade. The dialogue between Paterson and the Scottish MPs reveals the wide economic gap between Scotland and England. When Paterson asks the Scottish MPs about "what Scotland has got to offer the world", the MPs tell him that Scotland sells to England "fish, hides, coal and knitted hosiery" (Beaton 14). Beaton tries to raise some logical arguments through that dialogue when one of the Scottish MPs argues that "Scotland's too poor. And too small. Do you mean that a nation of a million souls can conquer the globe?" While Paterson defends his view and says, "It's not conquest ... It is trade. Trade. The great civilizing force of the future" (Beaton 15). Paterson tries to explain the difference

between Scotland and England regarding trade and economy. Beaton shows that there are moments in history when the world becomes full of potential ways of being and acting in terms of experimental involvements that the individual can initiate. The individual has to confront novel hazards as a necessary part of breaking away from established patterns of behaviour – including the risk that things could get worse than they were before (Giddens, *Modernity and Self-Identity* 78):

*First Nameless Regardless of rank*

*When you've founded a bank*

*Society opens its doors*

*And those in high places*

*With big smiling faces*

*Are suddenly down on all fours.*

*Second Nameless Though your mind may be blank*

*Once you've founded a bank*

*It's like leading a lamb to the slaughter.*

*Old men in fine breeches*

*Will make lovely speeches*

*And leave you alone with their daughter (Beaton 25).*

Through *Caledonia*, Beaton tries to show that history is more than just writing about the past, it is the means of grasping the cultural unity of collectivity. Historically, the Company of Scotland Trading to Africa and the Indies, also called the Scottish Darien Company, was an overseas trading company created by an Act of the Parliament of Scotland in 1695. The Act granted the Company a monopoly of Scottish trade to India, Africa, and the Americas, extraordinary sovereign rights, and exemptions from taxation for twenty-one years (Watt 97). However, King William III had granted the Scots the right to form a trading company, bearing in mind that the Scots would never go out and found a colony (Mitchison 175). No one knew where the company planned to establish a colony, but the English were upset with the idea. The East India Company did not want competition from a Scottish company and King William III did not want Scotland to grow more powerful than England or even powerful enough to resist the English rule. Financial and political troubles plagued the Company of Scotland's early years (Fry 28). In *Caledonia*, Beaton depicts the overwhelming enthusiasm that accelerates the scene of the directors of the Company while signing its articles. Throughout *Caledonia* Beaton shows that self-reflexivity is

continuous, pervasive, and distinct from the action. Beaton reflects that thinking about the first experience of the past allows exploring the hidden feelings of a similar experience. An imaginary confrontation with the risks of that experience allows posing the question: What to do? A constructed historical mission may offer a vehicle for nationalism where mediated cultural values are the carriers of historical processes. A member of the community with those values can be construed similarly to other members since they all share the same collective experience (Giddens, *The Nation-State and Violence* 217):

*Third Nameless* Now let us be frank  
When you've founded a bank  
Society pays you attention  
You are keenly awaited  
And greeted and feted  
And end up with quite a nice pension (Beaton 26).

National identity is a crucial element in the lives of the Scottish people that provides them with a sense of belonging derived from their shared history. Beaton tends to use the technique of reprise in *Caledonia* to create a sense of belonging, reinforce his theme, or evoke specific emotions. A reprise is an essential component of a musical structure that creates cohesion within the songs (Williams 275). The reprise is a musical theatre staple. Far more than just repetition, reprises can be crucial to a musical's storytelling (Stein 331). Some musicals use the reprise as a recurring thematic piece to attract the audience's interest. A reprise is often performed to provide a stronger ending than the original version. This dramatic form is often heard during the end credits of filmed musicals (Williams 263). A reprise usually gives the song a different context in the storyline. Reprises serve several dramatic purposes: they can reveal something about a character, establish the tone of a scene, or help connect plot points. A reprise helps the audience reconnect with the earlier solo performance. A reprise also brings more energy to a long scene. Therefore, Beaton uses the reprise to bring back some songs at different points in the play. More importantly, the reprise is Beaton's dramatic tool to show the stages of development in Scottish national identity throughout *Caledonia*. Using the same or similar music in a different context allows Beaton to emphasize or comment on a shift that has taken place throughout the play. During the reprise, the audience realizes how the story changes throughout the play. Reprising a song can show the development of a character as well as the plot. Reprising

some of the songs throughout *Caledonia* serves different purposes depending on Beaton's artistic intent. When a song is reprised later in *Caledonia*, it can serve various purposes depending on the context. Reprising some of the songs helps Beaton reinforce his themes and provides an emotional impact. The reprise allows Beaton to engage the Scottish audience in the action and create a shared experience on a national level. Therefore, the reprise helps Beaton to create an emotional impact in the play, evoke national awareness, and enhance his storytelling of the tale. Each reprise is carefully crafted to enhance the Scottish national experience for the actors and the audience. For example, one of the songs that Beaton tends to reprise is "Trade Begets Trade." The song is repeated four times throughout *Caledonia*, twice in each Act. Beaton creates through the song an emotional impact on his audience and shows the development in actions throughout the play. In the early stage of the play, when Paterson tries to convince the Scottish MPs of his idea, each MP sings a line of the song which indicates their reluctance to Paterson's idea. Only when the Scottish MPs embraced Paterson's idea, did they sing the song collectively in one voice (Beaton 17). Beaton refers to the date the Parliament of Scotland passed the Act to establish the Company of Scotland and depicts the enthusiasm that overwhelmed the whole scene. The Scottish MPs start to repeat Paterson's words throughout the song. All the MPs repeat the song as "the music returns, now in a mood of religious fervour" (Beaton 18). Through the 'religious fervour', Beaton implicitly refers to the importance of religion's capacity to motivate people for positive social change and as a marker of individual and group identity. The next stage of development is when Paterson decides to go to London to raise money for his Darien scheme after convincing the directors of the Scottish Company. Beaton reprises the song where Balfour and Blackwood sing it. In that stage, "Balfour and Blackwood perform a skippy little dance and reprise the previous number, this time in a skittish version" (Beaton 24). In Act Two, the song is reprised in the Port of Leith/Edinburgh after the Darien attempt revealed the enormous numbers of death and disease among the Scottish colonists. The song is reprised when "nine of the Nameless enter, half-singing, half-whispering. Each is carrying a wreath" (Beaton 105). The song is also reprised in the closing Act of the play when Paterson sings a line, and the Chorus repeats the same line that Paterson sings (Beaton 113). In this stage, the song reflects Paterson's self-identity which identifies the group identity represented by the Chorus. The reprises are one of the basic techniques Beaton depends on to show the stages of development in the Scottish psyche and to comment on or

describe the dramatic action throughout *Caledonia*. In this regard, Beaton reflects George Herbert Mead's theory that the study of the individual's self cannot be divorced from the study of society where the social group comes first, and it leads to the development of self-conscious mental states (5). Therefore, the altered self has to be explored and constructed as part of a reflexive process of connecting personal and social change. The self, like the broader institutional contexts in which it exists, has to be reflexively made (Giddens, *Essential Concepts in Sociology* 39):

First MP *Trade begets trade*

Fourth MP *Money makes money*

Third MP *Wealth creates wealth*

Second MP *Riches from riches*

Fifth MP *Piled upon riches*

First MP *To the end of the world*

They embrace the idea.

All MPs *Trade begets trade*

*Money makes money*

*Wealth creates wealth*

*Riches from riches*

*To the end of the world.* (Beaton 17).

In his description of the play, Beaton said,

The play is full of echoes of modernity. This happened in the early days of modern capitalism: it's the beginning of everything that we live with today. A little country deciding to be a big, rich country overnight. What interests me is the story's mythical aspect of Paterson. Paterson has this vision of how trade could transform the world and lift the poor out of poverty. Yet, because of his short-sightedness, his ambition exceeding his grasp, and interference by vested interests, he brings his country down (Costa 15).

Beaton tries to show that the Company of Scotland signifies a cultural-political entity that guarantees security to Scotland and its people. Ultimately, Paterson succeeds in convincing the Scottish people of his plan when he says, "Wealth for one. Wealth for all ... Trade will increase trade. Money will beget money" (Beaton 17). The dialogue between Paterson, Balfour, and Blackwood reflects the idea of nationalism as the three men start celebrating the establishment of the company. The sense of national identity is reflected when Balfour said, "Scotland! Scotland will conquer the globe! To the Company of Scotland" (Beaton 20). The idea is emphasized when Blackwood replies, "It's time to celebrate The Company of Scotland! Scotland!



Scotland will rule the world” (Beaton 21). After the English investors pulled out of the Scottish company, the Darien project became a national adventure in Scotland in which the whole country was invested (Watt 109). The colony project would move into the hands of Scotsmen who were parochial and divided among themselves because of the competition they had with one another in the affairs of Scotland (Hidalgo 10). The company sent Patterson to Amsterdam and Hamburg to have ships built for the journey. Patterson entrusted some of the money he was to use to buy ships and provisions with a friend in London who stole the money. Beaton reflects on this incident in the play through the dialogue between Paterson and Mackenzie. Mackenzie told Paterson that “Mr. Smith whom Paterson sent the Company’s money with was a common thief” (Beaton 60). Beaton shows that the Company of Scotland engenders a spirit of nationalism, solidarity, and collective commitment. Through Paterson’s character, Beaton tries to refer to the ideas of social justice, equality, and political, economic, and cultural self-determination. In this regard, Beaton tends to reflect the importance of money through the song “The International Language” Beaton announces through a ‘Servant’ in the play who says, “Any members of the audience who find this offensive may ask for their money back. Though they will not get it. Thank you” (30). The merchants appear in the scene where “A few bars of appropriate national music announce. The French Merchant has a beret and a baguette, the German Merchant has sausages and wears Lederhosen, the Dutch Merchant wears clogs, carries tulips, and is perhaps dressed as a windmill, and the Danish Merchant is dressed as a Viking. They dance and sing” (Beaton 30). All the foreign merchants joined Paterson singing and celebrating money as the international language that combines them all. Beaton reflects the idea that all relationships are, both, economic and social relationships, and consequently, the alienation of an individual has direct social ramifications. This is directly manifested in the significance of money in human relationships. Money promotes the rationalization of social relationships since it provides an abstract standard in terms of which the most heterogeneous qualities can be compared, and reduced, to one another (Giddens, *Capitalism and Modern Social Theory* 12):

*Paterson* Everybody speaks the language of money  
It’s the international language.  
And that’s why we all get on

Forgien Marchants Jawohl. Bien sur. Ja. Jawel

Paterson Everybody speaks the language of money

That's why we all get on

Foreign Merchants That's why we all get on

Paterson Oh yes, that's why we all get on

Foreign Merchants That's why we all get on

Oh my, how we all get on. (Beaton 30-31).

It was said that the project of Darien originated with Paterson in 1691, as described in his pamphlet *A Brief Account of the Intended Bank of England*<sup>7</sup> to act as the English government's banker. Patterson founded a company in London that stayed in existence for two hundred years and piped water from the Hampstead Hills to north London. He also helped found another water company in Southwark (Prebble 13). In 1695, owing to a disagreement with his colleagues, Paterson withdrew from the board and devoted himself to the colony of Darien, unsuccessfully planted in 1698 (Prebble 15). During his time in Jamaica Paterson had heard about a place at the bottom of the Caribbean that was supposedly free of Spanish garrisons yet located on the Isthmus of Panama. Many British pirates had sailed to this part of the Caribbean to steal gold and silver from the Spanish in Panama. Paterson could see the power and wealth Spain had extracted from its colonies. In the process of Spanish wealth extraction from South America, Panama was the highway on which that wealth flowed (Barbour 59). Patterson felt that the Spanish by just smuggling gold and silver across Panama were underestimating its full potential. Paterson thought that free trade was the best way to utilize Panama's important geographical position. Patterson wanted to set up a colony in the Darien to show its true potential as a centre of free trade across the Isthmus of Panama (Pagan 8). The historical importance of the Isthmus of Panama is in its geography as it lies between the Caribbean Sea and the Pacific Ocean, linking the significant trade markets in North and South America (Coates 13). As in history as in *Caledonia* William Paterson devised, in 1698, one of the most daring and disastrous plans to find a Scottish colony in Darien on the isthmus of Panama. Patterson saw huge ships sailing into both the Gulf of San Miguel on the Pacific and Caledonia Bay on the

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<sup>7</sup> *A Brief Account of the Intended Bank of England* is a short tract published in the year the Charter of The Governor and Company of the Bank of England was passed by the Parliament of England. The tract addresses some of the public concerns and highlights the anticipated advantages of the 'Project' promoted by William Paterson (Prebble 11).

Caribbean. From these two places, people would truck their goods across Panama to trade with all nations. Paterson devised the idea of trade colonialism which involves undertaking colonialist ventures on the isthmus of Panama in support of trade opportunities for the Scottish people. Paterson dreamed that Scotland would thereby control the trade between East and West to become one of the world's major economic powers. As Paterson describes his proposal in the play, "Scotland will control the flow of commodities from east to west. And from west to east. We will be the proprietors of this land called Darien. We shall give laws unto both oceans. We shall be the arbitrators of the commercial world" (Beaton 36). The emergence of a sense of self is a necessary prelude to the formation of personal identity. The study of the individual's self cannot be divorced from the study of society. In forging their self-identities, individuals contribute to and directly promote social influences that are global in their consequences and implications. Self-identity is not something that is just given because of the continuities of the individual's action system, but something that has to be routinely created and sustained in the reflexive activities of the individual (Giddens, *Modernity and Self-Identity* 52):

*Paterson* This will be a national endeavour. A source of pride for every Scot. A promise of wealth for every subscriber A promise of greatness for Scotland. Overnight this poor nation will join the ranks of the rich and mighty. If we but act wisely and boldly, trade will increase trade, and money will beget money, and the trading world shall need no more to want work for their hands, but rather hands for their work [...] In Darien, gentlemen, I offer you the door of the seas and the keys of universe (Beaton 44).

Through Paterson's story in *Caledonia*, Beaton reflects that Scottish people need to be involved in a collectivity with which they can identify. From the early stages of the play, Paterson tries to show the importance of saving Scotland from its condition by having colonies of its own. Through the dialogue between Paterson and the Scottish MPs Beaton reflects the idea of nationalism that Paterson uses to mobilize the support of the Scottish community for policies that have discrepant consequences for different sections or classes within that community. The dialogue reveals that the establishment of basic trust is the condition of the elaboration of self-identity as it is of the identity of other persons and objects. Beaton reflects that nationalism plays a key role in the context of showing this collective identity to be the result of distinct and precious achievements. In *Caledonia* Paterson's supposed plan would change Scotland from one of the poorest nations in Europe, into a prosperous colonial power. Paterson

proposes that the Scots “send a fleet to Central America. A Scottish expedition to occupy the Gulf of Darien ... The narrowest part of the isthmus of Panama that links North and South America” (Beaton 36). According to Paterson, Scotland would control the flow of commodities from east to west. And from west to east. The Scots would give laws unto both oceans and would be the arbitrators of the commercial world. Through Paterson’s plan, Beaton shows that where consequential decisions are concerned, individuals are often stimulated to master the circumstances they confront. The dialogue between Paterson and the directors of the Company reflects Paterson’s daring plan. Beaton evokes through the song “Let Scotland’s Name” the sense of Scottish solidarity among Scottish people. Beaton reprises “Let Scotland’s Name” three times in the play to assure the sense of belonging and the idea of Scottish national identity. Balfour and Blackwood sing it after being convinced by Paterson’s speech that “became a speech to the audience/ the people of Scotland” (Beaton 44). Beaton reprises the song when Paterson convinces the Scottish people to raise the needed money for his cause. In this stage, the song reflects the sense of collective spirit among Scottish subscribers and the awareness of Scottish identity (Beaton 49). The third reprise is performed by the ‘Singers’ at the end of Act One when “Paterson and Mrs. Paterson are ready for the journey and about to depart from the port of Leith” (Beaton 64). Beaton shows that while the future is recognized to be intrinsically unknowable and as it is increasingly severed from the past, that future becomes a new possible territory. It ultimately lends itself to colonial invasion through counterfactual thought and risk calculation (Giddens, *Modernity and Self-Identity* 228):

*Balfour, Blackwood* *Let Scotland’s name*  
*and Brand Across the world resound*  
*To foreign lands*  
*Where riches abound*  
*One pound today*  
*Tomorrow will be ten*  
*And Scotland will*  
*Be mighty once again.* (Beaton 44).

Beaton tries to show that self-identity is negotiated through linked processes of self-exploration and the development of intimacy with the other. Beaton argues that national identity is crucial for Scottish people as it offers them a glorious future similar to Scotland’s heroic past. Beaton believes that Scottish national identity is a dynamic

process where the Scots are directly involved in the construction and maintenance of that identity. Beaton emphasizes the importance of collective Scottish identity when Paterson encourages the Scottish MPs and says, “The king’s attention is forever elsewhere... he has never even set foot in Scotland ... Be bold. Be brave. Be the messengers of a new World”<sup>8</sup> (Beaton18). Beaton reflects Paterson’s idea of being “brave” and “bold” through the song “Time to be Bold” which appears and is reprised in Act Two when Paterson was appointed “Councilor of the Colony of Darien.” The song reflects the sense of solidarity that Paterson was managing to assert among Scottish sailors after confronting the bitter truth of the colony and the increase in the number of deaths because of the spread of disease, lack of food, and bad conditions. Despite its encouraging words, the reprise reflects the loss of hope and a condition of despair. From the sailors’ perspective, the song reflects fear, reluctance, hunger, and misery (Beaton 78). The reprise emphasizes the sense of lack of hope for the scheme although it expresses that, “Time to be bold [...] Time to think of better times to come [...] Think about the gold ...” (Beaton 104). Beaton leaves the reprise open-ended with three dots instead of a full stop. Beaton tends to provoke his Scottish audience’s emotions through the song and its reprise. Beaton enables his audience to enter a process of self-confrontation with the multiple circumstances that they should put into their accounts. Such processes help create shared histories bound to the individuals who share experiences by a common social position. Shared histories may be divergent from the orderings of time and space that prevail in the social world. There are fateful moments in the history of collectivities and individuals. These fateful moments are phases at which things are wrenched out of joint, where a given situation is suddenly altered by a few key events. Letting go of the past, through the various techniques of becoming free from oppressive emotional habits, generates a multiplicity of opportunities for self-development (Giddens, *Modernity and Self-Identity* 97):

*First Sailor Time to be bold, me lads, Time to be bold  
Time to think of better times to come...  
Think about the gold,  
Think about the women and the rum.*

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<sup>8</sup> The Americas were referred to as “the fourth part of the world”, or the “New World” in the early sixteenth century during Europe’s Age of Discovery. The classical European geographers thought that the world only included Africa, Europe, and Asia, which was collectively referred to as the Old World or Afro-Eurasia (Davidson 417).

*Second Sailor Maybe we 'll find fortune [...]*

*Fifth Sailor Maybe we'll meet Spaniards*

*And we'll find out how they feel*

*About taking in their bellies*

*A length of Scottish steel [...]*

*First Sailor But maybe they'll have women*

*Who 'll be hungry for a Scot*

*All Sailors Aye we're sure that there are better times to come*

*First Sailor Time to be bold, me lads*

*All Sailors Think about the gold*

*And could we have another round of rum? (Beaton 78).*

In an interview published on the website of *National Theatre of Scotland*, Beaton said,

The idea of saying you're proud to be English or proud to be Scots strikes me as weird: it's just an accident of birth. I can't help betraying the pride in my heritage by puncturing the hubris of 1690s Scotland. What amused me most about the Darien story was the "great optimism" of everyone who invested in the putative colony, compared with the "rather miserabilist culture of Scotland nowadays" (Innes, n. pag.).

In his preface for *Caledonia*, Beaton states, "The English have anthologies, the Spanish have anthologies, the French have anthologies . . . why should not Scotland have its anthology?" (Reid 5). Beaton points out the importance of viewing Scotland as existing between cultures rather than as an isolated unit. Beaton tries to show that Scottish national identity is a complex construct comprising several interrelated components and a persistent force in contemporary Scotland. He asserts the importance of history and past experiences for Scottish national identity. Furthermore, Beaton reflects identity politics that attempts to attain empowerment, representation, and recognition of social groups by asserting the same indicators that distinguished and differentiated them from others and utilizing them as an assertion of selfhood and identity based on difference rather than equality. Beaton argues that Scottish national identity is often formed in contrast to the "Other" In *Caledonia*, Beaton tries to define who the Scots are and where they belong in relation to the English and England. Beaton tries to reflect the idea of "Otherness" by tackling the political and economic situation of Scotland in the seventeenth century. In the case of Scotland, Beaton argues that cultural identity locates itself in the binary opposition 'us/them.' Therefore, the 'self' is defined in contrast to the 'Other' - a crucial factor in constructing Scottish national identity. Beaton tries to show that personal integrity comes from integrating life

experiences within the narrative of self-development. Beaton tends to go back into history to set up lines of potential development for the future. To understand self-identity in contemporary Scotland, Beaton believes that he has to be concerned with the idea of 'Other' in performing Scottish identity within the general atmosphere of Englishness. One of the main themes that Beaton emphasizes throughout the play is that Scottish people will never give up hope for a brighter future when the Nameless of the Earth declare that although history is written by the winners/the English and there is no place for "us", "we"/The nameless of the earth/Scots, never give up hope. Beaton reflects this idea early in the play through the dialogue between Paterson and the Scottish MPs whom he was trying to convince of his cause. History is a prime means of escaping the hegemony of the past and opening oneself out to the future to develop a coherent sense of one's life. The key reference points are set from the inside in terms of how the individual constructs/reconstructs his life history (Giddens, *Modernity and Self-Identity* 79):

**Paterson** They resent you, gentlemen, Like you they may be members of parliament, but they are the past, and you are the future. We are the future. Men who understand the meaning of money. Men who can do so much for this nation. If only we're allowed to change the old way of doing things (Beaton 14).

Beaton refers to the political atmosphere that Scotland lived under and the dominating powers. By the late seventeenth century, the countries of Atlantic Europe and their colonies were connected by a relatively elaborate network of trade and commerce. Constant contention with rival powers caused territorial, commercial, and religious conflict that contributed to the Spanish power (J. Lynch 11). The English had established themselves as a major trading nation in the Indian Ocean region. The English had formed large joint-stock companies that traded around the world. The East India Company would be the most famous of these companies (Barbour 37). Scotland, at that time, was not formally united with England. Scotland was tied to England, but it still had autonomy: Scotland had its own Parliament. Scotland was poor in comparison with England. Scotland had not been able to establish a colony anywhere. The Scots had tried in the Bay of Fundy in Nova Scotia, and in the Carolinas in South America but the Scots were sabotaged by the French and Spanish powers, respectively (Hart 42). By bringing back historical events and the economic conditions that the Scottish people lived under in the seventeenth century, Beaton evokes his contemporary audience's awareness of the dominant powers. Beaton shows that the

contemporary stage has become a testing ground for the ideas of capitalist culture in competition for gaining wealth (Kramer 13). So, Paterson's aim at the scheme and the Company of Scotland implies a national goal which is, "a company that is as powerful as the nation itself" (Beaton 16). Therefore, Beaton emphasizes that modernity opens the project of the self, but under conditions influenced by standardizing effects of commodity capitalism. Commodification directly affects consumption processes, particularly with the maturation of the capitalistic order. The establishing of standardized consumption patterns becomes central to economic growth. In all these senses commodification influences the project of the self and the establishing of lifestyles (Giddens, *Modernity and Self-Identity* 211):

**Paterson** The advancement of overseas trade. That is what'll save Scotland from its present miserable condition [...] Then Scotland must have colonies of its own [...] The English have colonies. The Spanish have colonies. The French have colonies. The Portuguese have colonies. The Dutch have colonies. Even Denmark has colonies. Why should not Scotland have its colonies? (Beaton 15).

Beaton believes that the awareness of Scottish national identity has emerged in contemporary Scotland more than before. Beaton shows that the Scots have a strong sense of belonging and identification with their historical past. Beaton argues that group identity is crucial to an individual's identity. Group identity processes operate similarly to individual self-evaluation processes, where individuals aim to view themselves positively in comparison to others. Individuals defend their self-identities when threatened or undermined to secure their group identity. Beaton reveals that Scotland and England are integrally linked, and one cannot exist without the other. Although Scottishness is constructed as a distinct identity, the English influence cannot be neglected. The influence of Englishness on Scottish culture cannot be ignored, as traces of Englishness have become interwoven into contemporary Scotland. When Paterson proposes his plan, his speech becomes a speech to the audience/the people of Scotland claiming that the endeavour will be a national one if the Scots believe in Scotland and their selves (Beaton 44). Through Paterson's speech, Beaton tends to show that personal growth depends on conquering emotional tensions. Beaton points out the idea of 'Otherness' that appears in the relation between Scotland and England. Paterson explains that the English wrongly imagined the Scots could not do anything without the English's help. Beaton tries to make an ideological comparison between the Scots and the English when Paterson raises some questions.



Beaton tries to create a feeling of national belonging which acts as a shared resource of national culture and national identity. Collective commitments help create shared histories more bound than the characteristics of individuals who share experiences by a common social position. Most past events and experiences are celebrations of the lives or achievements of distinguished individuals. They are a way of singling out the special experiences of such persons from those of the mass of the population. Therefore, they are at the core of self-identity in modern social life, particularly in the broad sense of an interpretive self-history produced by the individual concerned (Giddens, *Modernity and Self-Identity* 97):

**Paterson** I didn't fail. The money was there. The English cheated Scotland of its due [...] The English imagine we can do nothing without their help. But this is not true. Not if we believe in Scotland. Not if we believe in ourselves. Why should other countries have their colonies and not Scotland? Why should Scotland be left out? Are we more stupid than they? Less enterprising? Less ingenious? Less hard-working? I think not. It can be done. It can be done. This will be a national endeavour. A source of pride for every Scot. A promise of greatness for Scotland [...] In Darien, gentlemen, I offer you the door of the seas and the keys of the universe (Beaton 44).

Beaton asserts that Scottish national identity evolved from Scotland's traditional institutions and the symbolic representation of the nation. Beaton depicts the relationship that binds England to Scotland through the dialogue between King William<sup>9</sup> and Paterson when King William despised Paterson. Beaton shows through Paterson's endeavour that Scottishness is a more important feature of and has an influence on the Scots than Englishness. Scottish national identity matters to the Scots more than state identity. Beaton shows that identity politics signifies a wide range of political activity and theorizing based on the shared experiences of injustice of members of certain social groups. Identity politics attempts to attain empowerment, representation, and recognition of social groups by asserting the same indicators that distinguished and differentiated them from others and utilizing them as an assertion of selfhood and identity based on difference rather than equality. Identity politics signifies a wide range of political activities and the shared experiences of injustice against Scottish people based on their selfhood characteristics like ethnicity, religion, gender, language, caste positions, etc. (Giddens, *Modernity and Self-Identity* 213):

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<sup>9</sup> King of England, Ireland, and Scotland from 1689 until his death in 1702. As King of Scotland, he is known as William II (Claydon 9).

William (without turning round) [...] And life in Scotland? Is it bearable? [...] I have never been to Scotland. Tell me, is it true that to avoid the lice a gentleman must go to bed wearing gloves and stockings? (Exchanges exaggerated looks of horror with Joost.)

Paterson That is to overstate the case. I am happy to live in Scotland for the foreseeable future. A man has an attachment to the land of his birth [...] I believe your Majesty is apprised of the purpose of my visit.

William (his mood no longer playful) Yes [...] We are. You have opened subscription books here in London for this new Scotch Trading Company. And you have already raised three hundred thousand pounds. In just two weeks.

Paterson In twelve days. To be precise. Sire (Beaton 27).

Beaton continues reflecting the idea of ‘Otherness’ through the dialogue between King William and Joost after knowing that the Darien expedition has succeeded. Beaton tries to refer to the developing Scottish sense of nationhood against which national identity was formed. Beaton depicts the historical event that took place when King William decided to make the Spaniards deal with the Scottish fleet. Beaton depicts the inferiority gaze that the English had toward the Scots when ‘Joost’ called the Scots “Scotchmen” and King William described the Scots by saying “these Northern savages” (90). Through that historical event, Beaton depicts the reflexivity of shared histories with others that provide settings in which ontological security is sustained for specific phases in an individual’s life. Beaton tries to show that belonging to any social group is a political negotiation rather than a predetermined state. The shift toward considering the political dynamics of belonging represents a deepening engagement with the politics of identity and the politics of difference. Dissent over identity and belonging creates new spaces of differences in identity formations and belonging. The emergence of a sense of self is a necessary prelude to the formation of personal identity. The self is not an innate part of our biology, nor does it emerge simply with the developing human brain, but is formed in social interactions with others (Giddens, *Modernity and Self-Identity* 214):

William Well, who would have thought it? The Scotchmen have landed, eh? And thriving, I hear? [...] I suppose that means ‘much drinking’...? [...] Do pay attention, Joost. This ‘colony’ of theirs. It is engaged to trade? [...] Shall we leave the Spaniard to deal with them, shall we, Joost? That would be convenient.

Joost The Spanish have ships on the coast. And soldiers. But they hesitate to attack. The Scotchmen are likely to make a good fight of it.

William How tiresome of them. So ... we had better make sure these Northern savages do not prosper. A Scottish trading empire in the Americas, it does not bear thinking about (Beaton 90).

*Caledonia* is a tribute to heroic ambition and self-deception of rich and poor alike. Through the historical events in *Caledonia* Beaton reflects that the individual is a communal being where the individual's relation to land and wealth is mediated through the community. Beaton unveils the economic and political consequences at the individual and national levels. The closing decade of the seventeenth century was a difficult period for Scotland, as it was for much of Europe. The 1690s were Scotland's coldest decade in the past 750 years (De Vries 40). In an era of economic rivalry in Europe, Scotland was incapable of protecting itself from the effects of English competition and legislation (Prebble 84). Scotland had no export trade and its once-thriving industries such as shipbuilding were in deep decline; goods that were in demand had to be bought from England for sterling (Sima 14). The so-called "seven ill years" saw widespread crop failures and famine, while Scotland's deteriorating economic position led to calls for a political or customs union with England. The results of the climatic conditions were inflation, severe famine, and depopulation with large numbers of people dying from starvation (Cullen 19). However, the crisis enhanced the stronger feeling among Scots that the country should become a great mercantile and colonial power like England. This power should come from setting up the Company of Scotland (Mitchison 291). Beaton reflects the political atmosphere and the dominant colonial powers during that period of history. Beaton tries to remind the Scottish people through the song "Make A List" and its reprise, to be always prepared for the future. The song emphasizes the importance of pre-planning for any forward step. Through the three reprises, Beaton tries to warn the Scottish people of the bad management and the ultimately tragic consequences of their scheme. In all three reprises, The Nameless performed the song. There is an emphasis on the introductory part in all three performances. The introductory part emphasizes the importance of being always prepared by making a list. The second song is a continuation of and shorter than the first one. While the third song reprises only the first stanza of the first and the second ones. As shown in the play, "When there's nothing must be missed, make a list. Get the world around you under your control. To make sure that you exist, Make a list. Make a list, Make a list ..." (Beaton 113). Beaton emphasizes his sentence "Make a list" in the song and the reprises to attract his

audience's attention for his theme. Beaton tries to reflect that living in the world of late modernity involves various distinctive tensions and difficulties on the level of the self. To preserve a coherent narrative of self-identity, the dilemmas of the self, have to be resolved. One of these dilemmas is personalized versus commodified experience (Giddens, *Modernity and Self-Identity* 191):

*The Nameless* It's the poetry of profit  
That will earn you your reward,  
Diligence and detail will  
Endear you to the Lord  
When the Day of Judgment beckons  
The punishment is swift  
And your best hope of salvation  
Is frugality and thrift.  
It's the poetry of order  
The romance of neat accounts  
The road to heaven's measured out  
In very small amounts.  
If your ledger's neat and tidy  
You may conquer all your fears  
While the jingling of your coin  
Becomes the music of the spheres (Beaton 57).

An important part of national identity consists of symbols and what they stand for. In *Caledonia*, Beaton brings side-by-side historical truth and dramatic truth to deliver his message. In *Caledonia*, shared histories are created and sustained in terms of how far they integrate Scottish people's lives. Through the song "Make A List" Beaton tries to refer to the idea of commodification with a connection to the concept of wealth and emancipatory politics. The objective of emancipatory politics is either to release underprivileged groups from their unhappy condition or to eliminate the relative differences between them. Emancipatory politics works with a hierarchical notion of power: power is in the capability of an individual or group to exert its will over others. Emancipatory politics aim to liberate people from situations of oppression implying the adoption of moral values (Oversveen 18). The dialogue between Paterson and the directors of The Company of Scotland reflects that establishing a basic trust is the condition of the elaboration of self-identity as much as it is of the identity of other

persons and objects. Beaton shows that events in social life provide support for self-development, throw up barriers to be overcome, or are a source of uncertainties to be faced. The reflexivity of the self is continuous as well as pervasive and distinct from the more generic reflexive monitoring of action. The individual is asked to conduct a self-interrogation in terms of what is happening and becomes accustomed to asking, “how can I use this moment to change?” Therefore, self-identity is negotiated through linked processes of self-exploration and development with the other. An account of self-identity has to be developed in terms of an overall picture of the psychological make-up of the individual (Giddens, *Modernity and Self-identity* 80):

*The Nameless To make sure that you exist  
Make a list. Make a list.  
A list will help to satisfy your soul  
Your hungry Presbyterian soul  
It's the poetry of order  
The romance of neat accounts  
Making out the course of life  
In very small amounts.  
If you keep the wages modest  
You may conquer half the world  
And the neatly folded flag  
Will be triumphantly unfurled ... (Beaton 59).*

In a column on the website of *The Arts Desk*, Beaton admits his difficulty in distinguishing between comedy and tragedy. Beaton adds,

Politics, being about how we are governed, is a deadly serious business, which is why it lends itself so well to comedy. Whether we call it satire or not doesn't really matter. What matters is that theatre can thereby combine the playful and the serious. Entertaining the audience is an honourable endeavour; provoking and informing the audience is equally honourable (17).

In *Caledonia*, Beaton shows that nationalism offers the identification that meets the aspirations of Scottish people and engenders their spirit of solidarity and collective commitment. In July 1698 the company launched its first expedition, led by Paterson. The ships were completed, and they sailed for the Firth of Forth, the bay that Edinburgh overlooks to the north. Advertisements were sent out in Scotland for men to join the colony: many of the men who went to the Darien were from the western Highlands of Scotland. Many of them didn't even speak English. Most knew nothing

of life on the open sea (Hart 63). The song “Auspicious Day” sums Act One up with the scene of the cheering crowds and Church bells to mark the progress of the fleet. As Mrs. Paterson describes the scene, “They are gathering in their thousands to watch the fleet set sail. Everywhere. On Castle Hill. On Catloun Craggs. Never has Lieth seen so many people.” Then a Poor Girl appears and sings, “The door of the seas and the keys of the universe will be Scotland’s” (Beaton 65). The Poor Girl expresses in the song that Scotland’s darkest night has gone. Identity is never just an individual matter; it is not given at birth but intricately shaped by people’s experiences of social life. Therefore, self-identity has to be routinely created and sustained in the reflexive activities of the individual (Giddens, *Modernity and Self-Identity* 55):

*Poor Girl On this auspicious day  
The valiant Scots display  
Their colours to the world [...]  
Chorus The door of the seas  
The keys of the universe. Will be ours.  
Will be Scotland’s. Will be ours  
Poor Girl The St Andrew. The Endeavour  
And the Dolphin all set sail  
Caledonia sets sail. And the Unicorn sets sail.  
All ships and men. Directed by the hand of God [...]  
And our country’s darkest night is gone  
And Scotland stands to greet a glorious dawn.  
Chorus/Poor Girl Our county’s darkest night is gone  
And Scotland stands to greet a glorious dawn (Beaton 65-66).*

Beaton tries to show that Scottish national identity is a collective product. The collective elements of national identity may include national symbols, traditions, and memories of national experiences and achievements. These collective elements are rooted in the nation’s history. Depending on how much the individual is exposed to the socialization of the system, people incorporate national identity into their identity to different degrees and in different ways (Kelman 171). Beaton predicts the sense of collectivity and national identity among Scottish people through most of the songs in *Caledonia*. Beaton tends to bring a traditional folk song genre to the opening of Act Two. The Act opens with a new song, “Sea Shanty” when one Sailor takes the solo part and everyone else joins in the chorus. A sea shanty, chantey, or chanty is a genre

of traditional folk song that was commonly sung as a work song to accompany rhythmical labour aboard large merchant sailing vessels. In recent popular usage, the scope of its definition is expanded to a wider range of repertoire and characteristics to refer to a “maritime work song” in general. The word shanty developed especially on merchant vessels (Hugill 6). Shanty songs functioned to synchronize and thereby optimize labour, in what had then become larger vessels having smaller crews and operating on stricter schedules (Doerflinger 96). The practice of singing shanties eventually became ubiquitous internationally and throughout the era of wind-driven packet and clipper ships. Shanties had antecedents in the working chants of British and other national maritime traditions. Shanties were usually sung while manually loading vessels with cotton in ports (Hugill 22). Beaton tries to reflect the peculiar sense of individuality that the “Sea Shanty” or old sailor songs had. Beaton tends to evoke the sense of shared experience through evocative phrases and musical features in a traditional style with lyrics related to the sea ballad. Beaton also depicts the Scottish sailors as hard, singing some meaningless words, and modifies the melodies to fit them for the journey’s purposes. Most importantly, Beaton delivers a warning message through the song, when the Crew constantly repeats, “Fire down below me lads, Fire down below” (67-68). The repetition of that implicit warning enables Beaton to prepare his audience for the coming events in the play. While performing the song, “Rev. Borland appears upstage of the Sailor and crew Bible in clasped hands, and blissful ignorance smilingly observes. They don’t notice his presence. He says to the music” (Beaton 67). While the future is recognized to be intrinsically unknowable and as it is increasingly severed from the past, that future becomes a new possible territory. It ultimately lends itself to colonial invasion through counterfactual thought and risk calculation (Giddens, *Modernity and Self-Identity* 228):

*Crew But there’s fire down below.*

*Fire down below, me lads. Fire down below.*

*Sailor A farming man from Inverness*

*Preferred his whoories cheap*

*Crew Hey, hey, hey, high, ho.*

*Sailor If they asked for too much money*

*He’d go off and find a sheep.*

*Borland frowns, a bit worried, but doesn’t quite get it.*

*Crew And there’s fire down below.*

Sailor *A Church of Scotland Minister*

*Was riding with the hunt. Borland gets it.*

Sailor *He wasn't hunting deer*

*What he was hoping for ... was...*

Crew *And there's fire down below*

Sailor *A Church of Scotland Minister*

*Was riding with the hunt*

Crew *Hey, hey, hey, high, ho.*

Sailor *He wasn't hunting deer*

*What he was hoping for ... was... (mouths) cunt. (Beaton 68).*

In *Caledonia*, Beaton tries to show that nationalism engenders a spirit of solidarity and collective commitment which is energetically mobilizing in circumstances of cultural decay (Apter 481). A second, larger expedition, launched before the fate of the first was known, took up the deserted settlement but was quickly besieged by the Spanish (Fry 29). Though five ships and 1,200 Scottish colonists landed successfully in Darien. The settlement was poorly provisioned and eventually abandoned. Beaton depicts the idea of nationalism and its association with Scotland when the chorus celebrates Paterson's idea. Beaton refers to the sense of security regarding Paterson's endeavour and the reliance on the Scots' ability to give meaning to their lives. Meaning lies in experiencing positive and stable emotions and avoiding chaos and anxiety. Anxiety about obliteration, of being engulfed, crushed, or overwhelmed by extremely impinging events, is frequently the consequence of such feelings (Giddens, *Modernity and Self-Identity* 53):

First Sailor *Time to be bold, me lads, Time to be bold*

*Time to think of better times to come...*

*Think about the gold, Think about the women and the rum.*

Second Sailor *Maybe we'll find fortune [...]*

Fifth Sailor *Maybe we'll meet Spaniards*

*And we'll find out how they feel*

*About taking in their bellies*

*A length of Scottish steel [...]*

First Sailor *But maybe they'll have women*

*Who'll be hungry for a Scot*

All Sailors *Aye we're sure that there are better times to come (Beaton 78).*



Symbols and what they stand for are an important part of national identity. Images and symbols are generally used to create a feeling of national belonging. They form a crucial part of any national culture and national identity. When people actively choose symbols, they identify with, they construct their sense of national identity which is dynamic and flexible. Beaton tries to reflect through Paterson the image of the symbolic hero since the awakening of national consciousness is frequently ascribed to national heroes and is associated with national symbols. Beaton tends to make a parallel balancing between Paterson and the old biblical king Solomon who was most famous for his wisdom to indicate that the two are equally important. Through this technique, Beaton adds symmetry, effectiveness, and balance to the play to persuade, motivate, and evoke emotional responses in the Scottish people. Parallelism enables Beaton to make a balance between complex thoughts while holding the audience's attention. The balance is an essential element where each phrase or idea should be as important as its counterpart. Beaton evokes one of the features of nationalism and group identity when four poor drunks invited the people of Scotland to support and join Paterson as their 'symbolic national hero' to bring home shiploads of treasure. The collective elements of national identity may become important parts of an individual's self-identity and how those individual views the surrounding world. Beaton tends to evoke national feelings by involving some common symbols and biblical references as a psychological interpretation of nationalism when the colonists celebrate during the journey the riches they would gain as well as their national hero, Paterson. Beaton tends to evoke a sense of national feelings and the idea of collective identity relying on the image of old Solomon delivered in the song "Come Rouse Up Your Hearts" The song is performed by four drunk singers, "all of them obviously poor, weave slowly and drunkenly across the stage" (Beaton 52). Since previous groupings that could fulfil the needs of the local community or kinship group have been dissolved, the symbols of nationalism provide a substitute. Nationalism offers a basis for group identity in the context of showing this identity to be the result of distinct and precious achievements. Nationalism appeals to a desire for an identity securely anchored in the past (Giddens, *The Nation-State and Violence* 214):

*Drunks (off) Come rouse up your hearts. Come rouse up anon  
And think of the wisdom of old Solomon  
And heartily join with our own Paterson*

*To bring home shiploads of treasure*  
*Drunks Come rouse up your hearts. Come rouse up anon*  
*And think of the wisdom of old Solomon*  
*And heartily join with our own Paterson*  
*To bring home shiploads of treasure* (Beaton 52).

Beaton tends to use parallelism to connect historical characters, ideas, and symbols to contemporary ones to attract his audience's attention and evoke a sense of awareness in that audience. Parallelism, as a literary device, functions as an effective means of creating a harmonious flow and rhythm with words and phrases. Playwrights can create a sense of rhythm in their works with parallelism. Repeating words, sounds, or phrases, helps to pace writing for the audience. Repeating grammatical elements adds to the artistic value of a literary work while allowing the playwright to reinforce or elaborate on a particular idea (Corbett 45). Beaton's aim in using parallelism is to highlight his idea from the rest of the text and become memorable or create a lasting impression. Parallelism enables Beaton to capture his audience's attention and enhance his work meaningfully. Beaton uses parallelism to set up a relationship between Paterson and Solomon through comparison. Beaton tends to create synonymous lines in which an idea is presented and then repeated by being rephrased with parallelism to reinforce or emphasize the meaning. Beaton uses repetition with parallelism of some songs and lines to give more emphasis and to persuade the Scottish people of Paterson's cause. Beaton depicts Paterson as wise as Solomon and tries to parallelize Paterson's sacrifice for Scotland to that of Solomon for his people. Therefore, Beaton encourages the Scottish people to join Paterson to bring to Scotland the "shiploads of treasure" as Solomon did for his people. By referring to "old Solomon" Beaton gives Paterson's cause more support from the Scottish people and provokes their sense of nationalism. Therefore, Beaton parallels Paterson's sacrifice for the future of Scotland as a colonial power through the Darien scheme to Solomon's sacrifice and works for his people. Both characters, Paterson, and Solomon, raised money for the benefit of their people and their moral causes. The content of nationalism is a symbol system. Whatever their differences, nationalist ideals tend to tie a conception of the 'homeland'— a concept of territoriality — to a mythical origin, conferring cultural autonomy upon the community that is held to be the bearer of these ideals. Although nationalism is quite modern, it draws on sentiments and forms of symbolism that go back further into the past (Giddens, *The Nation-State and Violence* 213):

Colonist Come rouse up your hearts  
Come rouse up anon ...  
Colonists And think of the wisdom of old Solomon  
And heartily join with our own Paterson  
To bring home shiploads of treasure  
Come rouse up your hearts come rouse up anon  
And think of the wisdom of old Solomon  
And heartily join our own Paterson  
To bring home shiploads of treasure (Beaton 80).

The political character of nationalism and its association with Scotland offers *Caledonia* a national identity in the context of showing that identity is the result of distinct achievements and appeals to a secured identity anchored in the past. Beaton tries to reflect this idea when the fleet reaches Darien and Paterson speaks to Borland and others. Attachment to a homeland is associated with the creation and perpetuation of certain distinctive ideals and values, traceable to certain historically given features of national experience (Giddens, *The Nation-State and Violence* 218):

Paterson And now, by virtue of the powers granted unto us, we do here settle, and in the name of God establish ourselves. And we do name the city which we here shall build New Edinburgh<sup>10</sup> ... And we do name the fort which we shall here build Fort St Andrew ... And for the honour and the memory of the most ancient and renowned name of our Mother Kingdom, we do and will from henceforth call this country of Darien by the name of Caledonia ... And ourselves and our successors, by the name of Caledonians! (Beaton 79).

Beaton tries to show the idea of nationalism reflected by the sense of enthusiasm and triumph that overwhelms the whole scene when the second fleet departs for Darien. Beaton argues that, in personality development, feelings rather than rational control of action are what matters in the formation of self-identity. Social bonds and engagements increasingly thereafter recede in favour of social identity (Giddens, *Modernity and Self-Identity* 171):

Balfour Four mighty ships, Mr Blackwood, four mighty ships. Carrying the spirit of Scotland. When they reach Darien and join up with the first expedition we will be as powerful a presence in the Americas as any nation on the face of the earth. Darien will bring wealth, and power and glory to Scotland. Never again will we have to bend our knee to the English. The Lord God has smiled upon this little nation of ours, and made us great (Beaton 102).

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<sup>10</sup> New Edinburgh, until 2011 is known as Puerto Escocés (Scottish Harbor), now Puerto Inabaginya, in Guna Yala Province, Panama, and clearing land to plant yams and maize (Prebble 8).

In his article, *The Caledonian Dream: A Scottish Colony's American Nightmare*, the writer in *The Ancient Origins*, Georges Fery wrote,

The conquest of the New World was devastating for its ancient cultures; its aftershocks are still deeply felt today in communities across the Americas. Soon after Spain's subjugation, other European nations tried to organize trade with their colonists or forcefully capture parts of the region. When foreign ships succeeded in their penetration of Spain's colonies, they returned to Europe with the rich spoils of the West Indies. Commercial ventures sprang up to trade or settle in those new lands. It seemed the perfect time to set up a Scottish colony in the Americas... (14).

The Darien Expedition was Scotland's only attempt to establish a colony and overseas trading of its own. The execution of that attempt was bad because every danger had been underestimated. Perhaps two thousand settlers died from disease, hunger, and clashes with Spanish troops. Nor could Paterson, with his vision of a great trade with Asia carried on through the gateway of Darien, fail to realize that Spanish cooperation, or their subjugation, would be necessary for the fulfilment of his plan. If it is assumed that the size of the rewards justified the magnitude of the risks to be taken, the equipment of the expedition in material, men, and officers needed to be on a scale beyond the capacity of the Company of Scotland. As it was, the preparations were inadequate in every particular (Hart 152). Paterson enters the dilemma of powerlessness versus appropriation. Paterson feels overwhelmed by a sense of powerlessness in the domains of his world, he enters a process of engulfment. Paterson feels dominated by encroaching forces from the outside, which he is unable to resist or transcend. Paterson feels either haunted by implacable forces robbing him of all autonomy of action or caught up in a maelstrom of events in which he swirls around helplessly (Giddens, *Modernity and Self-Identity* 193):

*Paterson* (dictating) One of ... the ... most fruitfulest ... spots of ground ... on ... the face ... of the earth.

*First Colonist* Are we obliged to write this exactly as you say it, Mr Paterson?

**Paterson** No. If instead you wish to tell them about the swamps, and the fevers, and the depredations, and the hunger, then by all means, tell them. Tell them that we bury a dozen men a day. Tell them that New Edinburgh is but a row of straw huts. Tell that Fort St Andrew is but a half-built palisade placed upon a stinking marsh. Let tales of death and disaster circulate in Scotland. Let them think that we are half-drowned rats not worth saving. Let all of Scotland know that the Spaniard is more powerful than we thought and may soon attack us in overwhelming numbers. And when because of your wretched accounts of our great endeavour they died to build no more ships and our needful supplies

are not sent and we succumb to hunger and despair, come to me and say you are proud of what you wrote (Beaton 99).

The politics of belonging are characterized by recurring debates over questions on what basis is this belonging determined and who is authorized to represent place and community. Such questions draw attention to the claims over rights to belong within a series of related and symbolic struggles. Struggles over the ownership, occupation, and management of real places are often connected to struggles over the expression, status, recognition, and authenticity of group identities, as well as to struggles over membership and representation within formally constituted groups. There are correlations between social power, material wealth, and the authorization of belonging on the one hand and contestations over social marginalization and exclusions on the other. Not only did the financial implications of Darien signal the death of Scotland as an independent nation, but it also left scars and insecurities that haunt the Scottish psyche to this day (Cullen 15). Beaton tends to show that if national identity is socially constructed, then it may change and develop. The narrative of the self must be constructed in circumstances in which personal appropriation is influenced by standardized influences on consumption. The reflexive project of the self is a struggle against commodified influences, although not all aspects of commodification are inimical to it (Giddens, *Modernity and Self-Identity* 201):

Paterson You are giving up! You are all giving up on me [...] Did you think our great endeavour would be easy? Did you? Where's the fight in you? [...] Dear God, why am I surrounded by poor weak feeble creatures such as you?

Erskine How can we build a trading company if nobody will trade with us?

Pennicuick Erskine's right. The King's proclamation has finished us. But it allows us to abandon the Colony with our honour intact [...] Boy! More wine! Where is that boy?

Paterson He is dead [...] Ships may be on their way.

**Erskine** We'll receive no more provisions from home. No more ships. No more help. They're afraid of the King. Scotland has given up on us [...] I'll tell you what ships are on their way. Spanish ships. Seven of them, standing off the coast. And a Spanish army approaching by land (Beaton 103).

Amongst the many causes that contributed to the failure of the Darien Colony was the determined opposition and lack of sympathy of the English colonial settlements, not only in the West Indies but even as far north as New England. Consequently, the proclamations against the Scots, put forth by the English settlements were issued on instructions from the King, due to the failure of the Darien scheme.

During that historical period, the Scottish economy was severely impacted by privateers during the 1688–1697 Nine Years’ War and the 1701 War of the Spanish Succession, with the Royal Navy focusing on protecting English ships. This compounded the economic pressure caused by the Darien scheme, and the seven ill-years of the 1690s when a large number of the Scottish population died of starvation (Cullen 117). Despite sending two mighty fleets, Scotland was soon forced to abandon the colony, which had been named Caledonia. The expedition ended disastrously in “death” and “disease” (Beaton 112). Moreover, the economic and cultural consequences were enormous:

First Nameless The Unicorn Abandoned New England

Second Nameless The St Andrew Abandoned in Jamaica

Third Nameless The Dolphin. Lost to the Spanish

First Nameless The Endeavour. Sunk in the Caribbean

Second Nameless The Hope. Wrecked off Cuba

Third Nameless The Bo’ness. Surrendered to the Spanish

First Nameless The Duke of Hamilton. Sunk in Charleston Harbour

Second Nameless The Rising Sun. Sunk in a hurricane with the loss of all hands

First Nameless The Caledonia. The only ship to return to Scotland (Beaton 105).

The failure of Darien’s colonization project has been cited as one of the motivations for the 1707 Acts of Union.<sup>11</sup> The Scottish establishment and mercantile elites considered their best chance of being part of one unified power would be to share the benefits of England’s international trade and the growth of the English overseas possessions. So, Scotland’s future would lie in unity with England (Prebble 308). Furthermore, Scotland’s nobles were almost bankrupted by the Darien fiasco. Some Scottish nobility petitioned Westminster to wipe out the Scottish national debt and stabilize the currency. Although the first request was not met, the second was accepted and the Scottish shilling was given the fixed value of an English penny. Personal Scottish financial interests were also involved. Scottish commissioners had invested

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<sup>11</sup> The Acts of Union were two Acts of Parliament: The Union with Scotland Act 1706 passed by the Parliament of England, and the Union with England Act 1707 passed by the Parliament of Scotland. They put into effect the terms of the Treaty of Union that had been agreed on 22 July 1706, following negotiation between commissioners representing the parliaments of the two kingdoms. By the two Acts, the Kingdom of England, and the Kingdom of Scotland—which at the time were separate states with separate legislatures, but with the same monarch—were, in the words of the Treaty, “United into One Kingdom by the Name of Great Britain” (Article 1).

heavily in the Darien project and believed they would receive compensation for their losses. The Acts of Union granted about £400,000 sterling to Scotland to offset future liability towards the English national debt (Prebble 314). The catastrophe left Scotland fatally weakened and led a few years later to Scotland's Treaty of Union with England. Beaton reflects on the fateful happenings or circumstances that are particularly consequential for an individual or group. Fateful happenings include the undesired outcomes faced in high-consequence risks that affect large numbers of people in a life-threatening way. Fateful moments are those when individuals make decisions targeting their ambitions or their future lives and destinies (Giddens, *Modernity and Self-Identity* 112):

William Darien was simply the wrong place to go. You are looking for an excuse. How easy it is for you Scots always to blame the English [...] I cannot allow Scotland to escape its share of the national debt. The English Parliament would not countenance it [...] Why should England do that? It makes no sense. We are meant to take from Scotland with one hand and give it back with the other?

Paterson You would not be giving it back to Scotland, Sire. Not exactly [...] To the directors and shareholders of the Company of Scotland. To compensate those who lost their money in the Darien venture [...] Many of them wield great influence. Indeed, many sit in the Scottish Parliament. If they are compensated, they will be inclined to favour a treaty of union. And vote for it (Beaton 109).

The Scottish Parliament was promised financial assistance, protection for its maritime trade, and an end to economic restrictions on trade with England (Whatley 48). Paterson did not consider the opposition of King William and the English Parliament to the Darien expedition. Beaton shows that Paterson's endeavour involves taking risks of confronting a diversity of open possibilities. Beaton shows that Paterson must break from the past and contemplate novel courses of action that cannot simply be guided by established habits. The dialogue between King William and Paterson, four years after the failure of the attempt depicts the future relationship that would change the face of Scotland as an independent nation forever. Security attained through sticking with established patterns is brittle and at some point, will crack. It betokens a fear of the future rather than providing the means of mastering it. Involvement with others and with the world is a fundamental component of psychological satisfaction, self-exploration, and the discovery of moral meaning (Giddens, *Modernity and Self-Identity* 61):

William How long now since you set forth on your foolish adventure in Panama? And here you are. A failure. A wretched man who brought disaster upon his wretched land. I assume you live here in London now? [...] How very brave of you. Do the common people not wish to do terrible things to you?

Paterson No, Sire. In Scotland. The common people do not present a problem, Sire. The shareholders of the Company of Scotland present a problem [...] They are a barrier to the union of our two nations [...] Many of them sit in the Parliament. If they feel cheated, they will vote against any treaty of union.

William But they were not cheated by me, Mr Paterson, they were cheated by you [...] Scotland is finished as an independent nation. Don't they know that?

Paterson I know Scotland cannot prosper as an independent nation. We need the financial power of England. That is the lesson of Darien (Beaton 108).

Following the Treaty of Union with England in 1707, cartloads of money were sent to Scotland to pay off the shareholders of the Company that had been responsible for the disaster (Reid 5). Beaton reflects that sense of loss through the song "They Sent It Up from London" Beaton describes the scene where, "A car laden with banknotes, gold and silver coin is pulled onto the stage, protected by English Dragoons. Coins and notes spill out onto the ground" (111). The Scottish economy was facing a crisis, and the Scottish parliament was divided between pro-union and anti-union factions. The unionists stressed how important trade with England was to the Scottish economy, and portrayed trade with continental Europe as not beneficial, or nowhere as profitable as trading with England. They argued that the Scottish economy could survive by trading with England, and sanctions that would result from the Alien Act would collapse the economy. Joining the union would not only prevent the Alien Act but would also remove additional limitations and regulations, which could lead Scotland to prosperity. Anti-unionists questioned the English goodwill and criticized the unionist faction for submitting to the English blackmail. They argued that Scotland could recover by trading with the Netherlands, Spain, Norway, and the diverse European markets and allow Scotland to diversify its industries. They noted that the union would make Scotland unable to conduct independent trade policy, meaning that any possibility to remove the flaws in the Scottish economy would be gone forever. Therefore, the union would turn Scotland into a "mere satellite of the richer kingdom" (Smout 455). Ultimately, Scottish ministers voted in favour of the union (Bowie 226). Many Scots considered themselves betrayed by their elite and argued that the union bill was only able to pass thanks to English bribery:

The Nameless *They sent it up from London*



*With soldiers either side*  
*The money The money The money*  
*The money always follows the money*  
*And poverty has no place left to hide*  
*The directors all make money*  
*The investors all make money*  
*Oh and we almost forgot to mention*  
*William Paterson Pleads poverty*  
*And gets a pension. A few years later*  
*The money that's left over*  
*Is handed to a brand new institution ... (Beaton 111).*

In 1707 the Act of Union led to a union of the crowns of both Scotland and England and their parliaments (Moore 64). After the union, Scotland retained some of its national institutions like the legal, religious, and educational systems distinct from those in England. For some Scots, these institutions have also become important symbols for Scottish national identity. Furthermore, these institutions are unique within the United Kingdom (Greenfield 79). They are key factors for a sense of Scottish autonomy and can therefore foster national identity. These institutions can be seen as civil autonomy and they have enabled Scotland to exercise proper control over its affairs. These institutions also gave way to a strongly developed sense of national identity (McCrone and Bechofer 7). One of these institutions is the Scottish bank system which allows Scotland to print its banknotes (Douglas 118). Scottish banknotes with a variety of national symbols referring to famous people or places, therefore, foster a sense of national identity. Beaton reflects this idea throughout *Caledonia*. Beaton depicts a Banker from the early eighteenth century who comes on and makes a little formal speech. The Banker says, "To no establishment could our money and trust be with more propriety confided than to our eminent offspring ... the Royal Bank of Scotland" Then a Piper enters and plays a lament as the gold is shovelled and banknotes unloaded (Beaton 112). Beaton tries to reflect that the process of development of capitalism engenders social changes in inter-relationships. The growing awareness of individuals creates the active consciousness necessary to transform society through practices. The industrial system provides a source of perception of a community of interest, and a basis for collective organization, which eventually merge to form national units. The self-consciousness expands progressively

along with the undermining of the position of the entrepreneurial capitalist by the centralization and concentration of capital (Giddens, *Capitalism and Modern Social Theory* 60):

*The Nameless They brought it through the high street*

*One Sunny day in June*

*The money. The money*

*The money always follows the money*

*And he who pays the piper calls the tune.* (Beaton 112).

Through *Caledonia* Beaton expresses his wish for a leader able to arouse pride in the hearts of the Scots, and able to care about Scotland as a nation that is not suffering from deficit within a state. Although Beaton does not speak about independence, the political context of the period may have brought some Scots to want radical change and to turn to the one party that promoted Scottish nationalism: the Scottish National Party. Beaton tries to make the Scots proud of their heritage and revive their patriotism through the story of Paterson. Beaton implicitly refers to a second group of people in the Scottish population: women. Beaton refers through Mrs. Paterson to the hyper-masculine and stereotypical vision of Scotland, and the place of women in the representation of Scotland about national sentiment. The musicality of the National Drama, combined with the plays' story and characters enabled the Scottish society to participate in a shared celebration of cultural heritage (Rigney 70). Beaton depicts the end of the Scottish dream when Paterson crosses the stage, head bowed, carrying a single wooden cross. The wooden cross symbolizes the death of Mrs. Paterson and her son. Thus, the wooden cross symbolizes the death of the Scottish dream in its cradle. Moreover, for Mr. Paterson, the death of Mrs. Paterson is the death of Scotland as an independent nation. Beaton depicts the Scottish nation as fitting with all the stereotypical female attributes - something to be owned and protected. Mrs. Paterson resembles that nation, the motherland: she is virtuous, nourishes, and creates life. Therefore, Beaton shows that there are fateful moments when individuals must launch out into something new, knowing that a decision made or a specific course of action followed, has an irreversible quality (Giddens, *Modernity and Self-Identity* 114):

*The Nameless When there's nothing must be missed*

*Make a list Make a list*

*Get the world around you under your control.*

*To make sure that you exist*

*Make a list. Make a list. Make a list ... (Beaton 113).*

Beaton tries to influence the audience to sympathize with Paterson through the songs that guide the audience's responses to what Beaton wants. Eventually, not only Paterson's self-identity has changed but also the image of Scotland as an independent nation. The last song that combines Paterson with the chorus reflects this change that affected Scotland and its people to the present day with banknotes descending upon the heads of the audience. On each banknote, the name of a colonist who died during the journey is written. The scene reflects what Giddens thinks of letting go of the past, through the techniques of becoming free from oppressive emotional habits, generating a multiplicity of opportunities for self-development. Therefore, Paterson has to confront novel hazards as a necessary part of breaking away from established patterns of behaviour (Giddens, *Modernity and Self-Identity* 78):

Paterson *Trade begets trade*

All *Trade begets trade*

Paterson *Money makes money*

All *Money makes money*

Paterson *Wealth creates wealth*

All *Wealth creates wealth*

*Riches from riches*

*Piled upon riches*

*To the end of the world (Beaton 113).*

Historically, the frustration caused by economic and political rivalry with England led to the Darien scheme - an unsuccessful establishment of a Scottish colony in the Gulf of Darien. The scheme was successfully sabotaged by England in various ways. It was seen as a threat to the privileged position of the East India Company. England did everything to ensure the plan's failure via political and diplomatic overtures to prevent the Netherlands and Hamburg from investing in the scheme while also refusing to assist the settlers in any way. Following the disastrous failure of the scheme, the Scottish economy seemed to be on the brink of collapse. Ultimately Scotland was able to recover from it (Smout 455). By 1703, the Scottish government was highly disillusioned and unsatisfied with the union, and many believed that the only way to let the Scottish economy flourish was to separate from England (Smout

467). The Scottish parliament would try to establish its autonomy from England with the 1704 Act of Security, which provoked retaliation from England - Scottish ministers were bribed, and the Alien Act of 1705 was passed. According to the Alien Act, unless Scotland appointed commissioners to negotiate for union by Christmas, every Scot in England would be treated as an alien, leading to the confiscation of their English estates and England desired to expand its influence by annexing Scotland:

England was seeking Parliamentary Union for political reasons at a moment when the Scots had become dissatisfied with Regal Union for economic reasons. One of the main weapons chosen by the English to enforce their will was the threat of economic sanctions. The repeal of the Alien Act before it could come into force scarcely reduced its menace (Smout 455).

On the day the treaty was signed, the bells in St Giles Cathedral, Edinburgh, rang in the tune “Why should I be so sad on my wedding day?” Threats of widespread civil unrest resulted in Parliament imposing martial law. The Union was carried by members of the Scottish elite against the wishes of the great majority. The Scottish population was overwhelmingly against the union with England, and virtually all the print discourses of 1699-1706 spoke against incorporating the union, creating the conditions for widespread rejection of the treaty in 1706 and 1707 (Bowie 214). Country party tracts condemned English influence within the existing framework of the Union of the Crowns and asserted the need to renegotiate this union. During this period, the Darien failure, the succession issue, and the Worcester seizure all provided opportunities for Scottish writers to attack the Court Party as unpatriotic and reaffirm the need to fight for the true interests of Scotland (Bowie 226). According to Scottish historian William Ferguson, the Acts of Union were a “political job” by England that was achieved by economic incentives, patronage, and bribery to secure the passage of the Union treaty in the Scottish parliament to meet English political imperatives, with the union being unacceptable to the Scottish people who had been betrayed by their parliament (Bowie 260):

*The Nameless When there's nothing must be missed*

*Make a list. Make a list*

*Get the world around you under your control.*

*To make sure you exist*

*Make a list. Make a list. Make a list....* (Beaton 113).

For Alistair Beaton, national identity lies in the past historical events of Scotland that reflect its contemporary image and its sense of Scottishness. History

plays an important role in the construction of Scottish national identity in contemporary Scotland. Beaton tries to show that Scotland, like other nations, emerges as a geo-political phenomenon, developing through an interaction of socioeconomic, cultural, and political factors, whose meaning is as dependent on shared moments of recognition as is that of national identity and nationalism (Giddens, *The Nation-State and Violence* 215). In *Caledonia*, Beaton tries to show that Scotland is inscribed into the cultural-historical context and may or may not have its homeland or state. Therefore, the reality in which the national unity is formed refers to the level of symbolic culture, and the importance of the state becomes a subsidiary and cannot predetermine the nation. Beaton reflects identity politics which attempts to attain empowerment, representation, and recognition of Scottish people and their identity. Beaton reflects in *Caledonia* the meaning of 'being British' or 'being Scottish' which has become more open to debate than ever before. Beaton shows that relationships no longer come with a set of clear norms and values, duties, and responsibilities, instead, these need to be negotiated (Giddens, *Sociology* 963). This is no longer limited to union or party memberships or voting in general and local elections; thus, one has to choose between a range of political activities. The individual is faced today with a situation in which institutions do not simply tell that individual how to act or how to be. These institutions do not act as stabilizing forces that anchor individuals to society in clearly defined ways. Rising anxiety tends to threaten awareness of self-identity since awareness of the self about constituting features of the object world becomes obscured. Instead, people have to choose which aspects of tradition suit them and be able to justify to others why these choices have been made. Once people have decided on what the rules of a relationship are, or what kind of action they should engage in, the rapid pace of social change brought on means that they may redefine their relationships and their identities again (Giddens, *The Nation-State and Violence* 217). Beaton shows the same indicators that distinguished Scottish people from others as an assertion of selfhood and identity based on difference rather than equality. Whatever their differences, Scottish nationalist ideals tend to tie a conception of the homeland – a concept of territoriality – to a mythical origin, conferring cultural autonomy upon the community that is held to be the bearer of these ideals. In *Caledonia*, the Darien scheme enables Beaton to evoke nationalist solidarity among the Scottish people. Through the story of Paterson in *Caledonia*, Beaton brings up the past generations that saw the flowering of the nation's genius as supplying cultural autonomy and

historicity. Beaton shows that the process of identification – in the case of national identity – is the drawing of boundaries between self and other. It is worth exploring, then, the boundary-making processes which operate within national identities, and ways of delineating belonging to the nation, for battles over exclusion and inclusion are always ongoing. Scotland's self-consciousness is identified by its autonomy and the right to political and economic identity compared to other independent nations.

The establishment of a society in which one group identity is legitimized, and the other is disenfranchised, marginalized, and cast as 'Other' is a result of the socio-cultural development of the community in conjunction with historical, economic, social and political factors that are defined in the nation's traditions, myths and collective imagination and replayed in its cultural texts. The period from 1997 to the Scottish independence referendum in 2014 saw an upsurge in analyses and expressions of popular nationalism in the UK's largest and most populous country — but this nationalist sentiment struggled to find mainstream political expression. Scotland has far more similarities than differences from its southern neighbour. Nevertheless, in its cultural expressions and its patterns of political behaviour, Scotland has become more distinctive in the twenty-first century. Scotland's sense of identity has grown rather than diminished. It has been Scotland's often fraught relationship with its larger neighbour which has helped sustain and shape a sense of national identity (McCrone, *Sociology of Nationalism* 198). Although England has influenced contemporary Scotland, Scottish people define their selves by what they are not. Scotland and England share a turbulent history and underwent varied internal experiences, abrupt political changes, and periodic violence as well as external conflicts with each other in their historical growth to nationhood. While all inhabitants share the same citizenship and their histories and cultures are partly intertwined, Scotland is nevertheless said to be a unique nation.

Beaton shows that twenty-first-century Scottish national identity lies in the history of Scotland's glorious past. Beaton tends to show that history is more than just writing about the past. He asserts that history is the means of grasping the cultural unity of the Scottish people. For Beaton, Scottish national identity is sustained through the circulation of representations of cultural elements including landscapes, famous events, habits, and traditions which are held in common by Scottish people. Beaton shows that Scottish national identity is not an individual matter but is shaped by the

shared experiences of Scottish people in social life. Therefore, there is an interrelationship between place and community, space, and identity. Nationalism, in *Caledonia*, offers a basis for group identity to be the result of distinct past achievements and engenders a spirit of solidarity and collective commitment that is mobilizing in circumstances of cultural decay. In *Caledonia* Beaton depends on a real historical event that took place in the late seventeenth century and reflects his major themes of contemporary Scotland. Beaton coins his dramatic action by mixing real and invented historical characters for the sake of the darkly humorous plot. Beaton brings back a historical past event to raise a recent issue regarding Scottish national identity and the debate of contemporary Scotland to mind its affairs in the twenty-first century. Beaton reflects that nation-state, like all social phenomena, have a history that can be traced (Giddens, *The Nation-State and Violence* 219). Thus, the history of Scotland was the means that enables Beaton to show Scottish national identity. Through *Caledonia*, Beaton uses historical images and symbols to create a feeling of national belonging. Those historical images and symbols act as a shared resource to underpin national belonging and form a crucial part of national culture and national identity. History plays a key role in providing a sense of identity. Therefore, people need to develop a sense of their collective past through events in the past that have made their present and future. Historical knowledge is a prerequisite for fully understanding why those events happened. Studying history enables Beaton to have clear perspectives on the problems contemporary Scotland encounters. Many problems, features, and characteristics of contemporary Scotland can be traced back to its historical and cultural past. Through the historical past, Beaton depicts in *Caledonia* two opposing viewpoints – one that reflects the perspective of the people of Scotland represented by Paterson, and that of the English by King William. Beaton's *Caledonia* shows that national identity is contemporary Scotland's major concern because there are circumstances that determine people's political thinking and choices. Scotland's performance culture became additionally live and pertinent in the aftermath of devolution discussing various concepts of identity—cultural, linguistic, regional, and national—emerging in the socio-political discourses devoted to the diverse versions of Scotland of the contemporary period. The decline of Britishness as part of economic, political, and social policies has led to an increase in feelings of Scottishness. By establishing continuity between ancient and contemporary Scotland, national identity has transcended class and political boundaries. Scottish national identity carries

connotations of Scotland as an independent nation. Scotland is a nation where the political debate is intimately linked to the cultural and historical issues which have a very important part to play in the definition of Scottish national identity. Eventually, the failure of Scotland's endeavour of the Darien scheme to become a colonial power point out the impossibility of seeing Scotland as a divorced image from the entire image of the United Kingdom.





#### CHAPTER 4: LINDA MCLEAN'S *GLORY ON EARTH*

Literature, and theatre in particular, has emerged as an archive for history to bring to the forefront the silenced and marginalized people often elided in fact-based statist history. When theatre stems from the margins, it challenges the paradigms of hegemonic culture, by staging alterity and particularity. In the cultural context, theatre creates a space for freedom, difference, and cultural specificity and possesses a resonance through the wider community. Theatre opens new cultural dialogues between the margins and the mainstream. In the twenty-first century, the development of the theatrical movement in Scotland continues and the sense of Scottish national identity has increased. Linda Mclean is one of the Scottish playwrights who is concerned with the idea of national identity.

Linda McLean (1956-) was born in Glasgow. After graduating as a teacher, Mclean travelled in Europe, America, Africa, and Scandinavia before she wrote plays. McLean was Chairperson of the Playwrights' Studio Scotland from 2008-2015 and worked for the British Council in Mexico City, Teluca, and Bogota, encouraging new writers "to find their voices" (Manning 4). In 2009 Mclean delivered a keynote speech to the Playwrights' Guild of Canada. Mclean was the Creative Fellow at Edinburgh University Institute of Advanced Studies in Humanities in 2011. McLean is currently under commission to the National Theatre of Scotland, Magnetic North, and the Traverse Theatre. Her plays include the award-winning *Every Five Minutes* (2014), *Any Given Day* (2010), *Sex & God* (2012), *Strangers, Babies* (2007), *Shimmer* (2004), *Riddance* (1999), *One God Beating* (1999), *Thingummy Bob* (2015), and an adaptation of Alice Munro's *The View from Castle Rock* (2016) for Stellar Quines and the EIBF (Mclean 1). Nationalist drama inculcates specifiable forms of bodily conduct and comportment, constituting rituals by which groups transmit ideals and reproduce memory through performance. Mclean believes that there is an essence of drama that is always going to have to deal with conflict or resolution. In an interview Linda Mclean said,

As soon as you put a person on a stage, the audience will infer things about them. When two people are on stage, the audience will assume a relationship. When you put three people on stage, the audience will understand a different and interesting kind of relationship when what we are talking about is power (Manning 11).

McLean is one of the Scottish playwrights who dramatize the history of Scotland and make relevant connections between the nation's present and past. She is interested in shaping the present state of the Scottish nation through past events. McLean's *Glory on Earth* looks back into Scottish history and signifies a refocus on the past in Scottish theatre. *Glory on Earth* premiered at the Royal Lyceum Theatre Edinburgh in 2017 and gained multiple reviews. Edinburgh theatre reviewer, Seth Ewin from *British Theatre* wrote,

Scottish history, more important in many ways ... It is about much Glory comes in many forms in this production. Aside from the uplifting music, there are the beautiful ruffs, Mary's costumes that combine the twenty-first and sixteenth century fashions and the simple arches and vivid tapestries of the set. It is a key battle in more than a religious conflict, it is about romantic versus the pragmatic, a battle that goes on inside all of us (17).

Though McLean's *Glory on Earth* is about a time of historical significance, it centres on the people of that time to resonate with them in the contemporary world. McLean aims to show the importance of having a voice through the historical characters with whom contemporary people connect. Through history, McLean tries to create a world that seems different from the contemporary one to encourage her audience to examine this difference and be aware of how society has changed. In her review of the play, Alicia Pope, the editor of the *Daily Telegraph*, wrote; "A contemporary take on a historical tale that provides various performance opportunities" (Pope 2020). *Glory on Earth* is at the core of a series of historical plays that tackle Scottish national identity in contemporary Scotland. *Glory on Earth* takes place in Scotland between 1561 and 1563, during the reign of Mary Stuart, and presents the historical conflict between Scotland and England based on religious differences. McLean builds her play on a circular form in that the action starts from one point and ends at that point to reflect the ongoing struggle of the Scottish nation and the cyclical nature of history. The historical conflict between Scotland and England is presented through the characters of Mary Stuart and John Knox, who opposed each other on every ideological level. *Glory on Earth* interrogates the religion-based partition of Scotland and attempts to capture the human side of the historic event: the sense of loss and the feeling of helplessness and dejection at the deterioration of the newly constructed nations. *Glory on Earth* shows the need to affirm Scottish cultural independence from a marginal position within the context of subjugation and reclaiming lost, forgotten, or

suppressed histories through the portrayal of Mary Stuart<sup>12</sup>, who is used as a rebellious image in many literary works. In drama, Mary Stuart, as a political symbol, captured the imagination of playwrights for more than four centuries. For example, Vittorio Alfieri's *Maria Stuarda* (1778), Friedrich Schiller's *Mary Stuart* (1800), James Haynes's *Mary Stuart* (1840), John Drinkwater's *Mary Stuart* (1921), Maxwell Anderson's *Mary of Scotland* (1933), Clifford Bax's *Golden Eagle* (1946), Robert McLellan's *Mary Stewart* (1951), Sarah Miles's *Vivat! Vivat Regina!* (1971), Liz Lockhead's *Mary Queen of Scots Got Her Head Chopped off* (1987), and Peter Shaffer's *Lettice and Lovage* (1987) (Younger 117). Mclean considers Mary Stuart a figure who is building and presenting a model for the Scottish people in a way that they can conjure up Mary Stuart's impressions and ideas (Manning 16). Through the play's main characters, Mclean attempts to use history and locate the Scottish individual within a social, political, and historical context. The main characters are the Catholic Mary Stuart, whose age is eighteen to twenty, the Protestant reformer John Knox<sup>13</sup>, aged forty-eight to fifty, and a female chorus, who play not only Mary Stuart's ladies-in-waiting but also all other female and male roles from courtiers to reformers to Privy Councillors and provide sung and instrumental musical accompaniment. All the other distinct characters that the chorus plays are Lords, James Stewart, Maitland, Brethren, Huntly, Montrose, Ambassador, Elizabeth/Bess, Spy, Messenger, and Gossip. More significantly, Mclean calls all female characters in the play Mary to distinctly reflect Mary Stuart's feelings, thoughts, and dilemmas. The Marys are Mclean's means to voice out Mary Stuart's suppressed voice. By calling all other female characters Mary, Mclean gives voice to Mary Stuart and any other silenced female. Mary Stuart's execution scene reflects the importance of voicing out Mclean's female characters despite the "horror", "fear" and "terror" (11-12). The voice of the Marys reflects Mary Stuart's inner feelings, unexpressed thoughts and wishes. Through the Marys, Mclean generalizes Mary Stuart's conflict and makes the historical event resonate with contemporary times. Mclean reflects the idea of the

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<sup>12</sup> Mary Stuart or Mary I of Scotland, was Queen of Scotland from 1542 until her forced abdication in 1567 (Nicholls 87). Mary Stuart became the primary rival for power to her cousin Queen Elizabeth I. Associated with several plots to remove Elizabeth from the throne and to make herself queen of England, Mary Stuart was found guilty of treason in 1587 and was beheaded (Dunn 73).

<sup>13</sup> John Knox is regarded as the father of the Scottish Reformation. Knox made important contributions to the development of Protestant settlements in both the British Isles and the wider international Reformed community (Ridley 528).

looking-glass self or what Giddens describes as the mirror effect by identifying all the females with Mary Stuart. Mclean reflects Charles Cooley's "looking glass" theory which refers to the dependence of one's social self or social identity on one's appearance to others. The ideas and feelings that people have about themselves — their self-concept or self-image — are developed in response to their perception and internalization of how others perceive and evaluate them (Cooley 183). Mclean reflects what Cooley believed that the human mind is social and mental. This means that the mental processes occurring in the human mind are the direct result of social interactions. The dynamics of self-creation are similar to a looking-glass (a mirror) in that: "As we see our face, figure, and dress in the glass and are interested in them because they are ours ... so in imagination, we perceive in another's mind some thought of our appearance, manner, aim, deeds, character, friends and so on, and are variously affected by it" (Giddens, *Essential Concepts in Sociology* 38):

MARY So that my limbs are weak, you all saw me  
fall, but my mind my mind is a separate thing,  
it serves me well and badly at the same time,  
it thinks on as regularly as if today were any  
other day when the difference could not be  
more glaring, and so this heartless mind of  
mine is well aware of your generous offer to  
care for my daughter, who has barely taken  
her first breath

MARY Marie (McLean16).

McLean regards the chorus as one of the main actors in *Glory on Earth*. The chorus is an integral part of the action that contributes positively to the play's overall structure. Mclean tries to show that identities have clear social aspects because our identity is related to the identities of other people and their identities are related to ours (Giddens, *Modernity and Self-Identity* 53). In a review of *Glory on Earth* in *Whats On Stage*, the British chief executive of *Royal Mail*, Simon Thompson, wrote,

Compelling... McLean's big structural innovation is to place at the centre of the action a female chorus who play all the other roles, from courtiers to reformers to Privy Councillors ... It's very effective and reinforces this as a woman's "unsilencing" of a previously male story. The message is about the timeless struggle for life, love, joy and young female energy, in a world that too often crushes them all ... (n. pag.)

The chorus thus comments on the various events and stirs the imagination of the audience. The chorus even advises the characters and gives them clues regarding the appropriateness of their actions and utterances. Mclean relies on making the pronouncements of the chorus comprise not only Mary Stuart's viewpoint but also the viewpoints of Mclean herself. Through the chorus, Mclean evokes a sense of sympathy for Mary Stuart. The chorus lends continuity to the main plot and underscores the action. The chorus provides background information and a description of off-stage action, comments on the events, and interacts with the characters. The chorus points to the significance of some facts and reflects society. The chorus not only marks off scenes and events but also controls the emotional reaction of the spectators to events taking place on the stage (Garland 325). The chorus satisfies the psychological needs and state of mind of the audience with its songs and dances. The main functions of the chorus are to comment on the action of the play, give back the story, and connect the play to other themes. Therefore, Mclean uses the chorus to expound upon the play's central themes and to keep the narrative going. More importantly, the chorus reinforces the idea of unsilenced women and acts as the externalization of Mary Stuart's thoughts, and the queen's dialogue flows through the chorus dialogue smoothly. In *Glory on Earth*, self-identity is negotiated through linked processes of self-exploration and the development of intimacy with the other. Such processes help create shared histories of a kind potentially more tightly bound than that characteristic of individuals who share experiences by a common social position. Such shared histories may be quite divergent from the orderings of time and space that prevail in the wider social world (Giddens, *Modernity and Self-Identity* 97):

MARY Mary Queen of Scots got her head sawn off

MARY // Mary!

MARY We might have screamed

MARY // Never

MARY // ?

MARY Unconscious

MARY Our horror

MARY Fear (Mclean 11).

The British cultural critic for *The Guardian* Mark Fisher wrote, "*Glory on Earth* reveals the strength our convictions give us and the dangers they pose. Although the story may be centuries old, it still rings true today" (13). Mclean tries to depict

through the image of Mary Stuart a female voice from a power point of view where Virgin Mary became a figure onto which all manner of virtues and powers were hung. A voice that can be attributed to any individual whose identity is suppressed, when Mary Stuart says, “Mother of God”, Mclean implicitly parallels Mary Stuart’s sacrifice for Catholicism to that of Virgin Mary (Mclean 10). Mclean refers to the Catholic manifestation dogma concerning “the Immaculate Mother of God, the ever-Virgin Mary, having completed the course of her earthly life, was assumed body and soul into heavenly glory” (Everett 461). Moreover, Mclean enhances this idea when Mary Stuart says, “Sweet Jesus” and “// Jesus Mary and Joseph” (11). Catholicism distinguishes between the ascension of Jesus in which he rose to heaven by his power, and the assumption of Mary, the mother of Jesus, who was raised to heaven by God’s power, or the assumption of other saints (Everett 492). Mclean connects the images of Jesus Christ, the Virgin Mary, and Joseph to Mary Stuart because all of them placed God at the centre of their life. They loved and sacrificed for one another, and they radiated that love to others in the redemptive mission of the Word Incarnate. Mclean implicitly sketches an image of May Stuart that parallels the Virgin Mary’s image. Historically, there are four Catholic dogmas regarding the Virgin Mary: her status as Mother of God; her perpetual virginity; the Immaculate Conception; and her bodily Assumption into Heaven. The Virgin Mary plays a significant role in Roman Catholic teachings which have more feasts, prayers, and devotional practices than in any other Christian belief (Flinn 443). For centuries, Catholics have performed acts of consecration and entrustment to the Virgin Mary at personal, societal, and regional levels. In Catholic teachings, the Virgin Mary does not diminish or substitute the love of God but enhances it (Brighenti 325). Following the growth of devotion to the Virgin Mary in the sixteenth century, Catholic saints wrote books such as *Glories of Mary* and *True Devotion to Mary* that emphasized and taught “the path to Jesus is through Mary” (Schroedel 219). Mclean tries to indicate that both female characters, Mary Stuart and the Virgin Mary, are fixtures in scenes and images who lovingly hold their divine sons and stand stalwartly at the foot of the cross later in life. In the Catholic Church, the Virgin Mary is acknowledged with the title “Blessed” for her capacity to intercede on behalf of those who pray to her for assumption to Heaven. “Blessed” refers to the Virgin Mary’s exalted state as the greatest among the saints. According to Catholic teachings and the Church, “blessed” indicates that the Virgin Mary may be venerated despite the fact she is not considered divine. Therefore, the prayers to the Virgin Mary

are answered by God through her intercession (Miegge 19). The Virgin Mary was conceived and born without sin and is seen as having a singular dignity above the saints, receiving a higher level of veneration than all angelic spirits and blessed souls in heaven. Catholicism studies the Virgin Mary's life and venerates her in hymns, art, music, and architecture in modern and ancient Christianity throughout the ages (Elders 151). Catholic teachings emphasize the Virgin Mary's role as protector and refer to her as "honoured with the title 'Mother of God'" to whose protection the faithful fly in all their dangers and needs" (Ball 365). Virgin Mary's participation in the processes of salvation and redemption has also been emphasized in the Catholic tradition where Roman Catholics have traditionally turned to her for aid and comfort. This image was developed by medieval Christians and elaborated on by their successors so that the Virgin Mary's virtues, achievements, and powers had been described repeatedly in sermons, theological treatises, and devotional manuals. Churches, chapels, and shrines testified to and reinforced the Virgin Mary's prominent place in the Catholic tradition (Socias 483). Therefore, the analogy enables Mclean to generalize Mary Stuart's death to be parallel to the end of the Virgin Mary. Consequently, the sacrifice of the Virgin Mary to the Catholic Church is the same as the sacrifice of Mary Stuart to the Scottish nation and Catholicism. Mclean tries to indicate that in modern social conditions, all of us live as though surrounded by mirrors; in these, we search for the appearance of an unblemished, socially valued self (Giddens, *Modernity and Self-Identity* 172):

Mary Everybody knows about our death

MARY// Dear God

MARY That undressed

MARY Un-blesst

MARY Un-confesst

MARY Parsimonious

MARY Punishing end (Mclean 10).

The British diplomat, former politician, and journalist in *Daily Telegraph*, Mark Brown wrote: "Thrilling ... a spirited portrait of Mary, Queen of Scots and her girl gang" (n. pag.). Mclean risks dissolving her oppressed protagonist, Mary Stuart, into the chorus, all of whom are named Mary - although historically only four of the queen's six inner-circle women were named Mary.<sup>14</sup> Mclean tries to show that each

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<sup>14</sup> Mary Stuart was accompanied by her ladies, famously known as her 'Four Maries' whom she had befriended during her days at the Island Priory of Inchmahome (Blakeway 27). Four Maries

one of the Marys sheds more light on Mary Stuart's feelings and true identity and helps the audience to know and appreciate Mary Stuart's historical role in reshaping the image of contemporary Scotland. The printed script does not distinguish between Mary Stuart and the various chorus members. Mclean makes her audience distinguish between Mary Stuart and other chorus female members. When Mary Stuart says, "We are the Queen of Scotland" the Marys reflect Mary Stuart's voice and say, "// And we are only eighteen" (Mclean 28). The historical accounts of the meetings between Mary Stuart and John Knox are recorded by Knox himself (Percy 331). Yet Mclean shows the collectivity of Mary Stuart in sharp contrast to John Knox, who is distinctly an individual voice to give the audience a clear image of the two ideologically opposed characters, Mary Stuart, and John Knox. Mclean implicitly negotiates the ideological and cultural differences between Scotland and England through the characters of Mary Stuart and John Knox. Even when John Knox speaks to/with the brethren, his followers, there's no indication that his identity might in any meaningful way blend with theirs or risk losing its distinctive individuality. Mary Stuart and John Knox are the only distinct actors who play no other roles. Mary Stuart is shown as resilient and clever, though Mclean never forgets how young she was then:

MAITLAND She has strength and learning above her years

KNOX My fear is she will pollute the very air we  
breathe with her bishops and idolatry

MARY I ask only that I be allowed the mass within  
my private chapel, I understand the religion in  
Scotland is no longer mine

JAMES With time she might be brought to see the  
truth of the Word

KNOX You refused

MAITLAND She is after all only eighteen (Mclean 20).

Mclean tends to show that religion is one of the key cultural elements that contribute to the formation of Scottish national identity. Catholicism recognizes the Scottish national identity that separates it from English identity. Catholics most often defended the Virgin Mary's devotion on religious grounds. They argued that Scripture

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were the daughters of some of the noblest families in Scotland: Beaton, Seton, Fleming, and Livingston (Fraser 32).



and tradition promoted a close relationship with God. The belief, long held by Roman Catholics, found support among ritual practitioners who revived limited forms of Catholic devotion within the Church of England. Invoking the image of the Virgin Mary allowed both Roman Catholics and advanced Anglicans to distinguish themselves sharply from Protestants and claim that they were more faithful Christians. The image of Mary became more popular as the idealization of women as virginal, maternal, and morally superior to men was widespread, at least in public discourse. The general acceptance of that image of feminine virtue may have encouraged Catholics to invoke her prototype more frequently. Mclean depicts Mary Stuart as a martyr who sacrificed her life for the Scottish nation and Catholicism, like the Virgin Mary who sacrificed herself for Catholicism and humanity. Therefore, Mclean sees Mary Stuart as a bridge between the old and the new. Mclean builds her analogy from the title of the play that has a religious touch and Biblical indication, “*Glory on Earth*” and reflects her national view through that indication.<sup>15</sup> Mclean tries to reflect the biblical verse which says, “We all, with unveiled faces, beholding or reflecting the glory of the Lord, are being transformed into the same image from one degree of glory to another. From glory to glory. For this comes from the Lord who is the Spirit” (Riches 130). Mclean supports her view when Mary Stuart expresses Mclean’s idea behind *Glory on Earth*. Mclean tries to show that there are no determinant authorities in many areas of social life – including the domain of the self where religion has a leading place as a specific institution of authority (Giddens, *Modernity and Self-Identity* 194):

MARY When Glory was a vision of Heaven on Earth  
a spectacle, a joyous lifting of the heart and  
mind in splendor, this man below will suck  
the life and colour and joy from all of us, will  
punish us for laughter, bend us to him, he will  
never be subject to me (Mclean 39).

Mclean tries to show that religion provided a source of moral norms that enabled communities to hold together and protect one another. Yet the strong sense of

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<sup>15</sup> “Holy, holy, holy is the Lord of heavenly forces! All the earth is filled with God’s glory!” (Bible: Isaiah, 6: 2-4).

belonging has fuelled ethnic, racial, and international tension and conflict. Although religion has been the source of truth, goodness, and beauty, it has inspired lies and wickedness. As well as addressing the dangers of holding one's ideology too stubbornly, the chanted verse by Mary Stuart's loyal followers creates an atmosphere that serves to trap Mary Stuart inside her thoughts, making the moments of silence during the church scenes unsettling. Throughout the play, Mclean tries to imply that the individual has as many selves as there are divergent contexts of interaction. More importantly, Mclean shows several Marys to indicate the identity crisis that Mary Stuart and Scotland struggle with. Some lines belong to Mary Stuart, who risks becoming a collective character. Therefore, Mclean tries to make Mary Stuart independent of the reconstructive endeavours in which she engages. These endeavours are more than just getting to know oneself better and self-understanding is subordinate to the inclusive and fundamental aim of building a coherent sense of identity. The self tends to form a trajectory of development from the past to the anticipated future. Mary Stuart appropriates her past by sifting through it in the light of what is anticipated for the future. The trajectory of the self has a coherence that derives from a cognitive awareness of the various phases of the lifespan. The lifespan rather than events in the outside world becomes the dominant foreground figure (Giddens, *Modernity and Self-Identity* 78):

MARY Would have been the story of our end

MARY// God forbid

MARY He did I mean

At least we died with dignity

Didn't we? (Mclean 10-12).

In *Glory on Earth*, Mclean explores where identity is dramatized, shared, and reproduced by conceiving specific performances to orient around historical events and symbols. Mclean investigates performing national identity through Mary Stuart, the series of historical events and narration, choreography, and the concept of reflexivity. Mclean starts the play with Mary Stuart's execution scene, where Mary Stuart tells her story from birth until her execution through some symbolic words and phrases (10-12). Through the revelation of Mary Stuart's self-identity, Mclean tries to tackle the identity issue in its broader sense in contemporary Scotland. Historically, Mary Stuart was born on 8 December 1542 at Linlithgow Palace to King James V and his French second wife, Mary of Guise. Mclean depicts Mary Stuart's self-identity when Mary

Stuart reveals from the first moment, “My beginning will be my end” (13). Mary Stuart was said to have been born prematurely and was the only legitimate child of James to survive him (Fraser 13). When Mary Stuart was christened, rumours spread that she was weak and frail.<sup>16</sup> Mary Stuart was the great-granddaughter of King Henry VII of England through her paternal grandmother, Margaret Tudor.<sup>17</sup> Through the birth scene, Mclean refers to a popular tale. The tale states that King James V, upon hearing on his deathbed that his wife, Mary of Guise, had given birth to a daughter, ruefully exclaimed, “It cam wi’ a lass and it will gang wi’ a lass!” The crown had come to King James V’s family through a woman and would be lost from his family through a woman<sup>18</sup> (Fraser 11). The phrase was first recorded by John Knox, “The devil go with it! It will end as it began: it came from a woman; and it will end in a woman”<sup>19</sup> (Wormald 21). Mclean emphasizes this phrase when Mary Stuart said, “those men. Always the men” (15). Through Mary Stuart’s story, Mclean tries to show that individuals usually make stories to liberate themselves and others from the strains and fears that haunt them (14). Liberation is always part of a storytelling process that tends to break the silence and make new stories. Therefore, with resources and patterns of practices individuals inherited from the past, those individuals make a society. The identification of a member of the group based on sharing common attributes like gender, language, religion, culture, ethnicity, etc. indicates the existence or formation of identity. Distant events may become more familiar than proximate influences and integrated into the framework of personal experience (Giddens, *Modernity and Self-Identity* 189):

MARY The woman I love stiffens and falls, we are all  
three of us, mother, father and child, joined in

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<sup>16</sup> An English diplomat, saw the infant, Mary Stuart, at Linlithgow Palace in 1543, unwrapped and wrote, “it is as goodly a child as I have seen of her age, and as like to live.” (Fraser 18).

<sup>17</sup> Margaret Tudor was Henry VIII’s older sister, so Mary Stuart was Henry VIII’s great-niece (Wormald 46).

<sup>18</sup> In *The History of the Reformation in Scotland* Knox states, “King James departed this life on the thirteenth day of December, in the year of God 1542, and on news thereof the hearts of men began to be disclosed. All men lamented that the realm was left without a male to succeed; yet some rejoiced that such an enemy to God’s truth was taken away. By some he was called a good poor-man’s king; by others he was termed a murderer of the nobility, and one that had decreed their utter destruction” (Percy 331).

<sup>19</sup> John Knox’s *History of Reformation* was addressing a problem of legitimacy for the new Scottish church compared with age old traditions of the Catholic church. The task was to provide a reassurance that the new community was meaningful and godly (Percy 257).

a perfect trinity of still, no tick or tock, bar the  
rocking of the lullaby in the vein  
MARY // now babbie  
LORD Your father  
LORD King of the castle  
LORD Is dead  
MARY They said  
LORD And won't be the last to lose his sons  
LORD But gain a daughter and see her misfortunate  
future pass before his eyes  
MARY // Alass  
LORD //A lack  
KNOX A monstrous thing  
MARY Says Knockes (McClean 15).

*Glory on Earth* tackles a crucial era in the history of Scotland under the reign of Mary Stuart. The sixteenth century was a time of great turmoil and upheaval in Scotland. The century saw the tumultuous 'reformation' of the Roman Catholic Church in Scotland and the establishment of the Protestant Church of Scotland. The only surviving legitimate child of James V of Scotland, Mary Stuart was six days old when her father died in 1542 and she inherited the throne. The sudden death of Mary Stuart's father, James V, was followed by a complex series of religious and political divisions (Nicholls 87). During Mary Stuart's childhood, Scotland was governed by regents, one from the Catholic Cardinal Beaton, and the other from the Protestant Earl of Arran, who was next in line to the throne until Mary Stuart's mother managed to remove and succeed him. During the sixteenth century, Scotland underwent a Protestant Reformation that created a predominantly Calvinist national Kirk, which became Presbyterian in outlook and severely reduced the powers of bishops. Earlier in the century, the Protestant teachings began to influence Scotland, through Scottish scholars, often training for the priesthood. The execution of Lutheran preacher Patrick Hamilton and others for heresy in St. Andrews Castle in 1528, and of George Wishart at the stake on the orders of Cardinal Beaton in 1546, angered Protestants (Wormald 102). George Wishart's supporters assassinated Cardinal Beaton and seized St. Andrews Castle before they were defeated with the help of French forces. The survivors, including John Knox, were condemned to be galley slaves in France, stoking

resentment of the French and creating martyrs for the Protestant cause. In 1548 Mary Stuart was betrothed to Francis, the Dauphin of France. Mary Stuart was sent to be brought up in France, where she would be safe from invading English forces during the Rough Wooing. Limited toleration and the influence of exiled Scots and Protestants led to the expansion of Protestantism, with a group of lairds declaring themselves Lords of the Congregation in 1557 and representing their interests politically. Mary Stuart married Francis in 1558, becoming queen consort of France from his accession in 1559 until he died in late 1560 (Fraser 227). Politically, Mary Stuart's marriage would make France an even stronger ally of Scotland. Mary Stuart became queen at a troubled time for Scotland. To protect itself from a political takeover by England, Scotland had established an alliance with France, a Catholic country and one of Protestant England's most powerful rivals (Guy 67). Mclean shows that the altered self has to be explored and constructed as part of a reflexive process of connecting personal and social change. The self, like the broader institutional contexts in which it exists, has to be reflexively made. The identity of the self presumes reflexive awareness in contrast to the self as a generic phenomenon. Therefore, self-identity is not something that is just given because of the continuities of the individual's action system, but something that has to be routinely created and sustained in the reflexive activities of the individual (Giddens, *Modernity and Self-Identity* 52):

MARY This child is the blood and bone of us

MARY Heart and soul of us

MARY Whoever owns the child owns the purse

MARY Whoever kills the child earns the curse

LORD // Are you mad? (Mclean 16).

The Scottish Reformation transformed the nature and character of politics, society, and worship in Scotland. This transformation was not without its antecedents. Since 1530, the need for religious reformation had been apparent among leaders in the Kirk.<sup>20</sup> Initially, the call for change came from within the Kirk, but by 1540, Protestant preachers such as George Wishart were calling for separation from the Roman Catholic Church and a faith that was based on the Bible. John Knox, who would later be the chief catalyst of the Reformation in Scotland, converted to Protestantism in 1543. Still,

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<sup>20</sup> Kirk is a Scottish and former Northern English word meaning "church." It is often used specifically by the National Church of Scotland (Millar 99).

the number of Scottish Protestants was small (Cowan 167). Coupled with the relentless pursuit of England's destructive 'Rough Wooing' policy in which Henry VIII pushed for the alliance between his young son Edward and Mary Stuart, meant that Scotland was an increasingly hostile environment for the infant queen. Historically, Henry VIII is generally credited with initiating the English Reformation – the process of transforming England from a Catholic country to a Protestant one – though his progress at the elite and mass levels is disputed and the precise narrative is not widely agreed upon (Elton 104). The English Reformation established the legal basis for passing major pieces of legislation leading to the Break with Rome and increasing the authority of the Church of England. Under the direction of King Henry VIII, the Reformation Parliament was the first in English history to deal with major religious legislation which transferred many aspects of English life away from the control of the Catholic church. This action set a precedent for future monarchs to utilize Parliamentary statutes affecting the Church of England; strengthened the role of the English Parliament; and provided a significant transference of wealth from the Catholic church to the English crown (Bucholz 67). Response to the reforms was mixed. The religious houses had been the only support of the impoverished and the reforms alienated much of the populace outside London, helping to provoke the great northern rising, known as the Pilgrimage of Grace. Elsewhere the changes were accepted and welcomed, and those who clung to Catholic rites kept quiet or moved in secrecy and re-emerged during the reign of Henry VIII's daughter Mary (Meyer 271). Consequently, Mary Stuart's mother arranged secretly, to send her daughter to France to be brought up in the sophisticated French court. It was hoped that Mary Stuart would one day wed the heir to the throne, securing French support against the English. Mclean delivers the historical event through Mary Stuart who described the political and religious situation then. The reflexive project of the self has to be undertaken in circumstances that limit personal engagement with some of the most fundamental issues that human existence poses. It follows that the project of the self has to be reflexively achieved in a competitive social environment where the process of life planning is the threat of personal meaninglessness (Giddens, *Modernity and Self-Identity* 201):

MARY Consider it a blind embrace

MARY A moment's grace

MARY After the race between our ships and England's  
MARY And a watery grave  
MARY No time for thinking then  
MARY A leap of faith in a sudden wind  
MARY Carries us further and faster than our imagination  
MARY Leaving our cargo behind  
MARY As we slide into this magical realm (Mclean 22).

The collapse of the French alliance and English intervention in 1560 meant that a highly influential group of Protestants were able to impose reform on the Scottish church, while the young Mary Stuart, was still in France (Graham 414). John Knox, who escaped the galleys and spent time in Geneva as a follower of John Calvin, emerged as the most significant figure of the period. The Calvinism of the reformers led by Knox resulted in a settlement that adopted a Presbyterian system and rejected most of the elaborate trappings of the medieval church.<sup>21</sup> The reformed Kirk gave considerable power to local lairds, who often had control over the appointment of the clergy. There were widespread orderly outbreaks of iconoclasm. At this point, most of the population was probably still Catholic in persuasion and the Kirk found it difficult to penetrate the Highlands and Islands but began a gradual process of conversion and consolidation (Wormald 121). With the death of Mary of Guise in June 1560, there was a political vacuum in Scotland. There was no obvious Catholic leader and Mary Stuart was in France and the political situation in Scotland had changed significantly. Catholics had been in power when Mary Stuart was a young child. However, with help from Queen Elizabeth I, Scottish Protestants had gained control. The Treaty of Edinburgh led to the withdrawal of English and French soldiers and left Scotland to settle its affairs.<sup>22</sup> The alliance between the Scots and the French ended, and the Scottish government declared Scotland a Protestant country (Wormald 115). Protestantism grew in Scotland in the 1560s and 1570s (Dawson 316). Most of the population was probably still Catholic in persuasion and the Kirk found it difficult to penetrate the Highlands but began a gradual process of conversion and consolidation

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<sup>21</sup> Knox's resistance tracts led to major consequences for how Calvinism was viewed in Tudor England and Stewart Scotland. This had long-lasting implications for the Protestant identities of the two kingdoms and the unity of the wider Reformed family (Gordon 24).

<sup>22</sup> Under the terms of the Treaty of Edinburgh, France recognized Queen Elizabeth I's right to rule England but Mary Stuart who was still in France and grieving for her mother, refused to ratify the treaty (Weir 20).

that was conducted with relatively little persecution (Wormald 121). Reformers in Scotland, led by John Knox, were in favour of a more austere form of worship and established what became the Protestant Church of Scotland. After Mary Stuart's husband, King Francis II's early death, Mary returned to Scotland in 1561 as a Catholic regent in a Protestant country. Following the Scottish Reformation, the tense religious and political climate that Mary Stuart encountered on her return to Scotland was further agitated by John Knox, who openly questioned whether her subjects had a duty to obey her. The early years of Mary Stuart's rule were marked by pragmatism, tolerance, and moderation. She issued a proclamation accepting the religious settlement in Scotland as she had found it upon her return, retained advisers such as James Stewart, Earl of Moray, and William Maitland of Lethington, and governed as the Catholic monarch of a Protestant kingdom (Guy 126):

MARY How the men in this realm would betray me

KNOX// Even then

MARY// Even then

KNOX At this first temptation of their valour

MARY Power

KNOX Pleasure

MARY Will

KNOX And frill

KNOX// They fail to stand as one

MARY // They fail to stand as one

MARY // With God

MARY // With God

MARY Or the Crown

MARY So we are torn asunder

MARY Ripped

MARY Rent

MARY Split in two warring tribes

KNOX As is God

MARY And his brother

KNOX Satan

MARY But how to know the one from the other? (Mclean 17).



The Scottish columnist and theatre critic in *The Scotsman*, Joyce McMillan, wrote, “A story crying out to be told... a call to arms for young women everywhere, to be fearless, regret nothing and to dance for dear life” (n. pag.). By showing Mary Stuart has multiple identities, Mclean tries to show that the ideas and feelings that Mary Stuart has about herself — her self-concept or self-image — are developed in response to their perception and internalization of how others perceive and evaluate her. Mclean emphasizes that the human mind is social and mental which means that the mental processes occurring in the human mind are the direct result of social interaction (Cooley 184). Therefore, Mclean continues revealing Mary Stuart’s inner feelings when she decides to return to Scotland. Mclean depicts Mary Stuart’s feelings along the way and when Mary enters Scotland. Mclean shows Mary Stuart lacks trust in herself when she repeats that the people do not hate her (27). Mclean tries to show Mary Stuart is living in a crisis and she lacks self-regard. Mclean depicts Mary Stuart’s inner struggle when she remembers the time she asked her mother, Mary of Guise, “who to trust in this world” (19) When Mary of Guise refers to “doves” and “pigeons”, Mclean tries to indicate the religious and cultural connotations that these words have. Mclean tries to refer to the peaceful and human side that Mary Stuart and Mary of Guise have. In Christianity, doves are seen as messengers from God and a sign of the Holy Spirit. Doves were associated with goddesses of love in ancient Greece and Rome. For centuries, doves were used as messenger birds, and their navigational skills meant that they could roam hundreds of miles from home and still find their way back. According to Catholic beliefs, doves represent healing. The flight patterns of doves and pigeons were also used to predict the future, and sometimes, doves were used in sacrificial rituals (Allen 30). An account of self-identity has to be developed in terms of an overall picture of the psychological makeup of the individual. A creative involvement with others and with the object world is a fundamental component of psychological satisfaction and the discovery of moral meaning. The self has psychological needs for its reorganization and is not empty of content (Giddens, *Modernity and Self-Identity* 77):

MARY Blood, my mother said, when I asked her who  
to trust in this world where husband father  
and son die at a moment’s notice, bloody, my  
dearest heart, without blood we are pigeons  
and doves unable to tell the difference

between captivity and love  
 JAMES You have been overeducated in niceness,  
 Mary, you ha best be wary of the slippery  
 tongue, on your home ground it often passes  
 for obedience or affection when in truth it is  
 no more than intention towards a prize  
 MARY Will you scold me for my smile, brother? If  
 there is another way to express my gratitude  
 I wish you would enlighten me  
 JAMES Land and a title sit well with // most men  
 MARY // Most men will grab first (Mclean 19).

Mclean tries to depict through Mary's speech an overall image of Scotland under her reign. Throughout Mary's journey to Scotland, Mclean depicts the scene halfway up the hill when a crowd came to greet her. Cannons were fired in Leith to announce Mary's arrival in Scotland. All Mary Stuart's moves, words, fears, and personal encounters reflect her self-identity. Moreover, Mclean depicts Mary Stuart's psychological state and her fears about the future and what Mary describes, "an enemy lying in wait" (23). Mclean shows Mary Stuart's solace in praying to God to preserve "his righteous few, in a world of strangers, sinners, lords and earls, labyrinthine familial ties, brothers, sisters, abductors, and spies" (23). Mclean shows Mary Stuart's feelings of restlessness, foreboding and desperation that mingle in Mary's experience with the social framework. Mclean also depicts through Mary Stuart's words her defiance to steer her people on the path towards glory despite all the dangers and obstacles. Identity becomes inscribed into the body where the embodied effect within the national symbolic space bestows an affective sense of belonging that an individual successfully performs to ensure its continuity in the future. Thus, identity is incorporated into the individual and constitutes collective remembering and social awareness (Giddens, *Modernity and Self-Identity* 52):

MARY This dreaming place where my mother and  
 father discovered a passion for each other and  
 birthed me and my brothers, dead now but  
 their spirits no less welcome protection  
 against an enemy lying in wait  
 MARY//Are you still afraid?

MARY More than ever but I will do everything in  
my power, to steer this persevering, god-  
fearing, courageous, rudderless people on the  
path towards glory

MARY Do well, think well, give thanks to God every  
day, never stray from his Word

MARY// We are His flock (McClean 23).

McClean depicts Mary Stuart's psychological inner feelings as Mary Stuart remembers her life stages and the places she used to live in France. McClean implicitly tries to deliver the struggle that Mary Stuart goes through. By comparing her life in France with the new one in Scotland, Mary Stuart expresses her refusal to the political and religious system imposed on her and the Scots, in general, under the Protestant church. McClean shows that Mary Stuart was yearning to her life in France. Moreover, McClean implicitly refers to Mary Stuart's personality and qualifications. At the French court, she was a favourite with everyone (Wormald 77). Mary Stuart learned to play virginals and was competent in prose, poetry, horsemanship, falconry, and needlework. Mary Stuart was taught French, Italian, Latin, Spanish and Greek, in addition to her native Scots (Weir 13). Through the dialogue between the Marys, McClean tries to affirm that Mary Stuart lived in France until the age of eighteen with a future of limitless possibilities. Mary Stuart's comparison between her past and present life is an outcry of refusal of the imposed English policy. It was later, after Mary Stuart's return to Scotland to claim her throne in person, that she became entangled in the politics of the country. Mary Stuart enters a state of estrangement where she feels that "the horses are no longer for her to ride, and she does not belong to the place and its people." Mary Stuart feels her heart "breaks" (McClean 23). Mary Stuart experiences feelings of powerlessness in the domains of her phenomenal world and enters a process of engulfment. Religious authorities cultivated the feeling that Mary Stuart was surrounded by threats and dangers. Mary Stuart feels dominated by encroaching forces from the outside, which she is unable to resist or transcend. She feels either haunted by implacable forces robbing her of all autonomy of action or caught up in a maelstrom of events in which she swirls around helplessly (Giddens, *Modernity and Self-Identity* 195):

MARY What must she be thinking?

MARY This would never have happened

MARY // in France  
MARY In France  
MARY There would have been magnificent banners  
MARY Triumphal processions  
MARY A golden litter  
MARY Banquets  
MARY Musicians  
MARY Trumpets  
MARY Poets  
MARY A parade of men  
MARY In uniform  
MARY Ladies in satins and silks  
MARY A horse dressed up like a unicorn (Mclean 24).

Mclean depicts Mary's emotions on the road to Scotland. Mclean tries to show that Mary Stuart has a sense of alienation throughout *Glory on Earth*. Human identities are both personal and social in another way because they are formed in the continuing processes of social interaction and routine face-to-face encounters (Scott 4). Mclean tries to show that Mary Stuart's self cannot be divorced from the study of society, believing that the psychology of the individual explains the social experience. Mclean refers to Mary Stuart's most sinister times that she spent in France. Mary Stuart remembers how lucky she was to escape the English fleet, leaving behind her "ponies, furniture, and tapestries" (25). Mary Stuart refers to the Château at Amboise where she used to live in France. Mary Stuart arrived in France from Scotland in 1548, aged six, via the French king's favourite palace at Saint-Germain-en-Laye near Paris, and remained in France until 1561, when she returned to her homeland — sailing up the Firth of Forth. Mary Stuart's sense of estrangement and loneliness haunts her until her execution although she thinks that "No bloodthirsty Protestants waiting to harangue her" (Mclean 26). Whenever she feels afraid or threatened, Mary Stuart calls her mother, Mary of Guise. The historical weight of national identity means that it is hard to shift as the pre-eminent source of belonging, able to draw into its orbit other identities, whether regional, ethnic, gendered, or class based. National identity acts as an overriding identity, allowing their diversity to persist. While the historical formation of 'national' culture has been transformed, this legacy still exerts power on how contemporary forms of culture are subsumed by a common-sense notion that the

nation remains pre-eminent. The complexity of identity is the outcome of the expansion of cultural resources and repertoires. Interrelated cultural indices coagulate around national identity, not in a fixed or essentialist sense, but in the multiple ways, they can be assembled and connected around the main themes. The motif of ‘survival’ connects anxieties with the life-planning individuals carry out in the more restricted contexts of their actions. The satisfaction an individual takes in being a ‘survivor’ relates primarily to the negotiation of troubles of the reflexively organized life career. It is infused with a more general sense of anxiety about collective survival in a world of high-consequence risks (Giddens, *Modernity and Self-Identity* 183):

MARY I see my mother’s handprint here and here

MARY These gardens might be Fontainebleau

MARY Saint-Germain

MARY Amboise

MARY She brought me to France, brought France to  
me in this Holyrood Château

MARY I see masquerades and dances

MARY Violas

MARY Oboes

MARY Whispered romances (McLean 27).

McLean continues relying on historical events and narration to reveal more of Mary Stuart’s self-identity. Once Mary Stuart’s husband had ascended the throne in July 1559 plotters attempted to storm the château. This was one of the most significant events that led to the French Wars of Religion.<sup>23</sup> Between two and four million people died from violence, famine, or diseases that were directly caused by the conflict. In addition, the conflict severely damaged the power of the French monarchy. Mary Stuart witnessed the infamous brutality associated with these wars. The corpses of the failed coup members were subsequently hung on iron hooks on the façade of the château and from nearby trees. Others were drowned in the Loire or left to suffer the wrath of the mob of angry townsfolk (Knecht 91). McLean tries to show Mary Stuart’s condemnation of Protestantism in Scotland when she refers to the horrific past of the reformers and says, “These Reformers have no manners” (29). McLean’s reference to

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<sup>23</sup> The French Wars of Religion is used to refer to a period of civil war between French Catholics and Protestants (Knecht 91). The wars have also been described as the “Eight Wars of Religion”, or simply the “Wars of Religion”, only within France (Clodfelter 16).

the reformers constitutes a record of the ideological and cultural ambitions of a pioneering cohort of Protestant reformers in Scotland. Those reformers aligned Protestantism with Catholic culture in a fashion that validated religious reform within a transformative social context. By referring to the French Wars of Religion, Mclean tries to combine the historical event with Mary Stuart's personal experience. There are fateful moments in the history of collectivities and in the lives of individuals where a situation is suddenly altered by some key events (Giddens, *Modernity and Self-Identity* 113):

MARY// Mon Dieu

MARY Reformers

MARY Under the window

MARY Pitiful wailing

MARY Calling it music

MARY As if we don't know what they mean by these psalms

MARY As if we haven't witnessed Protestants in France

MARY Drowning out the mass (Mclean 28).

Mclean depicts Mary Stuart's psychological state throughout the play to reflect her self-identity and the political atmosphere during that era of history. When Mary Stuart attended mass being celebrated in the royal chapel at Holyrood Palace five days later, this prompted a protest in which one of her servants was jostled. The next day she issued a proclamation that there would be no alteration in the current state of religion and that her servants should not be molested or troubled. Moreover, Mclean depicts Mary Stuart's failure to appoint a council sympathetic to Catholic and French interests as an indication of her focus on the English throne, over the internal problems of Scotland (Wormald 114). Consequently, Mary Stuart joined with Moray in the destruction of Scotland's leading Catholic magnate, after Lord Huntly led a rebellion against her in the Highlands (Fraser 193). Mclean argues that as Mary Stuart established her regal authority Mary placed heavy emphasis on ritual, spatiality, and the daily ceremonial schedule as a central means of keeping these councillor - magnates content. By rearranging her principal Scottish seat, Holyrood Palace in Edinburgh, Mary Stuart engaged in an "architecture as politics" strategy through the ritual of monarchical counsel, creating power zones within the monarch's chamber and fashioning a lavish stage for political theatre (Lynch, *Mary Stewart: Queen in Three Kingdoms* 19). Mclean tries to show that Mary Stuart was acknowledging her lack of

effective military power in the face of the Protestant lords, while also following a policy that strengthened her links with England. Many nobles accepted this strategy, but not John Knox who protested from the pulpit of St Giles'. Shared histories are created and sustained in terms of integrating participants' social relations. Through the welcoming scene for Mary Stuart, Mclean reflects on the political situation. Mary Stuart has left France and may keep in constant touch with her roots, but trust must be developed with the Scots, involving mutually accepted commitment if the relationship is to be deepened. The relationship's implications and influence are not limited to two-person settings. An individual may be involved in several forms of social relations that are interconnected, forming a specific milieu of intimacy (Giddens, *Modernity and Self-Identity* 97):

MARY I count twice as many Protestants as Roman  
 Catholics on my Privy Council, brother [...] // Turn turn turn  
 JAMES Godly men who will be guided by me  
 MAITLAND You see how we will manage our new  
 Scottish government  
 MONTROSE If I might have a word in your ear, my dear Queen  
 MARY [...] // Step together Of course, Montrose [...] // Step together  
 MONTROSE About the mass on Sunday [...] I would attend  
 MARY You will be on my arm, dear man, there is  
 Nothing I would like more  
 MONTROSE You're charming but [...] I hesitate to say  
 MARY ? [...] You can say anything to me, sir, you have my  
 Ear and my favour  
 MONTROSE I fear Mr Knockes intends you harm on Sunday (Mclean 33).

Mclean depicts Mary Stuart as overwhelmed with the idea of being the Queen of Scotland, despite the political and religious change with the rise of the Reformers and Protestantism. Mclean tries to indicate the close connections between the sequestration of experience, trust, and the search for security on Mary Stuart's psychological level. The dialogue between Mary Stuart and Brethren reflects Mary Stuart's self-image as "the Queen of Scotland" despite her young age where "the future will not be sad" (28). Moreover, Mary Stuart's dialogue with Maitland reflects Mary's ambitions for the future. Mclean tries to show that the sequestration of experience generates a specious control over life circumstances and is likely to be associated with

enduring forms of psychological tension. The self tends to form a trajectory of development from the past to the anticipated future. The trajectory of the self has a coherence that derives from a cognitive awareness of the various phases of the lifespan. The lifespan rather than events in the outside world becomes the dominant foreground figure. The influence of distant happenings on proximate events and intimacies of the self become more commonplace. Mediated experience has long influenced both self-identity and the basic organization of social relations (Giddens, *Modernity and Self-Identity* 80):

MARY Until such times as she departs this life, you  
know she barely survived the pox

MARY // Uhhh

MARY And then I would take her place at the head of  
Our United Kingdoms (McClean 46).

In *Glory on Earth*, McClean tries to show that the Reformation Crisis of 1559-60 brought the establishment of a Protestant Kirk. An institution that influenced the lives of the Scots for many centuries and locked Scotland's future into the British Isles. McClean shows how the country was re-formed as the relationship between church and crown changed. The converging, merging, and diverging of these two institutions permanently altered the nature of Scottish governance. McClean tackles the historical and cultural differences between Scotland and England on a religious basis through the debate between Mary Stuart and John Knox. Moreover, McClean tackles the issue of religion from a gender point of view. Religious symbols and practices are not only residues from the past. A revival of religious or spiritual concerns seems widespread in contemporary societies. Symbols of collective unity persist in a more secular vein as the celebration of political ideals. Religion has failed to disappear because of the creation of new forms of religious sensibility and spiritual endeavour. What was due to become a social and physical universe subject to increasingly certain knowledge and control instead creates a system in which areas of relative security interlace with radical doubt and scenarios of risk. New forms of religion and spirituality represent in a most basic sense a return of the repressed since they directly address issues of the moral meaning of existence which modern institutions tend to dissolve (Giddens, *Modernity and Self-Identity* 206):

MARY And so it seems that my subjects will obey



you and not me, they will do as they please  
and not what I command, I will be the subject not the Queen  
KNOX Only God commands, Madam, and there is no  
shame in subjecting yourself to Him and his true Church  
MARY My Church, sir, the ancient Church of Rome, I think is true  
KNOX Your thinking will not make it so, Rome is  
a whore [...] and corrupts God's true word (McClean 40).

In *Glory on Earth*, gender is an ideological concern as McClean issues a striking critique of Scotland's hypermasculine cultural identity. McClean reflects the idea of the religious clash between the oppressor (Protestantism) and the oppressed (Catholicism) from a power point of view. McClean reflects this idea when John Knox told King James to tell Mary Stuart plainly that Scotland follows "a straight path laid down by Joshua, Isaiah, and Ezekiel and it is not negotiable as if it were fish or wine." John Knox considers the matter of Protestantism "closed" and Mary Stuart "remains in France with her Satanic horde" (20). Furthermore, McClean depicts John Knox's view of Mary Stuart when he compares her to Jezebel and Delilah. In modern usage, the name Jezebel is sometimes used as a synonym for sexually promiscuous or controlling women. The Jezebel stereotype is an oppressive image and was used as a justification for sexual assault and sexual servitude during the eras of colonization and slavery (Vincent 167). Most Christian commentary on Delilah condemns her and represents a prostitute whom men should avoid (Hecker 87). McClean uses the examples of Jezebel and Delilah to show how Protestantism sees Catholicism. McClean tries to indicate that the image of Catholicism to Protestantism is the same as of Mary Stuart's image to John Knox. McClean tries to illustrate that woman, according to Knox, are a pleasant evil, at once a honeycomb and a poison. Traditionally, modern masculinity has been ineluctably bound up with constructions of the nation and nationalism. However, McClean embraces a political perspective, depicting a crisis of identity in which the nation and the masculine self - have become highly volatile entities, prone to violence and hypersensitive violation. McClean tries to mark an attempt at a collective appropriation of institutionally repressed areas of life. In its current stage, however, it addresses elemental features of social existence and creates pressures toward social transformations of a radical nature. Identity politics presumes a wide range of political activity and theorizing based on the shared experiences of injustice of members of certain social groups. Identity politics signifies a body of political projects that

attempts to recover from exclusion and denigration of marginalized groups in their selfhood - determining characteristics like ethnicity, gender, sexual preferences, caste positions, etc. Identity politics tries to attain empowerment, representation, and recognition of social groups by asserting the same indicators that distinguished and differentiated them from others and utilizing them as an assertion of selfhood and identity based on difference rather than equality (Giddens, *Modernity and Self-Identity* 228):

KNOX There is no door that must always remain  
Closed, a woman, a Jezebel, a Delilah  
beckons, and we are weak as David, we are  
human, temptation knows everything of our  
weakness elsewhere we might brush it aside  
with an airy wave, but no, the temptress  
will catch us off-guard, will persuade us that  
she knows better than the Word of the Lord,  
and cloak herself in glittering decoration,  
thereby rendering us dead forever in God's  
redeeming eye, you need only look outside  
this city to see the multitude of men who  
openly express their greed and contempt for  
godliness, and you would let them govern us  
again, her cousin Huntly will be waiting to  
embrace your Papist sister with open arms  
and bloodthirsty legion (Mclean 21).

From the dialogue between Mary Stuart and King James, Mclean paves the way for the first confrontation between Mary Stuart and John Knox. Mclean depicts Mary Stuart's relationship to her brother, King James and reveals more of her self-identity (29). The dialogue shows how King James and Brethren urged Mary Stuart to meet with John Knox. From Mary Stuart's reply, the reader realizes her view of Knox. For John Knox, Mary Stuart and the old religion are inseparable. The Catholic Church is described as vain, deceitful, proud, and tyrannical, emphasizing its connection to Mary Stuart. This connection explains John Knox's distaste for Mary Stuart: she represents his real and final enemy – the Catholic Church. Like her mother, Mary Stuart extended the reach of Catholicism in Scotland and destroyed much of the

Reformation's progress, thus, legitimizing John Knox's hatred of her. Mclean tries to reflect that religion has a leading place in specific institutions of authority. The local community and the kinship system were two further sources of stabilizing authority, directly relevant to the sustaining of trust relations in traditional contexts. Both were the source of 'binding doctrines' as well as of forms of behaviour endowed with strong normative compulsion (Giddens, *Modernity and Self-Identity* 194):

JAMES Sooner or later there will be a meeting with Knockes

MARY // Which one? [...] The one where he reduces us to tears?

[...] Or the one where he compares us to the mad

King Nero<sup>24</sup>? [...] Calls our uncles enemies to God?

[...] How short that was

JAMES Nevertheless it must be done

MARY I would rather not

JAMES You think that will stop him?

MAITLAND Perhaps if he meets you

MARY He hates me he scares me

JAMES He has to be faced (Mclean 29-30).

Mclean shows that Catholicism, the influence of France and femininity are linked together in Mary Stuart's character. From the early stages of the play, Mclean shows the cultural, historical, and religious differences that Scotland and England have when she opens the play with a sixteenth-century traditional French song. The dialogue between Mary Stuart and King James shows that influence when she asks, "How is it that everyone is so keen on a meeting with Knockes, but no one knows how to dance the pavane?" King James's reply, "There isn't much call for it in Scotland" indicates the social, religious, and political atmospheres that Scotland went through at that time (30). The personal relationship between Mary Stuart and the Catholic Church reinforces this association: especially for John Knox, Mary Stuart personifies the Catholic Church. Moreover, John Knox states that "the matter is closed, she remains in France with her Satanic horde" (20). For John Knox, Catholicism, tyranny, and

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<sup>24</sup> Nero Claudius Caesar Augustus Germanicus was the final emperor of the Julio-Claudian dynasty, reigning at the age of 13 from AD 54 until AD 68. Nero was popular with the members of his Praetorian Guard and lower-class commoners in Rome and its provinces, but he was deeply resented by the Roman aristocracy. Nero is described as tyrannical, self-indulgent, and debauched. After being declared a public enemy by the Roman Senate, he committed suicide at age 30 (Guy 142).

femininity are intricately intertwined. Knox's writing is very much of its time and is notorious for its outrageous prejudice against women and Catholics (Wormald 102). During his period of exile, Knox wrote, the political tracts for which he gained notoriety, *First Blast of the Trumpet Against the Monstrous Regiment of Women*, whose principal focus was Mary Tudor's rule of England. Although only his account of the episode survives, Knox preached a sermon "vehement against idolatry" at Perth in May 1559, which triggered the riot seen as the beginning of the Scottish Reformation Rebellion. Knox was essential to the Protestant Lords of the Congregation as a secretary, information gatherer, and rousing orator (Percy 328). Knox's first-hand experience of Calvinism materially shaped the direction of the early Scottish kirk, through both his direct contributions to the writing of the *Scots Confession of Faith* and the *First Book of Discipline* (the kirk's first polity) and through the usage in Scotland of the biblical and liturgical texts that the community at Geneva under Knox had written in the late 1550s (MacGregor 97). Mclean shows that some individuals find it psychologically difficult or impossible to accept the existence of diverse, mutually conflicting authorities. They find that the freedom to choose is a burden and seek solace in more overarching systems of authority. Thus, a person gives up faculties of critical judgment in exchange for the convictions supplied by the authority whose rules and provisions cover most aspects of life (Giddens, *Modernity and Self-Identity* 195):

MARY The first meeting then [...] The one where he compares us to  
the mad King Nero [...] John Knockes

KNOX Madam

MARY // Majessssssty

MARY How dare you drive your unruly mob to my private chapel?

KNOX I did no such (thing)

MARY Where they assaulted my servant and terrified my priest

KNOX Who was / (chanting)

MARY [...] You will raise my people up against me as  
you did against my mother [...] // Ssss

MARY Aaaand if that were not enough, you question  
my authority to rule

KNOX I

MARY You wrote a book, I have it here, *First Blast of the*

*Trumpet Against the Monstrous Regiment of Women,*

I am almost out of breath just reading the title

KNOX

MARY A book, I might add, that has cost you your  
reputation among the most learned in Europe

KNOX

MARY Not least your royal friends in England, sir,

I hear the Queen forbids mention of your name in her presence

KNOX It was never (Mclean 35-36).

The recurrence of male brutality towards women in *Glory on Earth* indicates Mclean's critique of culture's patriarchal borders, in which female abuse is permitted. Mary Stuart tolerated the newly established Protestant ascendancy and kept her half-brother Moray as her chief advisor. Mary Stuart's privy council held the offices of state. The council was dominated by the Protestant leaders from the Reformation crisis of 1559–1560: the Earls of Argyll, Glencairn, and Moray (31). Only four of the councillors were Catholic: The Earls of Athol, Erroll, Montrose, and Huntly, who was Lord Chancellor (Mclean 33). Mary's nature reflected through her essentially silent nature in a patriarchal society would suggest that Mary's silence is highly symbolic. Mclean identifies silence as a form of female resistance and represents rejecting the symbolic order of the patriarchy. Further, Mclean argues that silence can be read as women employing the language of femininity to protest conditions of the female world. Therefore, Mary's silence can be read critically as her decision not to express herself within an inherently patriarchal language. Effectively, silence becomes an objection to the patriarchal structures that control the borders of female subjectivity. Mclean combines the historical events in the dramatic scene to reach her audience's awareness of Mary Stuart and Knox's self-identities. Mclean tries to depict the fear that Knox has of Mary Stuart. There are no determinant authorities in many areas of social life – including the domain of the self. Religion has a leading place as a specific institution of authority. The local community and the kinship system were two further sources of stabilizing authority, directly relevant to the sustaining of trust relations in traditional contexts (Giddens, *Modernity and Self-Identity* 194):

KNOX Those priests have broken God's solemn law,  
they are criminal

BRETHREN Arrest them

BRETHREN Charge them

BRETHREN Imprison them

BRETHREN Hang them

KNOX One mass, I said that first Queen's mass was  
more fearful to me than a thousand strong  
army waging war against us and so it has been  
proven, the Lord will have His vengeance (McLean 60).

McLean depicts the scene of comparison between the two opposite rivals: Mary Stuart and John Knox. McLean reveals more of Mary Stuart and Knox's self-identities. McLean implicitly makes a comparison between Scotland and England in the sixteenth century. Knox's frequent and bitter denunciations of the political establishment for compromising his vision of a "pure" Scottish church, particularly his vehement criticism of the Catholicism of Mary Stuart, led to his political marginalization soon after the rebellion. Knox completed *The History of the Reformation in Scotland*<sup>25</sup>, which framed how the story of the Scottish Reformation was told and understood until the modern era<sup>26</sup>:

KNOX Her insatiable greed and envy will not stop  
within the boundaries of this kingdom but  
will advance, as soon as ever she can, into your own

MARY // There is nothing in this world that would  
Give me greater happiness than to finally call  
you dear sister, face to face

KNOX There is nothing I regret more than not taking  
stronger action, for that vile idol of the mass  
corrupts our very air like blackest plague, and  
we are harder pressed to cleanse our kingdom  
once again, without your aid I am afraid we  
will be lost to Satan (McLean 48).

The Reformation's roots in England were both political and religious. The English Reformation took place when the Church of England broke away from the

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<sup>25</sup> *The History of the Reformation in Scotland* is Knox's five-volume book that covers the period from September 1564 to August 1567 when Mary Stuart was forced to abdicate the throne (D. Laing 465).

<sup>26</sup> Knox continued to play an important role in the Scottish church as a national figurehead until his death, and during the 1560s (Percy 257).

authority of the pope and the Catholic Church. These events were part of the wider European Reformation, a religious and political movement that affected the practice of Christianity in Western and Central Europe (MacCulloch 210). The English national church proceeded more conservatively than elsewhere in Europe. England began the sixteenth century as a Roman Catholic nation. King Henry VIII sought only to break away from the authority of the Catholic church, but the bishops drove the newly freed church into Protestant reformation. The break with Rome gave Henry VIII power to administer the English Church, tax it, appoint its officials and control its laws. It also gave him control over the church's doctrine and ritual (Elton 162). While Henry VIII remained a traditional Catholic, his most important supporters in breaking with Rome were the Protestants. The Reformation in Scotland culminated ecclesiastically in the re-establishment of the church along Reformed lines, and politically in the triumph of English influence over that of France (Cowan 169). In Knox's mind, France is intimately connected to Catholicism. The current Catholic state of Scotland is compared to an alternate reality in which union with England might occur. Knox reinforces his desire for this union through the idea that his writing was addressed to both English and Scottish audiences. The concept of a united Britain emphasizes peace between England and Scotland, to the detriment of the Auld Alliance between France and Scotland.<sup>27</sup> A discussion of England in comparison to France also serves another purpose: to revisit the marriage contract between Mary and Prince Edward of England versus that between Mary and Francis, the dauphin of France. Mclean tries to show that submission to traditional authorities did not remove uncertainty from day-to-day life in traditional cultures. The strength of pre-modern forms of authority could be understood as a response to the very unpredictability of daily life and the number of influences felt to be outside human control. Religious authorities cultivated the feeling that individuals were surrounded by threats and dangers – since only the religious official was able to either understand or to seek successfully to control these. Religious authority created mysteries while simultaneously claiming to have privileged access to them (Wagner 241). There are no determinant authorities in many areas of social life – including the domain of the self (Giddens, *Modernity and Self-Identity* 194):

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<sup>27</sup> When King John Balliol of Scotland and King Philip IV of France signed the treaty against the threat of English invasion, they agreed that if either Scotland or France were to be attacked, the other country would come to their aid (Macdougall 9).

KNOX No No

He asks one thing one thing alone, one thing,  
that we abide in Him and His Word  
Jesus said, now ye are clean through the Word  
which I have spoken unto you. Now you are clean  
This city is clean, we had already cleansed  
it, and yet not one mile away from this very  
place, the words of Church of the  
Antichrist are once again being chanted, once  
Again that idol of the mass we thought  
banished for ever has wormed its way over  
water and across cursed Catholic lands to  
emerge in its cankerous from within the very  
presence of our Crown, within the breast of our very Queen  
BRETHREN// Save our souls [...]// Howwwwwwwwwwwl  
KNOX The Lord will save us, we have nothing more  
to do but show Him that we will not permit  
this betrayal, that we will not allow this  
desecration of our land, there are those of our  
flock who are already thundering towards that  
very abomination as I stand before you now  
[...] Her idolatry will deliver us to the Devil (Mclean 35).

By bringing the two rivals, Mary Stuart, and John Knox, together, Mclean tries to show that the same indicators that distinguished and differentiated them from others as an assertion of selfhood and identity based on difference rather than equality. In one of the historical confrontations with Mary Stuart, John Knox noted that though he was not of noble birth, he had the same duty as any subject to warn of dangers to the realm. In *Glory on Earth*, John Knox claimed that he was “A citizen born and bred, no more, no less ... Commanded by God to His bidding ... To speak out His flock is in danger” (75). Historically, Knox said, “Madam, in God’s presence I speak: I never delighted in the weeping of any of God’s creatures; yea I can scarcely well abide the tears of my own boys whom my own hand corrects, much less can I rejoice in your Majesty’s weeping” (MacGregor 196). John Knox added that he would rather endure Mary Stuart’s tears, than remain silent and “betray my Commonwealth” (Guy 177). Mclean tries to show that Mary Stuart defied John Knox not only as a person but also as a



symbol of the religious and political institutions that Catholicism combines. Mclean tries to show that personal growth depends on conquering emotional tensions that prevent individuals from understanding their selves as they are. To be able to act authentically is more than just acting in terms of self-knowledge. Authenticity skirts any universal moral criteria and includes references to other people only within the sphere of intimate relationships. To be true to oneself means finding oneself. Since this is an active process of self-construction it has to be informed by goals free from dependencies and achieving fulfilment. The line of development of the self is internally referential. The only significant connecting thread is the life trajectory. Personal integrity as the achievement of an authentic self comes from integrating life experiences within the narrative of self-development. The creation of a personal belief system using which the individual acknowledges that his first loyalty is to himself. The key reference points are set from the inside in terms of how the individual constructs/reconstructs his life history (Giddens, *Modernity and Self-Identity* 79):

KNOX And I say to you, brothers and sisters in Christ,  
 It is not too late. We have been tested before  
 And at the moment we are almost done,  
 At the very moment we believe everything we  
 live and breathe for to be lost  
 He will deliver us, with a mystery known only to Him.  
 He will smile our enemy with plague and pestilence,  
 He will strike a king a queen a prince an army  
 Now is not the moment to be cast down  
 Now is the moment to rejoice to sing, to show  
 the Devil's own that we are not to be so easily overcome  
 With David's songs, what better weapon  
 BRETHREN Sing to the Lord with cheerful voice  
 Him serve with fear, His praise forth tell  
 Come ye before Him and rejoice (Mclean 28).

In *Glory on Earth* Mclean tries to depict religion within the context of culture that triggers cultural change. Interaction between different cultures regarding religion - as an identity marker not as a belief - is about acceptance, pluralism, diversity, and the identity of the 'Other' (Woodhead 119). Mclean depicts religion as a cultural marker that can influence Scottish people and their sense of belonging and national

identity. For Mclean, religion as a cultural marker provides Scottish people with a feeling of certainty, order and meaning - a general feeling of belonging and national identity. Religion gives meaning and purpose to life and reinforces social unity and stability. Mary Stuart's confrontation with Knox shows that each character sees his/her right over the other. Mclean reveals Mary Stuart and Knox's view of the other. Mclean shows that some individuals find it psychologically difficult or impossible to accept the existence of diverse, mutually conflicting authorities. They find that freedom to choose is a burden and they seek solace in more overarching systems of authority. Taking refuge in a dominant authority as an act of submission where the psychology of leadership plays an important role. Submission to authority normally takes the form of slavish adherence to authority figures (Giddens, *Modernity and Self-Identity* 195):

KNOX I made my judgment on women in power in  
good faith and offered it to the world, but it seems that I am out of step on  
that matter, therefore as long as that is the case I will keep my opinion to myself  
and be as happy to live under Your Grace as Paul was to live under Nero [...]

MARY I know who Nero was, sir, and his evil

KNOX I see no good reason why you should take the book personally,  
as I have said endlessly it was never written with you in mind  
but against that Jezebel of England, Mary Tudor

MARY You prevaricate, I read the book, sir, and you speak of women in  
general, women in general are not fit to rule, you say

KNOX As is written in the scriptures, Madam, and from time immemorial

MARY As evidenced by you

KNOX A wiser woman might decide not to bother her head about something  
that has not yet caused her any trouble, and the plain truth is, Madam, if it had  
been my intention to cause you harm, I might have done it before now and not  
waited until you came back to Scotland (Mclean 37-38).

Mclean depicts Mary Stuart's awareness of the pending threats that the Reformers have against the political and religious image of Scotland. Mary Stuart directly expresses her fears to the Scottish people when they receive her and says, "Bon Dieu. These Reformers have no manners" (29). Historically, the Protestant Reformation is a religious revolution that took place in the Western church in the sixteenth century whose main leaders were Martin Luther and John Calvin. Having far-reaching political, economic, and social effects, the Reformation became the basis for the founding of Protestantism, one of the three major branches of Christianity.

Over the centuries the church, particularly in the office of the papacy, had become deeply involved in the political life of western Europe (Ryrie 42). The political authorities increasingly sought to curtail the public role of the church and thereby triggered tension. In Scotland, John Knox, who spent time in Geneva and was greatly influenced by John Calvin, led the establishment of Presbyterianism, which made possible the eventual union of Scotland with England. Therefore, some forms of traditional authority continue to exist including religion for reasons that are related to the connections between modernity and doubt. Religion undergoes a resurgence but with a basic contrast with the past (Giddens, *Modernity and Self-Identity* 195):

MARY And in the failing there is flight, from above  
I see my brother leaning against the heavy wooden door picking his nails  
as if he has no care, or care for me at any rate, my secretary of  
state is scribbling this thought or the other in advance of  
some new manipulation and this man, this terrible man,  
this fire-brandishing punishing, wizened man with his sunken eyes  
and zealous words who knows nothing of me, nothing, who looks  
past or through and he insults me, he insults me with every line,  
every train of logic designed to defeat me, he would stand by,  
this self-described godly creature, and see me hung, drawn and quartered,  
and raise not a finger, I linger over the detail on the ceiling  
where once my mother had painted Mary and Francis,  
from a time when we knew what glory was and  
how to live it, how to bring it to our people  
KNOX Madam? (Mclean 39).

Through Knox's language, Mclean tries to show that religious authorities often cultivated the feeling that individuals were surrounded by threats and danger – since only the religious official was able to understand or control these threats and dangers. Knox is continually pulled back by the implicit codes he uses. Since language is a cultural indicator, it is made evident that Knox's conflict is inherently linked to national identity to which he does not fully conform. The violence of the language is played out through the narrative of Knox as a misogynistic person whose compulsion is to inflict pain on others. Mclean depends on the dialogues between Mary Stuart and John Knox to show the divergence between Scotland and England in the sixteenth century. Mclean depends on past events to reflect on the present scene of Scotland

within the United Kingdom and its relationship with current England. Knox targets Mary Stuart's reputation primarily through indirect attacks. Knox was aware of the destructive power of rumour, so he used images and words to destroy Mary's reputation. For Knox, Mary Stuart and the old religion are inseparable. Knox assures his audience that Mary Stuart's arrival brought on a "dolorous face of heavens" in conjunction with a "corruption of the air" and a "myst [that] was thick and dark," each of which Knox regards as negative signs from God (McLean 48). Reference to portents was a method of persuasion: Knox used the occurrence of extreme weather events to manipulate his Scottish audience into practicing Protestantism. McLean shows that the dependence of one's social self or social identity lies on one's appearance to others. The ideas and feelings that people have about themselves — their self-concept or self-image — are developed in response to their perception and internalization of how others perceive and evaluate them. The human mind is social and mental which means that the mental processes occurring in the human mind are the direct result of social interaction (Giddens, *Modernity and Self-Identity* 151):

KNOX The Protestant Kingdom of Scotland and England have been  
placed in jeopardy with the arrival of the Papist Queen from France

MARY In token of my great esteem I have sent you my most prized ring

KNOX I spoke with her in recent days and find her to be two-faced and wily

MARY A gift from my beloved mother

KNOX I have every reason to believe it is her firm intention to follow  
the lead provided by her murderous uncles and your sister, that other  
Marie, to wage a bloody war against our godly Reformation

KNOX // I believe further

MARY// I believe further

MARY That we should no sooner meet than  
we should find ourselves to be the best of friends

KNOX She cannot be trusted with Your Majesty's person (McLean 47).

The British diplomat, former politician and journalist in *Daily Telegraph*, Mark Brown, wrote,

Audacious... McLean's language is elevated, rich and crisp; even if Knox's impressive (if predictably austere) sixteenth-century vernacular grates against Mary's irritating descent into simplistic, twenty-first-century speech. At one point, she asks the misogynistically dismissive Reformer, "Do you think I'm a bad person?" (n. pag.).

Mclean emphasizes the reductive language that derogates the female subject and dominates *Glory on Earth*, representing the code of communication in contemporary Scotland. Consequently, Mclean believes that the female experience is severely dislocated by a national language. However, Mclean amplifies through language, the masculine culture as an integral part of Scotland's literary tradition and culture and highlights its inherent subjugation of women. Knox's self-perception influenced his writing which was skilful with rhetoric and was described by Mary Stuart as unfair and inaccurate. Knox's writing is highly emotional, and his religiously based criticism and attacks are focused on Catholicism and femininity, at the cost of political argument. Knox primarily makes use of indirect persuasion to support his arguments. His vigorous attack supports the Reformation and attempts to destroy Mary Stuart's and her mother's reputation. Knox's attack offers him a hardline Protestant/religious perspective on the two queens. As a result, just two weeks after her return, Mary Stuart summoned Knox. Mary Stuart accused Knox of inciting a rebellion against her mother, Mary de Guise, and of writing a book against her authority. Knox answered that if Mary Stuart's subjects found her rule convenient, he was willing to accept her governance, noting that Paul the Apostle had been willing to live under Nero's rule (Mclean 38). Knox formulated a negative narrative and wrote in opposition to the two Catholic queens who ruled during the Reformation in Scotland. He identifies national interest with the deposition of Marie de Guise and then later with the deposition of her daughter, Mary Stuart. Mary Stuart noted that Knox had written against the principle of female rule itself. Knox responded that she should not be troubled by what had never harmed her. When Mary Stuart asked Knox whether subjects had a right to resist their ruler, he replied that if monarchs exceeded their lawful limits, they might be resisted, even by force. Through the confrontation between Mary Stuart and John Knox, Mclean tries to show that a person is essential to give up faculties of critical judgment in exchange for the convictions supplied by an authority whose rules and provisions cover most aspects of that person's life (Giddens, *Modernity and Self-Identity* 194):

MARY You will think me foolish

KNOX...

MARY But I wonder if I might ask

KNOX...

MARY Do you believe me to be bad?

KNOX// I

MARY// I mean, as I stand here in front of you, tell me in all honesty,  
is what you see a person with a bad heart, with vile intent?

KNOX In which / sense?

MARY// without deliberation, without rummaging  
through your vast biblical reference for corroboration, just

KNOX There is no better history of experience than  
that good book (McClean 62).

McClean tends to deliver a comparison between Scotland and England's past and present through historical events and the characters in the play. The speech delivered by John Knox after Mary Stuart's arrival to Scotland reveals his character. Knox wished "And so the matter is closed, she remains in France with her Satanic horde" (McClean 20). Knox considers Mary Stuart a threat. Additionally, Knox set forth his radical political ideas and denounced women rulers as monstrous and against the laws of God and nature. Knox also called on the Scottish nobility and the covenanted commoners to take up the sword and defend the faith against their Catholic rulers. Knox preached against Mary Stuart, condemning her for hearing Mass, dancing, and dressing too elaborately (McClean 28). Knox's speech is considered a mirror or reflection of his self-identity. From Knox's views about Mary Stuart, McClean tries to show the way that England sees Scotland. McClean tries to deliver a message by referring to Mary Tudor and her policies. Mary Tudor is remembered in the twenty-first century for her vigorous efforts to restore the primacy of Roman Catholicism in England after the rise of Protestant influence during the previous reigns (Haigh 234). Protestant historians have long deplored her reign, emphasizing that in just five years she burned several hundred Protestants at the stake. In the mid-twentieth century, Protestant historians attempted to redress the tradition that Mary Tudor was intolerant and authoritarian, and since then she has been viewed as the older, simpler assessments of Mary Stuart with increasing reservations (Weikel 132). English Catholics often remembered Mary Stuart favourably and thought that her policies failed not because they were wrong but because she had too short a reign to establish them and because of natural disasters beyond her control (Loades 340). In other countries, the Catholic Counter-Reformation was spearheaded by Jesuit missionaries, but Mary Stuart's chief religious' advisor, Cardinal Reginald Paul, refused to allow the Jesuits into England (McCoog 21). Mary Stuart's marriage to Philip was unpopular and her religious

policies resulted in deep-seated resentment. The military loss of Calais to France was a bitter humiliation to English pride and failed harvests increased public discontent (Loades 343). In late modernity, religion fails to disappear because of the creation of new forms of sensibility and spiritual endeavour. What was due to become a social and physical universe subject to knowledge and control instead creates a system in which relative security is interlaced with radical doubt and risk. Religion in some part generates the conviction that adherence to the tenets of modernity is dismissed. Religious symbols and practices are not only residues from the past; a revival of religious or spiritual concerns is widespread in contemporary societies. New forms of religion and spirituality represent a return of the repressed since they directly address issues of the moral meaning of existence (Giddens, *Modernity and Self-Identity* 207):

MARY And yet but yet you have taught my people  
my people my I you have taught my people another religion than  
that of their Queen when it is God Himself God who anoints  
God who commands commands them to obey their rules  
KNOX When rulers disobey God, when wicked rulers dare disobey God  
by worshipping falsely, Your Majesty, the people are not bound to follow  
MARY... but not to raise their swords against them surely  
KNOX Unless God grants them the power  
MARY God might grant them the power to slay His own anointed ruler?  
(McClean 39)

McClean shows that Mary Stuart's Catholicism negatively affects her conversations with John Knox on religion. Mary Stuart counters Knox's religious zeal and inability to accept Catholicism as a legitimate religion for his queen. Mary Stuart's speech becomes a personal affront to Knox through her rejection of his arguments. Her outbursts are seen as tyrannical and feminine, thus emphasizing Mary Stuart's undesirable nature and validating John Knox's stance on the rule of women. John Knox feels that he has done his duty in instructing Mary Stuart in the rightful religion and that his superior intellect and morality should prevail. Despite her attempts at womanly modesty during her conversations with him, Knox perceives her as weak instead of pleasantly demure. Knox considers Mary a stereotypically weak, sinful woman, and she is treated as such. McClean shows that religious authorities cultivated the feeling that individuals were surrounded by threats and dangers – since only the religious official was able to understand or to control these threats and dangers. Religious

authority created mysteries while simultaneously claiming to have privileged access to them (Giddens, *Modernity and Self-Identity* 195):

KNOX But when you summon me here to your  
whispering chamber, when you ask me in  
your childlike manner if I think you are a bad  
person because otherwise why would I preach  
against you in the Kirk three times a week  
and Sunday, then I thank God for my vanity,  
for my ability to see how magnified it might  
become in one so misguided, one who so  
willfully mistakes my preaching the sacred  
text as an insult towards her person

MARY I

KNOX Who but a misbegotten child of the Devil's  
Church would reconstruct the writings of the Bible,  
the torture and martyrdom of Holy Saints, the repentance of  
sinners and the judgments of men who were giants, as  
a reference to her temporal behaviour?

MARY I

KNOX Who but an abandon infant would bawl and  
mewl in the face of the proper food of the  
Lord and His son, Jesus Christ? Who but ...

MARY No more

KNOX ... an ill-prepared, ill-informed, foolish girl would pit her  
insignificant wit against a trained theologian and imagine to lure him  
into her confidence with her simpering smile and puckering chin (McClean 67).

Moreover, McClean shows the degree of oppositeness that Mary Stuart and John Knox stand on. Both characters believe themselves ordained by God. Both believe themselves beloved by their people. Both were exiled and returned home... but only one can make Scotland their own. McClean reflects that rising anxiety tends to threaten awareness of self-identity, since awareness of the self in relation to constituting features of the object-world becomes obscured. It is only in terms of the basic security system, the origin of the sense of ontological security, that the individual has the



experience of self in relation to a world of persons and objects organized cognitively through basic trust (Giddens, *Modernity and Self-Identity* 45):

KNOX As to raising your subjects against you, you mistake my mission, Madam, I am instructed by God in His Mercy to teach true knowledge and right worship to men so that they might know and obey their rightful god-fearing ruler

MARY Are you saying I am not their rightful ruler, sir?

KNOX Your Grace cannot see beyond that book

MARY Because you say that I have no authority, by what right?

KNOX The same right that any learned man throughout history has who is able to express his thoughts freely even when those thoughts are unpopular

MARY I have never silenced a scholar (McClean 37).

After the confrontation between Mary Stuart and John Knox, McClean shows each character revealing and facing their inner fears against the other when Knox described Mary as proud, crafty and with no proper education. Knox clarifies that Mary has been brought up in the corrupt court of France by “a whore” that engages in adultery and “corrupts God’s true word” (40). While Mary Stuart describes John Knox as cruel who only gives lectures without conversation. Knox makes Mary’s blood run cold as he brutally insults her so that she can barely hold herself upright. Mary Stuart claims that her breath tightens in her chest, and she never wants to see him again (McClean 41). In *Modernity and Self-Identity*, Giddens explains that the ‘problem of the other’ is not a question of how the individual makes the shift from the certainty of her or his own inner experiences to the unknowable other person. The ‘problem of the other’ concerns the inherent connections which exist between learning the characteristics of other persons and the other major axes of ontological security. Trust in others is at the origin of the experience of a stable external world and a coherent sense of self-identity. Trust is ‘faith’ in the reliability and integrity of others. Trust in others begins in the context of individual confidence in the caretaking figures (51). Trust, interpersonal relations, and a conviction of the ‘reality’ of things go hand in hand in the social life. The responses of the other are necessary to the sustaining of an ‘observable/accountable’ world, and yet there is no point at which they can be absolutely relied upon. Social reproduction unfolds with none of the causal determination characteristic of the physical world, but as an always contingent feature of the knowledgeable use of convention. The social world should not be understood as

a multiplicity of situations in which ‘ego’ faces ‘alter’, but one in which each person is equally implicated in the active process of organizing predictable social interaction. The order of day-to-day life is solid and constant; yet the slightest glance of one person towards another, inflexion of the voice, changing facial expression or gestures of the body may threaten it (Giddens, *Modernity and Self-Identity* 52):

KNOX And yet I hear our lords plead for men to have liberty to practice what they will, that a civilised country must encourage debate, as if Paul had never written that the scriptures are there for our instruction, but we are promised the wrath of God if we bend over backwards towards Satan, who stands by greedily licking his lips as the souls of good men are trampled in the race toward worldly riches, liberty to practice, mark me well, is nothing more nor less than extending an invitation to the Devil (McLean 60).

The journalist and theatre critic for *The Times* Allan Radcliffe, wrote:

Witty and playful. For all its elegance, however, this string of encounters between two important Scottish icons proves fundamentally undramatic. Save for one short scene in which McLean depicts Knox yearning for his late wife, the theologian remains an unknowable, almost superhuman figure, with all of our sympathies stacked heavily in favour of the more pragmatic Mary. It is a production of well-realized moments ... *Glory on Earth* may not be a perfect work, but we would do well to listen to its message (9).

McLean also reveals Knox’s dilemma and his self-identity after countering with Mary Stuart. Knox expresses his inner feelings, deep dilemma and psychological crisis because of his lost wife, Marjorie.<sup>28</sup> When routines become radically disrupted, or where someone specifically sets out to achieve a greater reflexive control over her or his self-identity, existential crises are likely to occur. Therefore, Knox feels particularly bereft at fateful moments, because at such moments moral and existential dilemmas present themselves in pressing form. Knox faces a return of the repressed, as it were, but is likely to lack the psychic and social resources to cope with the issues thus posed (Giddens, *Modernity and Self-Identity* 167):

KNOX Lord ... I know You were there when I found my beloved wife, in every look, in every word, in every daily prayer, your presence touched us both.

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<sup>28</sup> Marjorie Bowes grows up in a time of civil turmoil caused by the religious reforms of King Henry VIII. Her marriage to John Knox, opposed by her family, was known to be happy. When Mary Tudor becomes queen and vows to rid England of Protestants, Knox flees for his life. When the people of Scotland appeal to Knox to return home and lead the fight for freedom, Marjorie finds herself amid a civil war. She died young and her mother moved to Scotland to take care of Marjorie and Knox’s two children (Walkinshaw 79).

I had never before known such happiness and I did not squander it, I knew such it to be a precious gift but why so short-lived, Lord? And why did she suffer? She suffered so, no crisis of faith or love but a body wracked and tormented by mortal agony and I have asked you, begged you, to show me why, when you could have taken me who is older who is riven with sin, why oh why did you take my innocent Marjorie and leave me, I am downcast and obdurate as I must appear to you, my lords, which could not be further from the truth, for I have known joy but my fragile heart breaks to see this country slide back into idolatry, breaks to watch evil slip in through the cracks of wavering faith And I am cast down by the weight of every day having to remind you that only through purity can we be truly saved. I have given this matter considerable reflection and have concluded that the day is nigh when we must make a stand against our sovereign (McClean 42).

McClean reveals that the confrontations between Mary Stuart and John Knox lay the ground for unveiling their true selves. These confrontations show that Mary Stuart and John Knox are preoccupied with possible risks to their existence, so they seek to blend with the environment to escape being the target of the dangers which haunt them. Mary Stuart and John Knox feel threatened by the world around them and fail to face their anxieties. They do not trust their answers to their fundamental questions because of their repressed fears that the narrative of self-identity cannot withstand engulfing pressures on its coherence or social acceptability. The whole self is never to be seen on the surface of the body or in its gestures; but where it is not visible at all, ordinary feelings of embodiment become dislocated or dissolved. The unravelling of self-identity is kept in check because demeanour sustains a link between feeling in one's body and the personalized narrative. Therefore, an account of self-identity has to be developed in terms of an overall picture of the psychological make-up of the individual. A creative involvement with others and with the object world is a fundamental component of psychological satisfaction and the discovery of moral meaning (Giddens, *Modernity and Self-Identity* 100):

MARY I confess I am more afraid of your fear than my own,

I feel sure it will rebound on me

KNOX My fear for myself is no more, no less than my vanity,

even as I call myself chosen I must counter it with 'as the lowest of men',

when I claim to hear and preach God's word I remind myself it is because

I surrender my heart and soul to an eternally loving Master who does not

speak to me as a special favour, many men before me are alive to His Word,

I claim not to be an apostle but merely a pupil

MARY I believe it of you, sir, you are good to say it

KNOX And sooner do I consider myself good than I am struck dumb  
by my own self-loving, which turns immediately to loathing

MARY You are harsh even on yourself, I see

KNOX Days can pass when I cannot rise or eat, when the weight of  
my own worthless life lies so heavily on me that my legs will not stand,  
weeks when, were it not for my colleagues and beloved friends, I would perish,  
I beg God to bring me to his bosom as soon as he can for I am almost done with  
the daily struggle

MARY This is a great comfort to me, I am also felled by sadness  
on many an occasion, overwhelmed by (McClean 66-7).

Consequently, McClean tries to show that Mary Stuart was in a state to decide her future which is the future of Scotland when her secretary, Maitland, suggested that her stability is to be found through an agreement with her cousin Queen Elizabeth or a husband (44). The dialogue between Mary Stuart and Maitland reveals her suspicion of him. It also shows the lack of trust that Mary Stuart has and reflects the general atmosphere that she lives in. Mary Stuart believes that Maitland was “a spy” who copies everything she says and sends it to Elizabeth’s secretary. Mary Stuart thinks that Maitland “monitors of every meeting, ambassador, plan for the future and every phrase” (McClean 45). Through that dialogue, McClean reveals the relationship that binds Mary Stuart to Elizabeth when Mary follows Maitland’s advice to come closer to Elizabeth. Moreover, the dialogue between Mary Stuart and Maitland reveals more about Mary’s self-identity, her inner feelings and ambitions for the future:

MAITLAND A union between Your Majesty and Elizabeth will bring  
the family of the United Kingdom into being, a dream we all share

MARY I will call her sister [...] Ask for her sisterly advice ...

On matters of the heart [...] We hear she writes in Latin, Italian and French [...] And we shall talk about how dull and boring it is to be lectured by old men [...] Married on to halfwits and children [...] We might talk of husbands. Children [...] The threat of rebellion [...] To our property [...] And person [...] No one knows better than we two the perils of a regnant queen [...]

MAITLAND A part from her mother [...] Offer her your agreement before  
you even meet, as if it were the simplest thing to achieve [...] Unconditionally

MARY Indeed [...] There is nothing easier, I am eager to Recognize her as  
Queen of England [...] Until such times as she departs this life, you know she  
barely survived the pox [...] And then I would take her place at the head of our  
United Kingdoms [...] We would bring this country to its rightful position in  
Europe (McClean 45-47).

McLean also refers to Mary Stuart's relationship with her cousin Elizabeth I of England. A relationship that began cordially with the two-exchanging correspondence. McLean implicitly refers to Mary Stuart's claim to the English throne. Historically, in 1558, Henry VIII's elder daughter, Mary I of England, was succeeded by her only surviving sibling, Elizabeth I. Under the Third Succession Act, passed in 1543 by the Parliament of England, Elizabeth was recognized as her sister's heir, and Henry VIII's last will had excluded the Stuarts from succeeding to the English throne. Yet, in the eyes of many Catholics, Elizabeth was illegitimate, and Mary Stuart was the rightful queen of England, as the senior surviving legitimate descendant of Henry VII through her grandmother, Margaret Tudor. Henry II of France proclaimed his eldest son and daughter-in-law king and queen of England. In France, the royal arms of England were quartered with those of Francis and Mary (Fraser 83). Mary Stuart's claim to the English throne was a perennial sticking point between herself and Elizabeth (Weir 18). Mary Stuart's second and third marriages to men who sought greater power soured their relationship.<sup>29</sup> McLean tries to reflect that Elizabeth I was reluctant and cautious about her meeting with Mary Stuart. Historically, Elizabeth's first policy toward Scotland was to oppose the French presence there (Haigh 131). Elizabeth I feared that the French planned to invade England and put her Catholic cousin Mary Stuart, on the throne. Mary Stuart was considered by many to be the heir to the English crown, being the granddaughter of Henry VIII's elder sister, Margaret Tudor. Mary Stuart boasted of being "the nearest kinswoman she hath" (Guy 115). Mary Stuart's relatives had pronounced her Queen of England and had the English arms emblazoned with those of Scotland and France on her plate and furniture. Elizabeth I was persuaded to send a force into Scotland to aid the Protestant rebels, and though the campaign was inept, the resulting Treaty of Edinburgh of July 1560 removed the French threat in the north (Haigh 132). When Mary Stuart returned to Scotland in 1561 to take up the reins of power, the country had an established Protestant church and was run by a council of Protestant nobles supported by Elizabeth I (Loades 67). In *Glory on Earth*, McLean

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<sup>29</sup> Elizabeth I confronted Mary Stuart about the marriage, writing to her: "How could a worse choice be made for your honour than in such haste to marry such a subject, who besides other and notorious lacks, public fame has charged with the murder of your late husband, besides the touching of yourself also in some part, though we trust in that behalf falsely" (Loades 69–70).

reflects on the historical relationship between Scotland and England through the two queens, Mary Stuart and Elizabeth I:

BESS I know, but I can't persuade my weasel of a secretary who's taken it into his head that she'd rather have my crown instead of her own

AMBASSADOR I assure Your Majesty, your Sister Queen is perfectly happy where she is and would cut off her right hand before causing you a moment's harm

BESS I tend to agree and I think before long I may go visit my little Scottish sister

MARY Nothing would bring me greater happiness

MARY // Elizabeth

MARY And in the meantime let's show them how we dance, and with what quickness (McLean 54).

The Scottish journalist and Arts critic for *The Stage*, Thom Dibdin, wrote:

A deceptively powerful piece, this, and one that delights in pointing out that, centuries after these events, there still exists the same constant wrangling between Catholic Europe and Protestant Britain. Those with an interest in the history of Scotland will definitely want to catch this, but there's something here that will resonate with a wider audience than that. This is a tale about humanity, about belief, and about the impact we have on others. (26).

Showing Mary Stuart having many selves is a recurrent theme throughout *Glory on Earth* that McLean depends on. In each step of the historical events, Mary Stuart is depicted having multiple self-identities. McLean's main message is to show that contemporary Scotland has multiple identities as Mary Stuart had. McLean depicts through the image of Mary Stuart a broader viewpoint about contemporary Scotland. Religious and cultural diversity in Scotland has expanded cultural contact among the Scots who may have more than one cultural heritage. Individuals of mixed heritage or faith are likely to have multiple identities. The circumstances of peoples' lived experiences may encourage the acquisition of multiple identities. Mary Stuart's life in France is one of these experiences. Mary Stuart experienced a conflict of identities when her expectations after returning to Scotland were incompatible with those in France. Contemporary institutions do not simply tell the individual how to act or how to be. These institutions do not act as stabilizing forces that anchor individuals to society in clearly defined ways. Rising anxiety tends to threaten awareness of self-identity since awareness of the self about constituting features of the object world

becomes obscured (Giddens, *Modernity and Self-Identity* 45). Mclean depicts Mary Stuart while negotiating her inner selves, the Marys, about the issue of marriage and choosing from the names proposed to her. Identity is in a continuous change and never stable. The reflexivity of the self, in conjunction with the influence of abstract systems, pervasively affects the body as the psychic processes. The body is less an extrinsic given and becomes itself reflexively mobilized. The identity of the self presumes reflexive awareness in contrast to the self as a generic phenomenon. Therefore, self-identity is not something that is just given because of the continuities of the individual's action-system, but something that has to be routinely created and sustained in the reflexive activities of the individual (Giddens, *Modernity and Self-Identity* 52):

MARY Now, Marys, which fine husbands do you propose?

MARY In order?

MARY Don Carlos should be top of the list

MARY On one hand, Don Carlos is the Catholic prince of Spain (Mclean 48).

Mary Stuart turns her attention to finding a new husband from the royalty of Europe. After proposing several names, Mary Stuart becomes confused and decides to wait a little longer (Mclean 51). At this point, Mclean reveals the fears that Mary Stuart has while she was negotiating a marriage to Don Carlos.<sup>30</sup> Giving up hope that the social environment can be controlled, people retreat to purely personal preoccupations: psychic and bodily self-improvement. In *Modernity and Self-Identity* Giddens relates this situation to an evaporation of history, a loss of historical continuity in the sense of belonging to a succession of generations going back into the past and stretching forwards into the future (171). A stable sense of self-identity presupposes an acceptance of the reality of things and of others. A sense of order and continuity regarding an individual's experiences and the reliance on people's ability to give meaning to their lives. Meaning is in experiencing positive and stable emotions and avoiding chaos and anxiety of being overwhelmed by extremely impinging events and the consequence of such feelings (Giddens, *Modernity and Self-Identity* 53):

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<sup>30</sup> Prince of Asturias (1545 –1568), was the eldest son and heir apparent of King Philip II of Spain. His mother was Maria Manuela of Portugal, daughter of John III of Portugal. Carlos was deformed and mentally unstable (Kamen 20). He was imprisoned by his father in early 1568, dying after half a year of solitary confinement. Many of his physical and psychological disabilities may have stemmed from the inbreeding common to his family, the House of Habsburg and the royal houses of Portugal and Spain (Parker 87).

MARY I'm afraid that, unless I become a wife and  
mother a son, my future is over, I sit with little  
power between Catholic Spain and Protestant  
England and am hourly waiting to be informed  
that my country is no longer my own but  
belongs to a Reformer, say another then

MARY // Say another // Say another

MARY Then I will have Don Carlos, deformed or not (McClean 51-52).

McClean tries to combine the historical event with a dramatic touch when she depicts Elizabeth I prepares to meet with Mary Stuart where arrangements were made for the two queens to meet in England. Elizabeth sent Sir Henry Sidney to cancel Mary Stuart's visit because of the civil war in France (Frazer 168). In *Glory on Earth*, McClean believes that history is more than just writing about the past, it is the means of grasping the cultural unity of a collectivity. Understanding culture and its specific course of development involve apprehending it in its totality, distinct from other divergent sets of cultural values. The more the individual seeks reflexively to forge a self-identity, the more he or she will be aware that current practices shape future outcomes. Awareness of probability ratios for different types of endeavours or events forms one means whereby this can be achieved. What could 'go wrong' can be pushed to one side because it is so unlikely that it can be put out of mind (Giddens, *Modernity and Self-Identity* 129):

MARY Religious war in France

MARY Your uncles against the Huguenots

MARY Elizabeth has sent her army to oppose them

MARY he looks to you for support

MARY As do my uncles

MARY Her plan for the banquet and masquerades at  
the meeting in York

MARY How should we reply?

MARY I must take a neutral stand, my realm is  
Unready to enter into an affray (McClean 69).

McClean depicts Mary Stuart's failure to appoint a council sympathetic to Catholic and French interests as an indication of her focus on the English throne, over the internal problems of Scotland. Mary Stuart was acknowledging her lack of



effective military power in the face of the Protestant lords, while also following a policy that strengthened her links with England. Mary Stuart sent William Maitland of Lethington as an ambassador to the English court to put the case for Mary as the heir presumptive to the English throne. Elizabeth refused to name a potential heir, fearing that would invite conspiracy to displace her with the nominated successor. However, she assured Maitland that she knew no one with a better claim than Mary who was arrested and forced to abdicate in favour of her infant son the future James VI of Scotland and James I of England. When an individual feels overwhelmed by a sense of powerlessness in the domains of his phenomenal world, he enters a process of engulfment. The individual feels dominated by encroaching forces from the outside, which he is unable to resist or transcend. He feels either haunted by implacable forces robbing him of all autonomy of action or caught up in a maelstrom of events in which he swirls around helplessly (Giddens, *Modernity and Self-Identity* 193):

MESSENGER The Holy Roman Pope is mystified at your  
lack of progress, the future of our religion in your isles is  
wholly dependent upon your intercession

MARY There can be no open Catholicism practiced in view of the  
volatility of our situation [...] Italy will find it harder to support your  
Treasury [...] A messenger from France [...] Italy [...] Spain

MARY I am failing

MESSENGER // We regret [...] There will be no money

MESSENGER We cannot confirm a marriage yet [...] Nor jewels  
from your previous reign [...] // You are letting us all down

MARY And from London?

MESSENGER Queen Elizabeth is sorry to say that she cannot meet you after  
all [...] Given the circumstances in France and your connection to their  
nobility, she's afraid it would be seen as a betrayal and sends her sincerest  
apology

MARY My elaborate fabrication of our sisterhood  
unravels like a delicate lace veil [...] I fail I fail (McLean 70-71).

McLean holds Mary Stuart's voice onstage, creating echoes connected to ideas of retelling that go beyond cultural re-enactments. The sense of overlapped voices of Mary Stuart, the Marys, Mary of Guise, and other female characters in *Glory on Earth* creates a soundscape through dialogue. McLean genders the theatrical environment positioning her audiences to witness and realize a different future (Badiou 57).

McLean stages an atmosphere in which silence finds articulation, and the absence is theatrically present. Drawing on retelling history, McLean provides opportunities for her ideas to alter perceptions beyond the limits of stage space. McLean's technique alters the audience's perception of space and time. McLean stages the doubtful present and provides contemporary Scots a space to claim agency within their own stories. The transmission of national identity and ideology is achieved through precise formations of movements laden with high values. Mclean considers history a means for telling how Scottish people organized their political system through a series of lessons to learn from. Mclean looks to the past to better understand the complicated ways the present world came to exist. Mclean depends on history to understand contemporary Scotland and the enduring powers responsible for foreclosing Scotland from other paths. Her understanding of history requires recovering and reconstructing lost narratives in dominant historical accounts. Mclean considers a fundamental task of history is to reveal the complexity and plurality that people lived with in the past. Such history can demonstrate how different people have thought about and related to the world around them, including other ways of recording their ideas and experiences. In recovering what has been subsumed and forgotten, history may serve more emancipatory ends and open spaces of critical and imaginative possibilities for contemporary times. Mclean tries to show that having a voice is crucial and that a free person is the one whose story has a place. Mclean examines the history of Scotland's right to break the silence through the voice of Mary Stuart. Mclean tries to deliver a message that being able to speak is a crucial part of membership in a society. Through the image of Mary Stuart, Mclean provides a means to frame the self within a national context, to produce a form of identification between the self and the Scottish community. Therefore, Mclean tries to show that self-identity is not an individual matter but is shaped by people's experiences in social life. In *Glory on Earth* self-identity is negotiated through linked processes of self-exploration and the development of intimacy with the other. Such processes help create shared histories of a kind potentially more tightly bound than that characteristic of individuals who share experiences by a common social position. Such shared histories may be quite divergent from the orderings of time and space that prevail in the social world (Giddens, *Modernity and Self-Identity* 97):

KNOX As to that, we might discuss it later

MARY An excellent thought, later was the very time  
I had in mind

KNOX But now that we are here at a beginning, it  
would be unnatural of you not to hear my fear aloud

MARY You think me churlish, but truly that intuition  
you speak of has fired a dreaded clattering in  
my heart, let's start anew another day, I beg

KNOX I will go then, Madam, but let time show that  
your offer was to speak but not to listen (McClean 66).

The Scottish editor in *The Wee Review*, Ariane Branigan, wrote,

Conflict, tension, and above all, humanity; through a powerful combination of excellent writing and near-flawless execution, *Glory on Earth* reveals the strength our convictions give us, and the dangers they pose. And although the story may be centuries old, it still rings true today (n. pag.).

McClean narrates the history of Scotland in a very specific period and seeks to understand the past by determining and ordering her narratives. McClean hopes to explain the decisions and processes which shape the Scottish nation. Through her characters' interactions and behaviours, McClean guides her audience's responses to the challenges contemporary Scotland faces. McClean encapsulates themes of power, weakness, corruption, tragedy, and triumph through the study of Scotland's political history and exposes the human condition in all its guises that resonate throughout time. McClean believes that history's primary purpose is to stand at the centre of a diverse rigorous debate about existence, political system, leadership, society, economy, and culture. Moreover, writing history can be a powerful tool; it has shaped identities, particularly at the national level. History grants those who control the narrative the ability to legitimize or discredit actions, events, and individuals in the present. Developing a coherent sense of one's life history is a prime means of escaping the thrall of the past and opening oneself to the future. Yet interpretative self-history is at the core of self-identity in modern social life and has to be worked at for creative input (Giddens, *Modernity and Self-Identity* 76):

MARY But how else might we know each other better?

KNOX There is no knowing between us, we are in eternal opposition

MARY I am sorry for it

KNOX As am I, for you will suffer

MARY And will you be glad of it?

KNOX Enough

MARY And what will history say of this, sir?

KNOX History will hear nothing of it (Mclean 68).

McLean believes that the great force of history comes from the fact that individuals are unconsciously controlled by it and owe their frames of reference and identities to it. History takes us to distant places and ancient times. By studying people and places far removed from current life, we become aware of other ways to be human. Study of the past enables us to step back and look at our society and ourselves from a new perspective. Making sense of other communities encourages empathy for different cultures. Mclean insists on the importance of history in recording the important events and characters that shaped the face of the Scottish nation. Mclean emphasizes the importance of history through the dialogue between Mary Stuart and John Knox in their confrontations. These confrontations enabled Mclean to deliver her main message and defend Mary Stuart's issue against John Knox who believes that "There is no better history of experience than that good book" (62). Mclean believes that history celebrates and reproduces social ideals and conventions and provides a context for discussions around shared values. History, for Mclean, registers the sacrifice of Mary Stuart for the Scottish nation and Catholicism. Mclean reflects that we study history to situate ourselves in the present and to distance ourselves from it. Studying history fosters a sense of knowledge of the past and offers new perspectives about the present. Studying history gives us deeper insight into our lives and the lives of others (Giddens, *Modernity and Self-Identity* 162):

MARY And how will it show, sir?

KNOX History will tell it so

MARY History will know nothing of it

KNOX If you say so (Mclean 66).

Mclean tries to assert that Mary Stuart's courage during her execution helped establish her popular image as the heroic victim in a dramatic tragedy. Mclean tries to generalize the tragedy of Mary Stuart. Mclean shows that the imprisonment of Mary Stuart is, in fact, a reflection of the long years of Scotland's "shrinking freedom in an English prison" (82). Therefore, the capture of Mary Stuart is the beginning of the imprisonment of Scotland and the captivity of Catholicism "in an English prison" and its boundaries. The scene reflects Mary Stuart's feelings of loneliness and unhappiness. Mary Stuart realized her failure because she was not strong enough to

continue her struggle. Mary Stuart could not rise and considers her failure as the beginning of the long dark road for Scotland. Mclean shows that an individual might feel particularly bereft at fateful moments, because at such moments moral and existential dilemmas present themselves in pressing form. The individual, faces a return of the repressed, as it were, but is likely to lack the psychic and social resources to cope with the issues thus posed (Giddens, *Modernity and Self-Identity* 167):

MARY The beginning then

MARY That led to long

MARY Long years of shrinking freedom

MARY Capture in an English prison

MARY And delivered us to our end

MARY Mamaaaaaaaaaaaaaaaaaaaaaaaaaaaaa

MARY Forgive me. I am not strong. I fall I fall. Help me. I cannot rise

Let your tender love claim me. Fold me into your warm embrace

You gave me breath. But I am so unhappy. Alone.

And the road ahead has never been darker. I long for sleep.

Forgive me. I have nowhere to turn [...] // Uh hmm

MARY Pity me pity me (Mclean 82-83).

Mclean tries to depict a scene of reunion between Mary Stuart and Marie of Guise to show that both queens share the same end. Mclean's core message is, "If our voices are essential aspects of our humanity, to be rendered voiceless is to be dehumanized or excluded from one's humanity. The history of silence is central to women's history. By redefining whose voice is valued, we redefine our society" (Manning 8). Mclean shows that Mary Stuart always tries to find solace and takes strength and support from the image of her mother, Mary of Guise. Mclean tries to assert that without ordered ritual and collective involvement, individuals are left without structured ways of coping with the tensions and anxieties involved. Communal rites provide a focus on group solidarity at major transitions as well as allocating definite tasks for those involved (Giddens, *Modernity and Self-Identity* 204):

MARY// Marie

MARY Abandonnee`

MARY// Uh mhm

MARY Terrorisee`

MARY Mais tu es la reine, che`rie

MARY Je suis l'enfant  
 MARY Et je suis toujours ta maman  
 MARY But I don't know what to do  
 MARY// Uh hmm [...] // Uh hmm  
 MARY Or how to be [...]  
 MARY Il e'tait un petit navire  
 MARY// The first berth to France then  
 MARY The first step  
 MARY As we stand on the dock  
 MARY Your hand is locked in mine  
 MARY The future is unwritten, Marie (McClean 83).

McClean makes the last scene of Mary's execution as the scene of revelation of her life history from birth until death. McClean ends her play with the same introductory scene to reflect an image of an ongoing struggle and search for identity. Through the conversation between Mary Stuart and Mary of Guise, McClean asserts that the death of Mary Stuart symbolizes her eternal arrival in history. The dialogue between Mary Stuart and Mary of Guise shows how the mother encourages her daughter to overcome her fears. Mary of Guise encourages Mary Stuart and says, "You're not leaving, petite, you are arriving [...]. Let go my hand and walk to the ship [...]. Glide from one moment to the next [...]. God will not turn his back to you" (McClean 84). Moreover, McClean tries to put a religious touch on the scene of Mary Stuart's execution to make an analogy of Mary's sacrifice with the sacrifice of Virgin Mary. Catholics describe Virgin Mary as being uniquely close to God who chose her because of her faith. She is a faithful worshipper besides being the mother of Jesus Christ. Catholics regard her a symbol of fidelity, sacrifice and faith. McClean emphasizes through the dialogue between Mary of Guise and Mary Stuart that "Mary Stuart has been chosen by God in his infinite wisdom to carry the heart of her country in her soul" (84). Only when Mary Stuart realizes that by confronting her fears, she becomes aware of her death, the future will be her own. McClean emphasizes the idea that "Mary Stuart had finally won. Mary Stuart's victory was more conclusive than she might have dared to hope, because every subsequent British ruler has been descended from her, and all derive their claim to the throne from her and not Elizabeth" (Guy 498). McClean depicts Mary Stuart's integrity as the achievement of an authentic self comes from integrating life experiences within the narrative of self-development. Reflexive appropriation of bodily processes and

development is a fundamental element of life-political debates and struggles to see that the body has not become just an inert entity, subject to commodification or discipline. The body would be primarily a site of emancipatory politics. The point would then be to free the body from the oppression to which it had fallen prey. The body is far less docile than ever before to the self since the two become intimately coordinated within the reflexive project of self-identity the individual promotes (Giddens, *Modernity and Self-Identity* 218):

MARY Stand up

MARY Straight back

MARY Make the future your own

MARY I don't seem to be able to put one foot in front  
of the other, Mama

MARY Then fly, throw your heart over the space  
between here and the next place

MARY Wait wait

MARY You're never more alive than when you're afraid

MARY From above I see myself let go her hand and  
walk with steady footfalls on the wooden planks

MARY// Click clack [...] // Click clack [...] // Click clack

MARY// Click clack [...] // Click

MARY Wait . Wait [...] // Uhh

MARY I mean. At least we died with dignity. Didn't we?

MARY// Chop [...] // Chop (Mclean 84-85).

Mclean tries to show that Scottish national identity is one of the most problematic issues in the twenty-first century. Throughout *Glory on Erath* Mclean problematizes the issue of identity from different ideological, cultural, and historical angles. For Mclean, Scottish national identity lies not only in Scotland's history and past events that shaped its present and future but also in the cultural and ideological differences between Scotland and England and the idea of governance under a female reign. Both queens, Mary Stuart, and Elizabeth I, came to power during a volatile period in Scotland's history. Through the image and the story of Mary Stuart, Mclean seeks to create confidence in Scotland's strength to face contemporary angers and threats. Competing religious traditions were one of the major sources of the national identity debates between Scotland and England. Religious conflicts between Catholics

and Protestants had characterized Scotland and England since the sixteenth century. The embodiment of Virgin Mary in Catholicism has been a matter of intense public discussions. Catholic women have found solace in the compassionate figure of Virgin Mary, especially against images of masculine brutality of political and religious hierarchy. Although Virgin Mary's voice rings out across the church, real women's voices are being silenced. In today's context, the cult of Virgin Mary becomes emblematic of the way the church silences women and marginalizes their experience. Mclean's concern for Mary Stuart is to show her sacrifice for the Scottish nation in the image of the Catholic Virgin Mary in its feminine ideal. Mclean's message is to show the ascendant of the ever-evolving woman as the embodiment of selfless, sexless love. Mclean asserts that the Scots are caught up in a variety of different encounters and milieus, each of which may call for forms of appropriate behaviour. As they encounter crises and challenges of contemporary life, they adjust to whatever is demanded of a particular situation. *Glory on Earth* interrogates whether a person's voice makes a difference. Mclean tries to show that when Mary Stuart remains silent when faced with injustice, she is neither fair to others nor loyal to herself and her values. Mclean shows that the expansion of internally referential systems reaches its outer limits; moral and existential questions thrust themselves back to centre-stage on a collective level in day-to-day life. Focused on processes of self-actualization such issues call for a restructuring of social institutions and raise issues of a sociological and political nature (Giddens, *Modernity and Self-Identity* 208).

Mclean attempts to rethink the nature and function of contemporary Scottish theatre considering the dynamics of society. Although the complexities of any historical event are related to that historical period, the construction of national identity should foster the relationship between the historical and the contemporary and make it relevant to the past. Mclean believes that tackling a historical event shows its relevance to the present and reshapes the idea of Scottish national identity in the future. Mclean believes that history connects the past to the present, helping individuals understand how their world came to be. When we look upon the world historically, we open ourselves up to new insights about the present and the world around us comes alive. Learning history also encourages a sense of belonging since each person is part of multiple communities that give life meaning. Individuals belong to nations, religions, small groups, and professions. Individuals are shaped by their economic



conditions, ethnic backgrounds, and gender. All cultures today have their roots in the past. Understanding the overlapping and contradictory histories of different cultures and experiences helps individuals understand change over time. Individuals become better caretakers of their communities when using historical knowledge to criticize the present without bias. Individuals have much to learn from those who preceded them. Therefore, history sheds light on the most critical issues individuals face today. Mclean asserts that the Scots are faced today with a situation in which institutions do not simply tell how to act or how to be. These institutions do not act as stabilizing forces that anchor individuals to society in clearly defined ways. Therefore, rising anxiety tends to threaten awareness of self-identity since awareness of the self about constituting features of the object world becomes obscured.

History is important for nation-building because it is the point at which Scotland has to know itself and understand the connection between the past and present. For Mclean, the constant consulting with the past is for self-knowledge to learn from those who lived in that era. Mclean sees that it is only when we looked at the past, we would be able to narrow our thinking to the present and avoid recurring mistakes in the future. More importantly, studying history encourages habits of mind that are vital for responsible public behaviour, whether for a national or community leader or an ordinary individual. Mclean asserts the importance of history to the construction of Scottish national identity to make the Scots aware of their identity in the twenty-first century by seeing it in comparison to the past. Mclean claims that our understanding of the past gives us a view of the processes that brought us to the present. Mclean believes that with a deep-rooted study of Scottish history, one can know best how people, communities, nations, and the world that we live in have changed over time. History provides data about the emergence of national institutions, problems, and values and how nations have interacted with other societies, providing comparative perspectives essential for citizenship. In *Glory on Earth*, Mclean invokes through Mary Stuart the emotion of identification, as a sense of belonging, or emotional awareness and attachment toward the Scottish nation. Mclean shows that Scottish national identity is a dynamic, interactive, and contingent process. Due to this dynamism, Scottish national identity has a wide variety of facets, when the nation and its symbolic representations are elevated in public displays and stages. Scottish playwrights have provided an arena for a creative exploration of the most urgent

concerns arising in the public space (Craig, *Scotland: Culture After Devolution* ix). This investigation has included discussions of various concepts of identity — cultural, linguistic, regional, and national — emerging in the socio-political discourses devoted to the diverse versions of contemporary Scotland (Tomlin 55). Through *Glory on Earth* Mclean tries to show that distant events may become more familiar than proximate influences and integrated into the framework of personal and social experience in contemporary Scotland. Mclean sees that history began to take on the distinctive sense of an organized knowledge of the past. Mclean regards past events as continuous and connected processes. History sheds its knowledge of the past and becomes directly connected not only to the present but also to the future. Mclean tries to show that: “Whoever wishes to foresee the future must consult the past. This arises from the fact that all events are produced by men who have been and shall be motivated by the same passion. Thus, they necessarily have the same result” (Szasz 7). The history of Scotland is the product of the past human experience which is active and influential in the present and destined to reshape its future. For Mclean, history connotes the systematic and analytical study of past events, to understand the present and predict the future. Without history, we do not know who we are or how we came to be, like victims of collective amnesia groping in the dark for our identity. Mclean asserts that historically recorded events make all the emotions, values, and ideals meaningful to live or die for. History seeks to deepen understanding about individuals and society, in the hope that a profound awareness will help to mould human attitudes and actions. Mclean believes that history is fundamental to every society and there is an urgent need to imbue the Scots with an enduring sense of continuity and perception of success and achievement that transcends the acquisition of temporary power or wealth.

## CONCLUSION

Scottish national identity is typically based on a shared geographical location, history, and culture. Place, history, religion and culture serve as a unifying force that brings Scottish people together, fostering a shared sense of community and national identity. The geography “geology”, landscape, culture, and history of Scotland reflect the sense of Scottishness and strengthen Scottish people’s attachment to their homeland as a unique country. When Scottish people identify themselves as belonging to a particular territory with a sense of affinity to those sharing that land, they develop a sense of Scottishness and national belonging. Overall, Scottish national identity refers to the landscape of the mind shaped by history and reflexively sustained through Scotland’s geography as a territory on a map, a collection of rocks, earth, and water, defined by its natural and human resources.

The awareness of Scottish national identity and the sense of Scottishness, which were previously viewed as stable entities, are major concerns of contemporary Scottish playwrights. These concerns have led to a more flexible and comprehensive approach to issues of identity, which has become an obsession. Contemporary Scottish playwrights focus on the idea that Scotland’s geography “geology”, landscape, history, and culture play a vital role in contributing to an individual’s self-identity and the development of Scottish national identity. Since the last decade of the twentieth century, there has been a rising tide of national self-awareness in Scotland associated with the works of Stephen Greenhorn, Linda Mclean, and Alistair Beaton among others. Through the setting of *Passing Places*, Stephen Greenhorn examines late 1990s youth and Scottish culture, focusing mainly on Scotland’s geography ‘geology’ and landscape. Linda Mclean’s *Glory on Earth* and Alistair Beaton’s *Caledonia* depict Scotland’s historical past at the end of the sixteenth and seventeenth centuries to reflect national identity in contemporary Scotland. For Beaton and Mclean, ‘history’ is reflexively used as a key to resonate contemporary Scotland. The three playwrights raise the question of what Scotland is and investigate the concept of Scottish national identity in contemporary Scotland. The three plays follow an approach to the representation of the Scottish nation that highly depends on its capability to negotiate its differences and the influences it receives in the sphere of politics and culture. *Passing Places*, *Glory on Earth*, and *Caledonia*, each standing as a depiction of

Scotland's present and a vision of its past, where both internal and external renderings of the nation are studied. The political and cultural agency of the three texts is implied using geography, history, culture, and various narrative techniques that pose a challenge to traditional literary techniques. However, the three texts depart from their literary tradition, transgressing internal borders. The three texts represent the need for a voice or visibility in Scottish literature. A voice that further expands the boundaries through their narratives in the engagement with the identity issue.

Every nation is defined by the moral characteristics and personal attributes of its people. Space is part of this definition and is particularly urgent for those who seek recognition, autonomy, or independence (Schoene 63). Stephen Greenhorn reveals in *Passing Places* that geography (place) plays a significant role in the construction of self-identity. Greenhorn shows the importance of Scotland's geography "geology" in the formation of self-identity and the development of a sense of national belonging. Greenhorn believes that the geography "geology" of Scotland and sharing common symbolic historicity is a way of achieving national identity. For Greenhorn, the construction of Scottish national identity is reflected in Scotland's geography "geology", which shapes the historical and cultural heritage of the Scottish people. Greenhorn depicts the ideological ways in which people/place relations are produced and reproduced in the construction of national belonging. Greenhorn explores how the construction of national identity shapes people/place relations. According to Greenhorn, Scottish national identity lies in the embodiment of physical geography (place) of Scotland and human geography of Scottish people. In the process of deconstructing/re-constructing Scottish national identity, *Passing Places* transcends imagined and actual borders of Scotland, reconfiguring the image of urban and rural space. Greenhorn expands the borders of rural Scotland, connecting it to the wider social movement of culture. *Passing Places* examines the transcendence of borders internally and externally. Greenhorn assures that border crossing is fundamental to evidence his re-imagining of national identity for contemporary Scotland. Greenhorn uses time-space geography to map the movements and pathways of the characters through the physical environments and social constraints imposed on them. Through time-space geography, Greenhorn traces the variety of social activities, and the constraints material and social factors place on the patterns of the characters' movements. Greenhorn provides an insight into the behaviours that emerge within his

characters' worlds. Greenhorn's characters experienced a sense of belonging and control over space despite their precarious positioning within those spaces. *Passing Places* shows that personal and collective social awareness of the sense of belonging to places is central to the identity construction of individuals within their communities. Therefore, the awareness of place is vital for self-identity construction and the sense of national belonging. Scotland's geography has been divided into the Highlands and the Lowlands for centuries, both physically and culturally. The physical geography bears some degree of correspondence toward a stronger Highlander identity besides other differences. Throughout *Passing Places*, each kind of rock gives rise to certain characteristic features. Greenhorn highlights the courses of Scotland's nature determined by the geological structure to recognize the variation in the underlying properties of identity formation. Greenhorn divides Scotland's physical landscape into three parts: the Highlands, the Central Lowlands, and the Southern Uplands, using major geological structures as their boundaries. Each geological division reflects a crucial aspect of the Scottish psyche. The journey of Brian, Alex and Mirren is a reflexive development of the geography of the mind of the three characters. The journey of Brian, Alex, and Mirren through the physical landscape from the Scottish Lowlands to the southern-most extent of the Highlands describes the development of self-awareness within the psychological geography and landscape. Greenhorn shows that geologically influenced landscape structure has a significant impact on the construction of self-identity and the awareness of the nation. Greenhorn argues that Scotland's geo-diversity could be perceived as reflecting the human landscape in terms of values, heritage, creativity, and art. *Passing Places* has helped to create a geographical depiction of Scotland that reflects the geography of the Scottish psyche and frames its national identity. Geography, landscape, and geology often provide a visual trope that captures the nation's sense of itself. The emergence of Scottish national identity was accompanied by a body of landscape and cultural imagery. Much of Scotland's imagery was of the Highland in comparison to the lowland. Peripheral landscapes where Scotland's sense of itself as being on the margins of wilderness is represented in *Passing Places* by Motherwell. Then urban scenes show other civilizing images that project a more modern view through Thurso and the Highlands. These landscapes are identified by the Scots and help to embody their national character. For the Scottish people, the landscape of Scotland is an integral part of their identity in contrast with the urban, industrial image of England or other parts of the UK (Cusack

20). The rural image of Scotland fosters a cohesive and kind of Scottish national identity. The map from Motherwell to Thurso reflects the development of the sense of Scottish identity. Mapping has been linked to national identity where maps are crucial to visualize the nation to make its territory tangible (Herb 340). Not only do maps effectively portray abstract geometric boundaries, but also determine the distribution of their members and define the spatial extent of the homeland and the territorial extent of national identity (Harley 231). Greenhorn uses a map to illustrate his journey as well as the three characters' journey throughout *Passing Places* and depicts the development of self-awareness of their national identity and sense of belonging. Greenhorn shows that Scottish national identity is 'always transforming, yet flexibly enduring' and 'travel when necessary' (Häkli 14). In the process of identity construction, the nation and its territory become more uniform, controllable, and transportable. Geography and landscape are effective means to disseminate an image of the nation to help create a stronger identification and attachment with the territory. Greenhorn depicts Scottish geography and landscape as a fluid space that mirrors its people's concerns. The constantly evolving spaces of identities will lead to new geographies and mappings in the literal and conceptual senses. The journey in *Passing Places* in the form of two-dimensional representations of Scotland's geography, landscape and geology conveys a clear image of the conceptual shape of Scotland and intensifies the attachments of the Scots to their land. *Passing Places* ranges from discussions about how symbolic geography has defined Scottish identity creating a new, vibrant, and strong national identity. The journey in *Passing Places* begins with establishing shots of the Scottish countryside whilst the commentary conveys a sense of nostalgia and pride. *Passing Places* depicts an alternative view of Scotland where Greenhorn focuses on the development of Scottish identity. *Passing Places* focuses on the impact industry, globalization and economics have on Scottish identity and Scotland's future. Through the cuts between scenes of urbanization and decaying rural areas, Greenhorn discusses the effect of geography and landscape on the Scottish audience. Greenhorn shows through the emotive words of the different Scottish geographical places that the characters use what these words suggest about Scottishness and the awareness of the characters' national identity. Greenhorn considers geography, landscape, social interaction, and personal self-awareness play a decisive role in the formation of Scottish national identity. In social interactions with the geography of the place and other individuals, an individual may take up different

self-identities in different social and cultural contexts. Self-identity undergoes a constant process of formation and reformation where the identity of an individual involves dynamic processes of interaction with multiple factors. More importantly, the social interactions of individuals have been equally informed by their past and present living.

The major function of history in nation-building is to “make people aware of the character of their own time by seeing it in comparison and contrast with another” (Craig, *The History of Scottish Literature* 10). History encompasses the totality of past human experience where “History has been assigned the office of judging the past and instructing the present for the benefit of the future” (Von Ranke 10). Alistair Beaton reconfigures contemporary Scottish national identity in *Caledonia* that lies in Scotland’s historical past. For Beaton, Scottish national identity is not an individual matter but is shaped by the shared experiences of Scottish people in social life. Through history, Beaton epitomizes Scotland to reconfigure it not only as a place but also as an expression and representation of the Scottish nation. The Scots retain a collective memory, vision, or myth about their original homeland — its physical location, history, achievements, and sufferings. Beaton believes that Scottish national identity embodies a perceived continuity with the past and ensures a source of authenticity in the contemporary world. The Scots’ shared historical experience and common cultural codes of their homeland influence their sense of belonging. At the same time, their present interactions with other cultural practices and people constantly influence their self-identity. The awareness of self-identity has led to a rethinking of traditional notions of nation, political community, and sovereignty. The persistence of awareness of self-identity depends upon the strengths and weaknesses of the homeland. Alistair Beaton’s *Caledonia* engages with national concerns and identity issues and exploits the liminality of the borderland, ensuing change through a restructuring of power relations. Beaton believes that history exceeds its mission of talking about the past and becomes the means of grasping the cultural unity of the Scottish people. *Caledonia* offers a basis for group identity to be the result of past achievements and engenders a spirit of solidarity and collective commitment. *Caledonia* figures Scotland’s borders in an area not on the British map. Beaton’s depiction of his caricatured characters blends seamlessly into the play’s background without a definite border. As a result, the narratives of William Paterson and all other

characters played by the chorus are succeeded by one another, emphasizing the ephemerality of a Scottish society without stable structures. The region of Caledonia has never existed, making this depiction more audacious. The name of Caledonia has helped to cement Scottish national identity within a geopolitical entity. Beaton relies on history to create a geographical image of the prospective nation to make it tangible. A nation's uniqueness is constantly flagged by a host of symbols that are displayed in the landscape. Scottish national identity is displayed on the Scottish people, Scottish bank notes and within several culturally and historically marked symbols. However, the content and placement of these symbols talk about how Scottish national identity is conceived. Beaton considers history is significant in nation-building because it houses the totality of human activities in the past for evaluation. Beaton relies on history to solve national problems and issues where the nation is a product of history in the sense of historical circumstances and events and cannot escape from its past.

The past events are the main vintage point of history that projects the present and in turn projects the future (K. Jenkins11). In Linda Mclean's *Glory on Earth*, the history of Scotland is the product of the past human experience which is active and influential in the present and destined to reshape its future. Although the complexities of any historical event are related to that historical period, the construction of national identity should foster the relationship between the historical and the contemporary and make it relevant to the present. Mclean believes that tackling a historical event shows its relevance to the present and reshapes the idea of Scottish national identity in the future. Mclean believes that history connects the past to the present, helping Scottish people understand how their world came to be. Mclean emphasizes the role of history in shaping Scottish national identity in twenty-first century and highlights its relevance to the present by comparing it to the past. Literary border-crossing locates *Glory on Earth* in a wider cultural context. To rewrite the borders of Scottish national identity, Linda Mclean re-assesses Scotland's history and culture, by tracing the development of her character's self-identity. *Glory on Earth* crosses the literary borders using culture, history, and narrative techniques to make a political statement in its challenge to carry a political freight. In *Glory on Earth*, the borders of Scottish national identity are sketched within the inner self of Mary Stuart, where Scotland is depicted under subjection to other powers. Mclean symbolizes Scotland through the character of Mary Stuart. Mary Stuart invokes the awareness of identification and the sense of belonging



toward the Scottish nation. Through Mary Stuart's image, Mclean indicates that Scottish national identity is a dynamic, interactive, and contingent process. For Mclean, Scottish national identity lies not only in Scotland's history and past events that shape its present and future but also in the cultural and ideological differences between Scotland and England and the idea of governance under a female reign. Competing religious traditions were one of the major sources of national identity debates between Scotland and England. Mclean attempts to rethink the nature and function of contemporary Scottish theatre considering the dynamics of society. In *Glory on Earth*, the narrative and structure challenge Mclean's own linguistic/cultural borders because Mclean's exclusive female narration challenges a literary tradition that has long depicted Scotland as an unreserved and masculine culture in which the female subject has occupied a passive role. Significantly, Mclean's narrative voice is enabled by dissolving all other voices into her protagonist's voice. This technique enables Mclean to dissolve all other female voices with the voice of Mary Stuart. Mclean depicts Mary Stuart in an 'emancipatory act of fraud' where Mary Stuart "successfully extricat[e] herself from the patriarchal authority and the passive male character" (Schoene 25). Therefore, Mclean interrogates whether a person's voice makes a difference and addresses the need to accommodate the female voice within Scottish culture. Mclean investigates the imposition of a masculinist literary tradition that has always excluded the female voice. Mclean transcends cultural boundaries by replacing male authority with female subjectivity. At the same time, Mclean's dissolving all her female characters within the voice of Mary Stuart enables Mclean to broaden her theme and generalize her identity issue to cover the Scottish nation. Therefore, Mary Stuart's voice represents the entire nation of Scotland. Through Mary Stuart, Mclean challenges the literary tradition and the hetero-patriarchal social borders that have historically characterized it. Mclean portrays Mary Stuart as passive in the face of injustice, failing to uphold her values of fairness and loyalty neither to herself nor to others. Only when Mary Stuart realizes her identity, she believes that she is destined to shape Scotland's future. Mary Stuart becomes aware of being "chosen by God in his infinite wisdom to carry the heart of her country in her soul" (Mclean 84). Religion in *Glory on Earth* has been argued to play a fundamental role in creating a sense of Scottish national identity. Mclean's concern for Mary Stuart is to show her sacrifice for the Scottish nation in the image of the Catholic Virgin Mary in its feminine ideal. Whilst Mclean's concerns and anxieties over her protagonist

might place Mclean within a common stereotype of female behaviour, it simultaneously undermines gender assumptions that would demonstrate indicative emotion of a certain female sensibility. Moreover, Mclean's emotional detachment represents the underlying critique of a violent patriarchal society, which is depicted through the hyper-masculine community in *Glory on Earth*. Mclean characterizes through the image of John Knox a male culture full of brutality against women represented by Mary Stuart. The recurrence of male oppression towards women in *Glory on Earth* is indicative of Mclean's wider critique of culture's patriarchal borders. Mary Stuart's detached character is reflected through her essentially silent nature. Mclean shows that Mary Stuart's silence is highly symbolic. Mclean identifies silence as a form of female resistance rejecting the symbolic order of oppression. In *Glory on Earth* silence can be read as women employing the language of femininity to protest the conditions of the female world. Silence becomes an effective objection to the patriarchal structures that control the borders of female subjectivity. Socio-cultural borders are further challenged through Mary Stuart's sensuality. Thus, the female body is liberated from the borders of her patriarchal world. Furthermore, this natural association implies the status of a mythical figure, allowing Mclean to exceed earthly borders. Mclean describes Mary Stuart in a struggle not to speak her voice out. Therefore, the contemporary challenges to the writing of history become a problematic issue since history marks the self-reflexive narratives of past events. These challenges incorporate the understanding of history as a discipline that investigates the relation of power to knowledge in the past as a social and political construction. By reconstructing existing histories, contemporary playwrights challenge accounts of the past on the premise that history is a reflexive construct. *Glory on Earth* accentuates the process of embodiment of history, where the self-reflexive medium becomes the ground over which the past meets the present. Mclean recognizes history as a source of enlightenment and development. History is important for nation-building because it is the take-off point to which society must know itself and to understand the connection between the past and present, as well as foreseeing the future.

Scottish playwrights were described as needing to create a connection between individuals' personal lives and 'the larger trajectory of the life of the community from which they [drew] their significance' (Craig, *The History of Scottish Literature* 39). The literature on the twenty-first-century Scottish identity investigates how

contemporary Scottish playwrights have responded to and been affected by the nation's ongoing political discourse. Twenty-first-century Scottish playwrights examine Scotland's diversity and explore the notions of space, place, culture, and the impact of history on the nature of Scottish national identity. Writing about Scottish culture and history has developed the concept of Scottish national identity and broadened its meaning. By exploring the themes of nationalism, politics, and identity, Scottish playwrights have created a distinct literary tradition that reflects the unique cultural heritage of Scotland. Along with its national symbolic figures like Scotland's geography and landscapes, Mary Stuart, William Paterson, the Darien scheme, and Caledonia, all proposed a series of Scottish symbols that would commemorate events locally and nationally significant. *Passing Places*, *Caledonia*, and *Glory on Earth* become carriers of Scottish national identity and participants in Scotland's geography, landscape, history, and culture because drama represents shared experiences, sorrows, triumphs, and disasters, giving 'meaning to the nation' (Hall, Questions of Cultural Identity 21). Therefore, contemporary Scottish drama forms a system of cultural significance, which directly or indirectly informs the lives of Scottish people within that literary space. *Passing Places*, *Caledonia*, and *Glory on Earth* argue the cultural and political significance of Scottish national identity reflecting the concerns of contemporary Scotland. In essence, geography, landscape, culture, and history are central to the Scots' awareness of an enduring sense of belonging. Greenhorn's *Passing Places* asserts that self-identity is reflexively shaped by Scotland's geography, landscape, and culture. Mclean's *Glory on Earth* and Beaton's *Caledonia* show that Scottish national identity belongs to both the future and the past where it transcends time and place. Although Scottish national identity lies in history, it changes in and through power relations that are spatial and cultural. The narrative of the past is in constant negotiation with the present and an active force in shaping self-identity. As a result, self-identity is an ongoing process of production that is constituted within representation. The dynamic character of Scottish national identity makes it belong to the future as much as to the past and exists about the present in material conditions like geography, landscape and space, social and cultural practices, and meaning.

Anthony Giddens believes that national identity is not a waning force. The apparent fluidity of identity and the lack of spatial and cultural fixity can provide a discursive and affective focus for reclaiming a sense of situatedness. National identity

provides an already existing point of anchorage. Regularities and consistencies help to secure a sense of awareness and social belonging. Under conditions of globalization, people are faced with a new individualism, in which they actively construct their own identities (Giddens, *Sociology* 145). Such awareness means that identity must continuously be created and recreated. Scottish national identity undergoes constant transformation and is subject to the continuous play of history, culture, and power. Significantly, this would suggest that Anthony Giddens's theory of self-identity and the concept of reflexivity applies to contemporary Scotland. Therefore, Giddens's theory applies to *Passing Places*, *Caledonia*, and *Glory on Earth*, as they demonstrate a continuous engagement with the identity issue where reflexivity has become, the previously discussed plays, a defining feature that broke down local cultures and had a 'de-traditionalizing' impact on the Scots' sense of belonging (Giddens, *Modernity and Self-Identity* 77). Stephen Greenhorn's *Passing Places*, Alistair Beaton's *Caledonia* and Linda Mclean's *Glory on Earth* all emphasized the idea of reflexivity, where the self and the body constitute a reflexive project that shapes the decisions Scottish people make in their lives. The growing self-awareness allows for positive appreciation of social difference and integrating life experiences within the narrative of self-development (Giddens, *Modernity and Self-Identity* 79). *Passing Places*, *Caledonia*, and *Glory on Earth* reflect Giddens' concept of reflexivity that his theory focuses on through the senses of individual's awareness, his/her consciousness of ontological security and risk, and the need for cultural change (Craig, *Scotland: Culture After Devolution* 155). Stephen Greenhorn, Alistair Beaton, and Linda Mclean focus on their characters' choices and expose their Scottish audience to internal competition within the embedded self and with the external world to be aware of their national identity. Therefore, the significance of contemporary Scottish drama lies in its ability to generate national awareness and bring cultural change.

Contemporary Scottish drama reflects a consciousness of a sense of national identity. Contemporary Scottish drama has been fundamental in re-establishing the nation's historical and cultural implications. Thus, theatre and drama can promote and reflect those changing attitudes in Scottish society. Furthermore, the Scottish sentiment expressed within contemporary Scottish drama might be read as a Scottish culture differentiating itself from Britishness. As a result, contemporary Scottish drama continues to engage with national concerns, reinforcing cultural and national

identity and becoming an integral part of Scotland's sense of commonality and belonging. Contemporary Scottish drama reflects the deep-rooted feelings of attachment that Scottish people have towards their nation and its identity. For the Scots, it is crucial that they recognize themselves as a nation. This awareness is the key ingredient of Scottish national identity. A sense of Scottishness and national belonging is induced and engendered when the Scots identify themselves as belonging to a particular historical territory and have a sense of affinity to people sharing that territory. Emotional attachment to Scotland's geography, history, and culture takes on various shades in debates about Scottish national identity and the sense of belonging. To nurture their historic claim to their distinct nation, Scottish people call up historical and cultural narratives and national symbols to strengthen the link with Scotland. Being Scottish is an attitude and a state of mind more than a factual statement about place of birth or citizenship. A Scot refers to a person whose linguistic, cultural, family ancestral, or origins are from Scotland or the Scottish nation where a collective identity has emerged from a combination of features such as geography, history, and culture. Thus, a Scot's national identity is mirrored by Scotland's history and its conceptual shape that is reflexively sustained by Scotland's geography, landscape, history, and culture. Therefore, Scottish national identity is a complex, dynamic, and evolving multidimensional process. The dynamic aspect of Scottish national identity appears as the element that Scottish people share, individually and collectively and mediates between tradition and contemporary, where Scottish people embrace national common values and feel a sense of belonging to Scotland. Scottish national identity emphasizes the social relationship of the nation and highlights the importance of building connections with other parts of the UK.

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## APPENDIX 1

A road movie is a film genre that has its roots in spoken and written tales of epic journeys in which the main characters leave home on a road trip altering the perspective of their everyday lives (Danesi 256). The road film is a standard plot employed by playwrights and screenwriters (Neil 2). It is a type of bildungsroman, a story in which the main character changes, grows, or improves throughout the story (Blanton 29). Road movies often depict travel in the hinterlands, exploring the theme of alienation and examining the tensions and issues of the cultural identity of a nation or historical period in a mood of actual or potential menace, lawlessness, and violence, a "distinctly existential air" (Laderman 20). The road movie goes in a finite and chronological time (Stephens 54). The road movie is usually populated by restless, frustrated, and desperate characters (Stone 97). The setting includes not just the close confines of the car as it moves on highways and roads, but also booths in diners and rooms in roadside motels, all of which helps to create intimacy and tension between the characters (Cohan 8). Road movies tend to focus on the theme of masculinity - with the man often going through some type of crisis - some type of rebellion, car culture, and self-discovery (Hayward 335). The core theme of road movies is rebellion against conservative social norms (Laderman 21). There are two main narratives in the road movies: the quest and the outlaw chase. In the quest-style road movie, the story meanders as the characters make discoveries (Blanton 29). In outlaw road movies, in which the characters are fleeing from law enforcement, the narration follows an ordered sequence of events that lead inexorably to a good or bad end (Lipski 56). Road films tend to focus more on characters' internal conflicts and transformations, based on their feelings as they experience new realities on their trip, rather than on the dramatic movement-based sequences (Laderman 21). Road movies do not typically use the standard three-act structure used in mainstream films; instead, an open-ended, rambling plot structure is used (Hayward 335). The road movie keeps its characters "on the move", and as such, the "car [and] wide and wild open space" are important iconography elements. The road movie is about the codes of self-discovery (Cohan 6). In contemporary films, usually, the travellers are male buddies to obtain self-knowledge (Hayward 336). In some cases, women are depicted on the road, either as temporary companions or as the protagonist couple (Altman101).

## APPENDIX 2

In her note on the text- *Glory on Earth*, Mclean explains that the lines given to Mary Stuart are spoken by both Mary Stuart and the Chorus. These should remain fluid – and be divided up by the company as they see fit. Mary Stuart can choose to join in on as many of the Mary// lines as she can justify. Similarly, the division of lines for when the Chorus play other parts is up to the company. In general, a double slash (//) means that the Chorus or characters should speak in unison or simultaneously. A full stop on its own line (.) means a lapse in time or shift of place. (Bracketed words or phrases) are what the character might continue to say if he/she was not interrupted. Larger/smaller text indicates volume of delivery. An ellipsis (...) in place of a line means someone might be expected to reply and either can't or won't. A single slash (/) marks a point of interruption. 'Uh' is a breath in. 'Huh' is a breath out (Mclean 9).

John Knox (1514 – 1572) was a Scottish minister, Reformed theologian, and writer who was a leader of the country's Reformation. He was the founder of the Presbyterian Church of Scotland. Influenced by early church reformers such as George Wishart, Knox joined the movement to reform the Scottish church. He was caught up in the ecclesiastical and political events that involved the murder of Cardinal David Beaton in 1546 and the intervention of the regent Mary of Guise. Knox was taken prisoner by French forces the following year and exiled to England on his release in 1549 (MacGregor 13). In exile, Knox was licensed to work in the Church of England and served King Edward VI of England as a royal chaplain and exerted a reforming influence on the text of the Book of Common Prayer. When Mary Stuart ascended the throne of England and re-established Catholicism, Knox was forced to resign his position and moved to Geneva and then to Frankfurt. In Geneva, he met John Calvin, from whom he gained experience and knowledge of Reformed theology and Presbyterian polity. He created a new order of service, which was eventually adopted by the reformed church in Scotland (D. Laing 374). On his return to Scotland, Knox led the Protestant Reformation in Scotland, in partnership with the Scottish Protestant nobility. The movement led to the ousting of Mary of Guise, who governed the country in the name of her young daughter Mary Stuart. Knox helped write the new confession of faith and the ecclesiastical order for the newly created reformed church, the Kirk. He wrote his five-volume *The History of the Reformation in Scotland* between 1559 and 1566. He continued to serve as the religious leader of the Protestants throughout

Mary Stuart's reign, admonished her for supporting Catholic practices and openly called for her execution (MacGregor 224).

A chorus is a homogeneous, non-individualized group of performers, who comment with a collective voice on the dramatic action (Pavis 53). The characters in the chorus are all individualized. The chorus in most of the plays do not play any active or decisive part. The chorus performed using several techniques, including singing, dancing, narrating, and acting (Brockett 22). In the early nineteenth century the chorus commented on themes and proposed to subsequent controversy, demonstrated how the audience might react to the drama (Schlegel 76). The chorus is often emotionally connected with the principal characters, but do not take an action or interfere in the characters affairs. Always religious and god-fearing, the chorus always points out the evils of pride and hubris. The chorus performs several functions: It provides poetic interludes which help the spectators to understand the passage of time, exposes what happens off the stage, serves the purpose of a spokesman for public opinion and tells the universal significance of what is happening. The chorus should form part of the whole, and (to) join in the action (Hughes 28).

# Thesis

## ORİJİNALLIK RAPORU

|                   |                     |            |                  |
|-------------------|---------------------|------------|------------------|
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## BİRİNCİL KAYNAKLAR

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| <b>2</b> | <b>core.ac.uk</b><br>İnternet Kaynağı             | % <b>2</b> |
| <b>3</b> | <b>en.wikipedia.org</b><br>İnternet Kaynağı       | % <b>1</b> |
| <b>4</b> | <b>archive.org</b><br>İnternet Kaynağı            | % <b>1</b> |
| <b>5</b> | <b>www.ncbi.nlm.nih.gov</b><br>İnternet Kaynağı   | % <b>1</b> |
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| <b>7</b> | <b>www.escapeartist.com</b><br>İnternet Kaynağı   | % <b>1</b> |
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