T. C.
BALIKESİR ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ EĞİTİMİ ANABİLİM DALI

LANGUAGE AND POWER RELATIONS IN MARTIN CRIMP'S THE COUNTRY

YÜKSEK LİSANS TEZİ

Ayşe Didem YAKUT

Balıkesir, 2016

T. C.
BALIKESİR ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ EĞİTİMİ ANABİLİM DALI

LANGUAGE AND POWER RELATIONS IN MARTIN CRIMP'S THE COUNTRY

YÜKSEK LİSANS TEZİ

"Bu çalışma Balıkesir Üniversitesi Rektörlüğü Bilimsel Araştırma Projeleri Birimi tarafından BAP 2014/150 numaralı proje ile desteklenmiştir. Teşekkür ederiz."

Ayşe Didem YAKUT

Tez Danışmanı
Doç. Dr. Dilek İNAN

Balıkesir, 2016

T.C.

BALIKESİR ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ

TEZ ONAYI

Enstitümüzün İngiliz Dili Eğitimi Anabilim Dalı'nda 201312553001 numaralı Ayşe Didem YAKUT' un hazırladığı "Language and Power Relations in Martin Crimp's *The Country*" konulu YÜKSEK LİSANS tezi ile ilgili TEZ SAVUNMA SINAVI, Lisansüstü Eğitim Öğretim ve Sınav Yönetmeliği uyarınca 04.02.2016 tarihinde yapılmış, sorulan sorulara alınan cevaplar sonunda tezin onayına OY BİRLİĞİ ile karar verilmiştir.

Üye (Danışman): Doç. Dr. Dilek İNAN

Üye: Prof. Dr. Feryal ÇUBUKÇU

Üye: Doç. Dr. Selami AYDIN

Yukarıdaki imzaların adı geçen öğretim üyelerine ait olduklarını onaylarım.

02./02/2016

Enstitü Müdürü

FOREWORD/ÖN SÖZ

The aim of this thesis is to explore the dynamic relationships between language and power in *The Country* by the innovative British playwright Martin Crimp. A number of scholars have explored Crimp's challenging texts as satires of certain institutions such as marriage and state and also in terms of the postdramatic elements, violence, and urban materialism. However, the scarcity of research in uncovering Crimp's portrayal of the complex and dynamic relationships between language and power, is indeed a powerful source of motivation for this thesis.

The thesis is designed in three sections. Firstly, Crimp's place in the tradition of contemporary British drama is established and his avant-garde style and innovations in theatrical forms are analyzed. Secondly, the vigorous relationships between language and power are explored through the terminology of Barthes, Bourdieu and Foucault. The related terminology is appropriated to Crimp's use of language in order to exert power. In the third section, *The Country* is analyzed squarely in the light of the theoretical terminology. In the conclusion part, it is argued that Crimp's language analytically and intentionally resists the established conventional standards and challenges any typical expectations for dramatic discourse. Instead, he employs stimulating and inventive dialogues through word games and language strategies such as interrogations, repetitions, pauses, faint laughs, and euphemisms. The plays' emphasis on the denotational and connotational potency of words challenges the readers to dwell on the literal and metaphorical meanings of almost each and every word.

Crimp uses language as a weapon and as a means of control. His enigmatic language refutes any sense of effortless meaning-making or easy communication. His language in the plays systematically defies set norms and typical expectations for dramatic discourse in order to arrive at an unprecedented level of potentiality and signification. The importance of this thesis lies in the fact that it sets an example study in contributing greatly to the understanding of Crimp's non-mainstream works. The research analyzes the playwright's new formal and narrative possibilities through an articulation of the relationships between language and power.

ACKNOWLEDGEMENTS

I would like to express my deepest gratitude to my supervisor, Assoc. Prof. Dr. Dilek İNAN for her endless support that made this difficult process enjoyable for me. Without her encouragement, valuable advice and supportive attitude, it would not have been possible to complete this study. It has been pleasure to write this thesis under her guidance.

Then, I would like to offer my special thanks to my professors, Prof. Dr. Mehmet BAŞTÜRK, Assoc. Prof. Dr. Selami AYDIN, Assist. Prof. Dr. Fatih YAVUZ, Assist. Prof. Dr. Dilek TÜFEKÇİ CAN, and Lecturer Vahit SAPAR for their precious contribution to my profession. I feel lucky to be one of their students, and what I have learned from them will be the treasure of my life.

Finally, I would like to thank my beloved family. I am indebted to my parents Nilgün and Erol Yakut, and my sister Merve Yakut for their love, care and encouragement. They were always there to support me whenever I needed. I thank them for believing in me.

Ayşe Didem YAKUT

ABSTRACT

LANGUAGE AND POWER RELATIONS IN MARTIN CRIMP'S THE COUNTRY

YAKUT, Ayşe Didem
MA Thesis, Department of English Language Teaching,
Adviser: Doç. Dr. Dilek İNAN
2015, 85 pages

Martin Crimp contributes greatly to the tradition of British playwriting with his dramatic and postdramatic plays. The scarcity of research in uncovering Crimp's portrayal of the complex and dynamic relationships between language and power is a valuable source of motivation for this research. The thesis is designed in three sections: Firstly, Crimp's place in the tradition of Contemporary British Drama is established and his avant-garde style and innovations in theatrical forms are analyzed. Secondly, the vigorous relationships between language and power are explored through the terminology of Barthes, Bourdieu and Foucault. The related terminology is appropriated to Crimp's use of language in order to exert power. In the third section The Country is analyzed in terms of language that is used as a strong weapon to organize power relations among the characters in the light of the theoretical terminology. In the conclusion part, it is argued that Crimp's language, which consists of poetry and cruelty, resists the established conventional standards and challenges any typical expectations for dramatic discourse. Instead he employs stimulating and inventive dialogues through word games and language strategies such as interrogations, repetitions, pauses, faint laughs, and euphemisms. The play's emphasis on the denotational and connotational potency of words challenges the audiences/readers to dwell on the literal and metaphorical meanings of almost each and every word. Crimp takes his deserved place in the great tradition of British new writing due to his originality in language and his innovative attitude to theatrical form. He continues to push the boundaries of writing and theatrical representation where language is not a means of communication but on the contrary a screen preventing truth from resurfacing.

Key Words: Contemporary British Drama, Martin Crimp, The Country, Language, Power

ÖZET

MARTIN CRIMP'IN THE COUNTRY (KIR) OYUNUNDA DİL VE GÜÇ İLİŞKİLERİ

YAKUT, Ayşe Didem
Yüksek Lisans, İngiliz Dili Eğitimi Anabilim Dalı
Tez Danışmanı: Doç. Dr. Dilek İNAN
2015, 85 Sayfa

Martin Crimp dramatik ve postdramatik eserleri ile İngiliz tiyatro oyunu yazma geleneğine önemli katkılarda bulunur. Bu çalışma Crimp tiyatrosunda dil ve güç ilişkilerinin karmaşık ve dinamik yapısını çözerek, bu alandaki eksikliği giderme ve Crimp çalışmalarına katkıda bulunmayı hedefler. Tez üç ana bölümden oluşur: Birinci bölümde, Crimp'in avangard ve yenilikçi yazma tekniği incelenerek yazarın İngiliz tiyatrosundaki önemi vurgulanır. İkinci bölümde, dil ve güç arasındaki dinamik ilişki Barthes, Bourdieu ve Foucault'nun savunduğu teori ve terminoloji aracılığı ile açıklanarak ilgili terminoloji Crimp'e uyarlanır ve seçilen kuramcıların ilkeleri ile yazarın dil ve güç dinamiklerini ilişkilendirmesi arasındaki benzerlikler araştırılır. Üçüncü bölümde, The Country eserinde dilin güç ilişkilerini belirleyen etkili bir savunma ve saldırı aracı olduğu kuramsal terimler ve ilkeler rehberliğinde açıklanır. İncelenen eserde karakterler şiirsel fakat merhametsiz bir dil kullanarak tiyatro dilinin geleneksel olarak kabul görmüş standartlarına karşı koyar. Bunun yerine eserde kelime oyunları, sorgulama, tekrarlama, duraksama, hafif gülüşmeler ve örtmece gibi iletişim ve konuşma stratejilerinden oluşan merak uyandırıcı ve yenilikçi diyaloglar yer alır. İzleyici/okuyucu sözcüklerin öz anlamlarından daha çok çağrıştırdığı anlamları yorumlamak durumundadır. Crimp kullandığı dilin orijinalliği ve tiyatro formlarına olan yenilikçi yaklaşımı ile İngiliz yeni yazın geleneğinde önemli bir yere sahip olduğunu gösterir. Crimp The Country metninde örneklendirdiği gibi diğer eserlerinde de dilin bir iletişim aracı olmadığını hatta gerçeğin ortaya çıkmasını engelleyen bir nesne olduğunu gösterir; yazma ve tiyatral temsilin sınırlarını zorlamaya devam eder.

Anahtar Kelimeler: Çağdaş İngiliz Tiyatrosu, Martin Crimp, The Country, Dil, Güç

TABLE OF CONTENTS

Page

LIST OF IMAGES

Page

1. INTRODUCTION

1.1. Objectives

Crimp's plays have been posing vigorous interpretative challenges in various areas of drama such as plot, character, setting and language. The aim of this thesis is to explore the relationships between language and power in *The Country* based on the terminology of Barthes, Bourdieu and Foucault. Certain questions will be addressed such as: To what extent do Barthes', Bourdieu's and Foucault's theories on language and power facilitate one's understanding of Crimp's ingenious use of language which bears acts of verbal violence, chaos and cruelty? In what ways can one apply the selected theoretical source in order to clarify the logic behind the characters' speech manners, speaking styles and the use of poetic language with rhythm and musicality? What do characters do with words? Is it ever possible to achieve a series of coherent stories veiled under the intricate, desperate and tense bursts of utterances and banters?

It will be evidenced that Barthes, Bourdieu, and Foucault have coined useful terminology and the fundamental perspectives that guide this research appropriately to reach a series of resolutions. Crimp's text can be characterized precisely through Barthes' definition of the writerly-text in which the readers are constantly mentally involved in producing meaning through subtextual suggestions. The choice of vocabulary authorizes its interlocutor with a degree of power. Bourdieu (1991) claims that language is a means of action and conveying power. He denotes that words are not innocent and that they carry a certain amount of ideology. Bourdieu's theories on the language and symbolic profit prove fruitful in decoding the verbal strategies of Crimp's characters, too. Similarly, Foucault's ideas on the power as strategy and that power produces resistance also provide distinctive encouragement in interpreting multiple contesting powers in *The Country*.

1.2. Method

This research limits itself by certain related theoretical framework and benefits from the terminology of Barthes, Bourdieu and Foucault. The study is limited by the written text of *The Country* excluding the performance of the play. The limitation also occurs in the selection of one text in order to achieve a detailed analysis. The thesis consists of three main sections: Firstly, Crimp's place in the tradition of Contemporary British Drama is established and his avant-garde style and innovations in theatrical forms are analyzed. Secondly, the vigorous relationships between language and power are explored through the terminology of Barthes, Bourdieu and Foucault. The related terminology is appropriated to Crimp's use of language in order to exert power. In the third section, *The Country* is analyzed in terms of language that is used as a strong weapon to organize power relations among the characters in the light of the theoretical terminology. In the conclusion part, it is argued that Crimp's language, which consists of poetry and cruelty, resists the established conventional standards and challenges any typical expectations for dramatic discourse. Instead, he employs stimulating and inventive dialogues through word games and language strategies such as interrogations, repetitions, pauses, faint laughs, and euphemisms. The play's emphasis on the denotational and connotational potency of words challenges the readers to dwell on the literal and metaphorical meanings of almost each and every word. Crimp takes his deserved place in the great tradition of British new writing due to his originality in language and his innovative attitude to theatrical form. He continues to push the boundaries of writing and theatrical representation where language is not a means of communication but on the contrary a screen preventing truth from resurfacing.

2. MARTIN CRIMP'S PLACE IN THE CONTEMPORARY BRITISH DRAMA

Martin Crimp, as one of the most innovative playwrights in Britain today, has established his exceptional place in the tradition of British playwriting with his world-renowned dramatic/text-based and postdramatic/non text-based plays. His affiliations with The Orange Tree Theatre and The Royal Court Theatre are important milestones in his career. Crimp was born in Dartford Kent, on 14 February 1956. He studied English at St Catherine's College, Cambridge, where he started his career during his student years by writing plays in the European anti-naturalistic tradition. After graduation, he moved to Richmond in Surrey where he joined the writers' group at The Orange Tree Theatre. He has been fascinating directors, critics, scholars, actors and students of drama and literature since his collaboration with The Orange Tree where seven of his plays were staged in the 1980s: *Living Remains* (1982), *Love Games* (1982), *Four Attempted Acts* (1984), *A Variety of Death Defying Acts* (1985), *Definitely the Bahamas* (1987), *Dealing with Clair* (1988), and *Play with Repeats* (1988).

Crimp's reputation as a playwright has grown steadily since his alliance with the Royal Court where he was Writer-in-Residence in 1997. *No One Sees the Video* (1990), *The Treatment* (1993), *Attempts on Her Life* (1997), *The Country* (2000), *Fewer Emergencies* (2005), *The City* (2008) and *In the Republic of Happiness* (2012) were staged at the Royal Court with great success changing the character of contemporary British theatre. His Royal Court plays deconstruct the well-made play structure of the naturalist mainstream theatre, and demonstrate the playwright's unconventional contribution to playwriting in Britain. *Attempts on Her Life* has secured Crimp a significant place among the most innovative and most challenging experimental playwrights of his generation (Sierz, 2013, p. 48; Middeke, Schnierer & Sierz, 2011, p. 82). Although it is hard to place the playwright within a theatrical generation or group, Sierz (2013) points out that Crimp belongs more to what the Royal Court calls "the lost generation" which is a term that defines "playwrights born in the mid-1950's, who started to develop work in the 1980s, and then just

vanished from view" (p. 168). However, Crimp is the survivor. In an interview Crimp clarifies:

> I was part of that moment and it was very strange for me, because I found myself being published […] with playwrights like Sarah Kane, Mark Ravenhill […] I'm much older than them. I am what the Royal Court politely called the lost generation […] I appear to be the survivor (Aragay & Zozaya, 2007, pp. 64-65).

Crimp has survived due to his innovative style. Indeed the playwright clarifies to Sophie Lewisohn (2011) in an interview that there are no given rules in art anymore: "No five act plays and sonata form. You have to invent your own rules". As a master of innovative theatre, Crimp has secured his place in the British theatre canon; his plays have become the vital part of undergraduate and graduate syllabuses both in Britain and elsewhere.

2.1. The New Writing

After the fall of the Berlin Wall and Thatcher's dismissal from power, a group of young writers, including Crimp, believe that change in both society and art is possible. They have started a progressive movement that includes plays in the post-Thatcherite years in order to create a recognized cultural renaissance celebrated as Cool Britannia. Aleks Sierz labeled this new group of young playwrights as in-yer-face playwrights of the 1990s who were influenced by the earlier, ongoing extensions of realism in the work of Edward Bond and Harold Pinter. They have a new sensibility of avant-garde theatre. According to Sierz (2013), Crimp belongs to this new writing movement. The new generation of playwrights creates forward-thinking and futuristic plays that are in contrast with social-realist plays of the post-war drama. Likewise Crimp's theatre is challenging in the way it questions the British tradition of naturalism and social realism (Sierz, 2013, p. 2). As part of in-yer-face sensibility, the new writing in Britain has invented new forms of performance no longer based on the mimesis of reality but position itself between theatre and collage in order to distort the distinction between reality and its imitation. These innovative forms of representation include collage, performance and installation art. The new

writing as a new genre of British theatre has occurred with playwrights such as Martin Crimp, Sarah Kane, Mark Ravenhill, Martin McDonagh and Anthony Neilson (Middeke, Schnierer & Sierz, 2011). It is a genre characterized by plays which are contemporary in language, in their subject matter and in their attitude to theater form (Middeke, Schnierer & Sierz, 2011, p. ix). These plays have been labelled as confrontational, provocative, speculative, sensational, shocking, brutal, bleak, gloomy and dark (Middeke, Schnierer & Sierz, 2011, p. ix; Biçer, 2011). Sierz (2013) explains that Crimp comes from the British tradition of new writing; however, he has never been part of any new wave.

Crimp's plays have been defined as "avant-garde" (Morin, 2011), "radical" (Sierz, 2007), "open or postdramatic" (Ledger, 2010) to name but a few. With his ingeniously engineered play structure, and a concern for theatrical form and language, Crimp has been a model for new writing in Britain. His spare and direct language creates powerful plays. His *Attempts on Her Life* is indeed a model for Sarah Kane's *4.48 Psychosis*—an unconventional disturbing play that has no specified characters, narrative, setting or stage directions. However, while Kane demands an emotional engagement from the audiences/readers, Crimp demands an intellectual involvement. This intellectual dimension leads the audiences/readers to a Barthesian understanding of a writerly-text, a Foucauldian sense of language and power relations in which the characters produce tactics, and a Bourdieusian logic of symbolic power.

When Crimp started his career in the early 1980s, the British theatre depicted domestic subjects with small casts. Playwrights then preferred snapshots of real life over metaphor, symbolism or imagination. Crimp, on the other hand, produced the drama of denial (Sierz, 2013, p. 162): His plays deny audiences the easy identification with characters, easy plot resolutions and conventional situations with his deliberate use of satire, irony and ambiguity (Sierz, 2013, p. 162). The audiences/readers experience the discomfort and unfamiliarity in theatre because his plays subvert dramatic conventions which usually have a clear plot structure and conventional narratives. As Sarah Kane has remarked: "All good art is subversive, either in form or content", and "the best art is subversive in form and content"

(Stephenson & Langridge, 2014, p. 130). Crimp uses a difficult theatrical form, and his aim as David Hare has remarked is "to hang on, to insist on what is dark, what is peculiar, what is disturbing" (Sierz, 2013, p. 171). Thus, Crimp is regarded as one of the most significant playwrights with his versatile, creative and aesthetically prolific and challenging plays (Middeke, Schnierer & Sierz, 2011, p. 82). Angelaki (2012) identifies Crimp as one of the authors whose multifaceted theatre, rich in textual, visual and visceral nuances, moves beyond rigid groupings of drama types and genres (p. 1). She emphasizes that Crimp's plays have dual and equal focus on the private and the public, the collective and the individual, the humorous and the dramatic, the spoken and the unspoken, which makes them both challenging and fascinating (Angelaki, 2012, p. 1). One of the most significant characteristic features of Crimp's theatre is the formal diversity. In an interview with Aleks Sierz, in the *Ensemble Modern Newsletters*, Crimp has formulated that he developed two methods of dramatic writing:

> I have consciously developed two methods of dramatic writing: one is the making of scenes in which characters enact a story in the conventional way – for example my play *The Country* – the other is a form of narrated drama in which the act of story-telling is itself dramatized – as in *Attempts on Her Life*, or *Fewer Emergencies*. In this second kind of writing, the dramatic space is a mental space, not a physical one (Sierz, 2006).

Crimp has become an influential playwright since the 1980s. There is a growing interest in the scholars' attempts to explore the infinite potentialities of his writing style, aesthetics and his "restless inventiveness with theatrical form" (Rebellato & Angelaki, 2013). Along with an increasing number of UK and international academic articles and book chapters, three full-length monographs had been published on Crimp's work (Angelaki, 2012; Sierz, 2013; Escoda Agusti 2013). His works have been associated with the postdramatic aesthetics as the utterances are not assigned to certain characters. Instead of character names, dashes are used for the interlocutors, which may suggest that the characters have external reality or fixed subject position, and that their identities are reduced to linguistic artifice. Crimp has pointed out the need to find a language that does not so much reflect ordinary experience but rather seeks to expand and innovate on everyday experience. A

number of critics such as Aleks Sierz (2007), David Barnett (2008), Philip Zarrilli (2009), Eckart Voigts-Virchow (2010), Mireia Aragay and Clara Escoda Agusti (2012), Heiner Zimmermann (2002, 2014) and Hans Lehmann (2006) have explored postramatic elements in Crimp's theatre.

His dramatic and postdramatic writing has impressed many contemporary playwrights of the in-yer-face theatre. Defining him as "one of British theatre's best-kept secrets" (Sierz, 2012), Sierz (2010) highlights an "intriguing mix of cruelty and lyricism". In relation to Crimp's juxtaposition of cruel and poetic language, İnan (2012b) discovers Pinteresque elements in Crimp's works. His use of cruelty and menacing outsiders are reminiscent of Harold Pinter's plays. Again the silences and pauses in his plays are evocative of Pinter's plays. Crimp is brilliant at using repetition to explore "the mutating power of language" in order to create both humor and tension (Gillinson, 2010). The use of repetitions and tricks of language creates a disposition of mystery and excitement which equals to Pinter's characters' games of secrets and lies. Crimp is also coupled with Caryl Churchill as the most unconventional playwrights in contemporary British drama. Angel-Perez (2013) analyzes how language in their plays systematically resists set norms and typical expectations for dramatic discourse in order to arrive at an extraordinary level of potentiality and signification. Similarly, scholars have been tracing similarities between Beckett and Crimp: Escoda Agusti (2013) points out that Crimp's postdramatic theatre resembles Beckett's in the way they do not offer "psychologically fleshed-out" and "naturalistic" characters (p. 114). Moreover, both Crimp and Beckett turn the stage into what Crimp calls "the reality of the skull", "progressively becoming more interested in the voices that inform individuals than in reflecting the external world" (Escoda Agusti, 2013, p. 114). Their plays force the audiences/readers to interpret, and make sense of the contradictions. Sierz (2013) too, associates Crimp's postdramatic theatre with Beckett, and emphasizes its "improvisatory" nature" (p. 69). However, although Crimp might be in the same modernist landscape with the Beckettian and the Pinteresque, he has his own unique voice: "Crimpian" (Sierz, 2013, p. 179). Although the audiences/readers can detect the inflection of the traditional playwrights, the way in which he explores ideas is rather inventive and his tone is original and personal.

Crimp shapes the identity of modern-day British culture in his works and thus enjoys success both in the United Kingdom and overseas. Angelaki (2012) labelled Crimp's theatre as a theatre of defamilirization emphasizing the importance of "subtext, an undercurrent of hidden communication and activity" (p. 1). Indeed Crimp's theatre is "strange" as he deconstructs the formal elements of drama and rediscovers plot, character, setting and staging, dialogue, and theme in unique ways to create aesthetic and ethical effects. In his ground-breaking plays, Crimp employs "shapeless speech, overlapping lines, simultaneous conversations, stacked thoughts, delayed replies, hesitations, interruptions and repetitions" (Butler, 1993, p. 433). Avoiding the strictures of the Western tradition of mimesis which confines drama as representation, he creates progressive, avant-garde, and inventive plays. Crimp's theatre signifies that he is not limited by stage conventions or the material constraints of theatrical representation: he can throw around violent images with the speed of speech, but he avoids the familiar problems of showing violence on stage (Sierz, 2007).

Definitely, Crimp's dialogues depict a distinct world where the communication on stage is avoided and rejected, thus creating a sense of postmodern reality and the feeling of disorder produced by it. For example, his dramatic play *Dealing with Clair* describes an alarming portrayal of the UK housing market that possibly ends with an estate agent's murder; his postdramatic plays such as *Attempts on Her Life* and *Fewer Emergencies*, however, are peopled with mysterious characters offering no stage directions or action. In either style - dramatic or postdramatic - Crimp investigates the violence of the modern world. Whether it is the shooting of schoolchildren in *Fewer Emergencies*, the rape accounts in *Attempts on Her Life*, or the intentional stabbing of hands in *The Country*. However, while exploring the depth of the human condition and a sense of accompanying violence, Crimp is careful not to sermonize; he is rather more interested in aesthetics and form. His plays consist of complicated plots, sarcasm, irony and ambiguity. Thus, Crimp questions the reliability and the capacity of language.

New writing in Britain embraces new forms of artistic representations with the development of new technologies. Various innovative methods of staging have

flourished with the deconstruction of traditional forms. Correspondingly, Crimp employs creative and experimental ways of using stage language and theatre techniques in order to explore theatre's connection with such application fields as culture, politics and philosophy. Crimp deconstructs traditional/naturalist/realist playwriting rules by investigating new forms of representing character, plot, time and place on stage. With his playtexts, he controls the audiences'/readers' minds and provides them with the opportunity to explore new possibilities both in arts and in their lives. Crimp defines himself as a satirist, and believes that satire is a driving force in him as a writer. He depicts many of the middle-class preoccupations, and habits of speech and mind, criticizes their attitudes to life and emphasizes the shallowness and moral hypocrisy of the defences of bourgeois privilege. Posner (2014) remarks that the satire in his work is "quite cruel and merciless". Similarly, Sierz (2005) determines a sense of "control and cruelty" in Crimp's satires. Sakellaridou (2014) is another important scholar to emphasize cruel language in Crimp's plays: "Crimp uses injurious speech and hate language as physical weapons in a mixed style of extreme opposites - of poetry and cruelty -" (p. 366). Indeed Crimp is a master of juxtaposing pleasure and brutality. The language used, both by victim and oppressor, has the quality of pleasure and cruelty.

While portraying a bleak view of human relationships, Crimp's characters play their language games in order to put each other at critical risks. Not alone do they alarm each other but they also disturb the audiences/readers alike. Malkin (1992) observes that postwar British playwrights are fascinated with the power of language and how "man has become a prisoner of his speech" (p. 1). Indeed Crimp is in the same tradition as his characters are overpowered by the language they use. Additionally, İnan (2012b) argues that Crimp not only appropriates the postwar tradition of using language as a tyrannical weapon of dominance and destruction but also adapts a postdramatic European perception. Dromgoole (2000) too, defines Crimp as a truly European writer: "Intellect and image rule the theatre in Europe" (p. 61). Crimp continues to be preoccupied with the sinister tone veiled under banality and politeness, a sense of the dystopic British suburbia, unknowability of the other and the explosive potential of withheld knowledge. Thus, his theatre continues to be an enigma and a mystery for contemporary scholars and spectators. In a Barthesian

sense, the readers and the listening characters are perpetually mentally involved, producing meaning one after the other, yet never arriving at an ultimate meaning. Rebellato (2014) likens Crimp's writing to a jigsaw puzzle which requires a kind of "cerebral working" through it. In many of his plays, it is evident that Crimp outlines the insecurities of modern speech and explores the energy of dramatic language by employing speech reinforced by reluctance, interruptions and repetitions. In Sierz's evaluation, the playwright "explores a symbolic absurdist landscape of cruel personal relationships, where words veil the actual threat under the trivial and the banal daily chitchat" (Sierz, 2000, p. 15). Even so with the frequent use of dramatic irony, the audiences/readers know more about what is happening than the characters.

In the following sections it is argued that Martin Crimp's characters use language as a mask and evasion in order to depict a postmodern sense of complexity, ambiguity and distortion.

2.2. "The Theatre is the Acid Test of Language"

Crimp maintains that "the theatre is the acid test of language, the test of language we use every day, and it exposes it, enriches it or reveals it" (Devine, 2006, p. 90). In almost all his plays, Crimp tests the use of words in the strictest sense and demonstrates that language is used as a weapon to exercise power, control and cruelty. Crimp is obsessed by depicting graphic portraits of the cruel dialogue. Similarly, Russian Formalist Roman Jakobson expresses that literature presents an organized violence committed on ordinary speech. Terry Eagleton (2011) also emphasizes that literature transforms and intensifies ordinary language, deviates systematically from everyday speech (p. 17). In Lacanian terms, too, the process of language is slippery and ambiguous and one can never mean precisely what they say. In Eagleton's explanation meaning is always an approximation, a near-miss, a part-failure, mixing non-sense and non-communication into sense and dialogue (Eagleton, 2011, p. 169). Crimp is perhaps the most innovative British playwright who has used theatre as a medium for employing language in a slippery and ambiguous way,

transforming everyday speech into organized cruelty and subjugating. His style consists of certain verbal expressions achieved through the choice of words.

In his lexical choice, rhythm is a determining element. Being a trained musician, Crimp has an ear for rhythm. In order to achieve a sense of a rhythmical pulse he uses interruptions, silences, pauses, and ironical faint laughs all of which actually convey subtextual references. These hidden remarks constantly direct the readers to the power play amongst the characters. Crimp is a master of translating action into words and sounds. He uses a lyric language complete with rhythm, musicality and rich lexicon. It is the musicality of the language as a vehicle for conveying the tone of the messages. In *The Country* Crimp uses various specific linguistic and structural devices to create the musical effect. The overlapping conversations, repetitions, simultaneous strands of dialogue, the use of rhythm through dashes and slashes in the text all work towards building tension and suspense. In many of these devices, the sonic quality is more important and determining than the meaning of words.

The following section appropriates certain terminology from Barthes, Bourdieu and Foucault in order to interpret the energetic and inventive relationships between language and power. Indeed their guidance provides fundamental perspective and leads a series of resolutions in interpreting Crimp's difficult writing style. Barthes' definition of the writerly-text, and his emphasis on the subtextual suggestions in order to interpret the text are invaluable. Similarly, Bourdieu's ideas on the language and symbolic profit prove fruitful in decoding the verbal strategies of Crimp's characters. And Foucault's ideas on the power as strategy and that power produces resistance also provide distinctive encouragement in interpreting multiple contesting powers among the characters.

3. LANGUAGE AND POWER THEORIES AND MARTIN CRIMP

In this section, certain terminology and principles related with the relationships between language and power will be defined. The selected theoreticians will be associated with Martin Crimp in terms of implementing similar principles in exploring the power of words in governing relationships. Barthes' definition of the writerly-text which demands the readers' mental involvement, his suggestion that language tends to be assertive and violent, his emphasis on the indefinite nature of the spoken word, and his interest in subtextual suggestions of words are profitable in exploring the text. Similarly, Bourdieu's definitions of symbolic power/profit, habitus, and euphemism are helpful and his suggestions that words with specific tactics display signs of wealth and authority are appropriate in interpreting the text. Lastly, Foucault focuses on the strategic and force tactics to gain power. In appropriating strategies to *The Country*, the most common tactics are defined as interrogations, repetitions, silences, pauses, and faint laughs. Foucault suggests that power produces resistance creating contesting powers. On one hand, he highlights the fluid and dynamic nature of power, but on the other he accounts that silence and secrecy are a shelter for power. Like Barthes' and Bourdieu's, Foucault's suggestions on the nature of power provide the audiences/readers with necessary guidance in decoding the Crimp's complicated text.

3.1. Roland Barthes and Martin Crimp

Barthes is one of the most influential French poststructuralists whose linguistic, textual and the reader-oriented critical approaches serve as an invaluable medium in interpreting Crimp's work. Especially the productive cooperation between the reader and the writer projected by Barthes proves to be an efficient vehicle in appreciating Crimp's challenging texts. Definitely, Barthes' approach to language is similar to Crimp's. For Barthes, language has the tendency to be "assertive, violent, the apparent conveyor of truth and certainty, even when the speaker or writer intends the opposite of certainty and assertion" (Allen, 2004, p. 98). Crimp's characters, too, use language confidently and try to be assertive and cruel on

each other. For Crimp, dialogue is naturally cruel; he proposes that "there is something inherently cruel about people talking to each other" (Sierz, 2013, p. 88).

Barthes (1974) argues that "the goal of literary work is to make the reader no longer a consumer, but a producer of the text" (p. 4). Hence he regards the reading experience as a reflexive process that involves synergetic relationship between the text and the reader in the production of meaning. Barthes has suggested a distinction between "writerly" and "readerly" texts, and he has devoted particular attention to writerly-text. In *S/Z* (1974), he argues that in "readerly" texts, all the reader is required to do is to ingest the unified meaning that has already been pre-determined by the author (p. 7). Thus, the "readerly" texts do not challenge the readers; do not make demands on them in terms of reconstruction of the meaning. The "readerly" texts provide predetermined meanings, and force the reader into a passive posture of readerly consumption. Barthes (1977) in his essay *From Work to Text*, in his book *Image—Music—Text*, states that reading, in the sense of consuming, is not playing with the text (p. 162). As a result "readerly" texts can be defined as a reduction of reading to consumption which is obviously responsible for the boredom (Hale, 2006, p. 240). Writerly-texts, on the other hand, force the readers mentally through engaging them to produce their own active recreation of the text. They are more difficult to interpret as their meanings are not immediately evident to the reader. Crimp's works are indeed writerly-texts whose readers have to make an active effort in order to produce various kinds of meaning. In Crimp's writing, the reader becomes involved in the creative process to re-establish the text's composition rather than consuming the meaning already specified in the text. In this context his work provides the readers with a unique and personal version of the text where they can create their own independent world in accordance with the world represented in the original text. Not only the audiences/readers but also the interlocutors/characters are mentally involved in producing language in order to guard themselves against each other. All the recipients are challenged by the structures, signs, and gaps in the texts.

In *From Work to Text*, Barthes (1977) suggests that the text practises "the infinite deferment of the signified" (p. 158). Indeed in Crimp's texts the meaning is always postponed. Particular signifiers or words such as "stone", "track", "needles",

"job", "solicitous", "clean" in *The Country* are repeated several times in order to achieve sinister resonance. Hence both the characters and the spectators prefer to postpone the act of arriving at a meaning. Barthes (1977) suggests that the linguistic sign is arbitrary, and words are assigned meaning in relationship to other words (p. 31). As Barthes (1981) writes:

> Once the text is conceived as production (and no longer as product), "signification" is no longer an adequate concept. As soon as the text is conceived as a polysemic space where the paths of several possible meanings intersect, it is necessary to cast off the monological, legal status of signification, and to pluralize it (pp. 37-39).

Hence the sign is unstable and it can give rise to multiple interpretations. Hitchcock (2008) argues that this view of the sign is at once an attack on traditional views of representation because it abandons the idea of a one-to-one relationship between word (signifier, the sound image) and some external, fixed meaning in the world (signified, the concept) (p. 59). Certainly, Crimp's plays engage the audiences/readers with an interpretive process where they have an opportunity to dwell on certain signifiers and arrive at multiple meanings. On that account the audiences/readers have the freedom to develop their own understanding of the events according to their own unique perspectives. As Angel-Perez (2014) observes, Martin Crimp uses words for "polysemic richness". Polysemy provides the audiences/readers with a multiplicity of meaning, thereby attaining them a significant role in the interpretation process. However, Crimp is careful at not suggesting easy meaning producing. Even the covers of Crimp's plays published by Faber and Faber are "blank", in order not to delimit the recipients or not to impose any sense of meaning on the audiences/readers. In that sense, the ultimate effect of this intentional "blankness" is to engage the audiences/readers so that they become part of the creation and production of meaning. The audiences/readers are challenged also by the signs. In his work, words need interpretation beyond the semantic simplicity of their immediate signification. As the Royal Court literary manager Graham Whybrow says "Crimp displays his fascination with the slipperiness of the sign" (Sierz, 2013, pp. 144-145). "Even if there is a point, he will then suggest that there isn't, and question why there isn't" (Sierz, 2005). Hence meaning and knowability come under an enormous strain (Sierz, 2013, p. 145). In his plays, "it is through the

words, between the words, that one sees and hears" (Ayache, 2009). Thus, the gaps have a particular function that is not totally negative. The audiences/readers need to postpone the act of adhering a meaning to certain words. Each time they are repeated, they are charged with different infinite meanings. In *The Country*, the playwright elaborates the everyday discourse, displacing it from the level of ordinary, so that it may regain its full signifying power in the audiences/readers' perception (Angelaki, 2012, p. 100). In Crimp, speech functions to assert authority in the characters' relationships. There are many recurrent words which mystify the audiences/readers, and assert a speaker's domination over another, "making speech a double-edged sword, which may always turn against the person talking" (Angelaki, 2012, p. 100). The characters' dialogues constantly slip from the certain into the questionable, so the audiences/readers can never be exactly sure what is happening (Sierz, 2010).

Barthes has developed a primary concern with the plurality of language. In his essay *The Death of the Author* from *Image—Music—Text*, he argues that "a text is not a line of words releasing a single 'theological' meaning'; it is a multidimensional space in which a variety of writings blend and clash" (Barthes, 1977, p. 146). In Crimp's theatre, too, a variety of writings such as piano songs, reciting of poems, amplified sound of scissors, recurring phone calls, silences and pauses, faint laughs that convey a sense of irony blend and clash. In his essay *From Work to Text*, Barthes (1977) also notes that the text is not comprehensive, but metonymic: In the text, the activity of associations, contiguities, cross-references coincide with a liberation of symbolic energy (p. 158). Barthes (1977) suggests that what happens in a text is only "half identifiable" to the reader: "They issue from known codes, but their combinative operation is unique" (p. 159). Similarly, Crimp works through "half hints and verbal links" rather than linear narrative (Billington, 2008). The characters reveal each other incomplete stories. Thus, both the characters and the audiences/readers make sense of the plot through half hints.

In *The Death of the Author*, Barthes (1977) notes that the author enters into his own death when writing begins (p. 142). The writer's death is metaphorical and it leads to the birth of the reader in that it finds its origins in the meaning-making

process that is present in the relationship between the writer and reader (Davis & Womack, 2002, p. 59). Barthes (1977) argues that:

> Once the Author is removed, the claim to decipher a text becomes quite futile. To give a text an Author is to impose a limit on that text, to furnish it with a final signified, to close the writing (p. 147).

With the author symbolically dead, readers have a more privileged role in generating multiple meanings; they can interpret a text regardless of authorial intention, and their interpretation move beyond the limitations of an author-centered way of reading (Hitchcock, 2008, p. 59). Hence the text expands by the effect of a combinative operation, and this also shows that the text can be read without its author's guarantee. The audiences/readers actively participate in the meaning making process in *The Country* because the language that Crimp uses creates a sense of suspicion for the audiences/readers who can never be quite sure as to which character will prevail in the intense verbal matches (Angelaki, 2012, p. 99). Not only the audiences/readers but also the characters themselves have to be as actively involved as the writer in creating a new text, "a product of personal associations called up by the original text" (Suleiman & Crosman, 2014, p. 286). In other words, "a text's unity lies not in its origin but in its destination" (Barthes, 1977, p. 148). Accordingly, the function of the reader that Barthes defines squarely can also be adapted to the characters who are in the listening position in Crimp's plays. The speaker is the originator of the utterances but the meaning occurs in the destination, namely, in the listener. Barthes views the intensification of language as a ground for experiment, in which the role of the author is mainly questioned (Angelaki, 2012, p. 23). In *The Country*, after Rebecca and Corinne gradually become aware that Richard has betrayed them both, they confront Richard violently, and "rewrite" their own stories.

So far it is clear that the indefinite nature of the spoken word, the unknowability of the author's intentions and the infinite postponement of the meaning of a text lead the audiences/readers to the impossibility of achieving absolute meanings generated by the text. Crimp's readers get to learn that there is only a condition of the possibility of meaning. This condition associates itself with intertextuality which views meaning as something that can never be contained and

constrained within the text itself. Instead, the meaning lies outside the text. Indeed Crimp in his interview with Aleks Sierz (2013) presents that "The event onstage is brought about by language. But the language itself doesn't need to be understood. The truth of the scene needs to be found elsewhere" (p. 99). Certain words in the plays are intertextual and they must be read not only in terms of a meaning presumed to exist within the text itself, but also in terms of meaningful relations stretching far outside the text (Allen, 2004, p. 82). As Barthes (1986) notes that, text leaves "no language safe, outside, and no subject of the speech-act in a situation of judge, master, analyst, confessor, decoder" (p. 63). The audiences/readers are challenged to decode Crimp's metaphors in order to find out whether they are related with the playwright's lexical choice, unconventional theatrical forms, or the underlying socio-political concerns. As Zimmerman (2003) argues Crimp relies on the imaginative power of the word. One single word has a multitude of meanings, references and associations. What is more, Crimp's use of harsh and scratchy language is exactly asserted by Barthes (1975) in *The Pleasure of the Text*: "…what I enjoy in a narrative is not directly its content or even its structure, but rather the abrasions I impose upon the fine surface" (pp. 11-12). In an interview with Sierz (2013), Crimp reiterates a similar sense of "pleasure" in the act of writing:

> I was completely bored with doing "he said" and "she said" dialogues. I was frustrated with psychological drama, and bored with so-called cutting-edge theatre. Writing is no good unless there's pleasure in it. And for a while after *The Treatment* I had been getting pleasure from writing little short stories in dialogue form. I felt a real urge to write in this way (p. 101).

For Barthes, the point is to make the reader "bold, agile, subtle, intelligent, and detached" and to experience "pleasure" (Barthes & Sontag, 1983). Similarly, Crimp's texts force the readers to make an active effort, and even to re-enact the actions of the writer himself. In his plays, words are furnished with different semantic dimensions. The verbal battles amongst characters are tense and sharp; each word has a deliberate use. The readers need to be alert for subtextual implications of the utterances: For instance, in *The Country* when Corinne comments that Richard is being strangely "solicitous", he replies that the word reminds him of the verb

"solicit" (349)[1]. Instead, Corinne points out that "solicitous" refers to "to care" (348). The chosen word also shows that the play creates a sharp contrast between the type of ethical commitment Corinne demands from Richard, and how for Richard the boundaries between ethics and economic drives, love and self-interest seem to have collapsed (Escoda Agusti, 2013, p. 211). The high-heeled shoes at the end are also an indication of certain desires that Richard imposes on Corinne – to look young, to win his attention, to be "better" in Richard's eyes than Rebecca. By giving Corinne the pair of high-heeled shoes, Richard dictates a transformation on Corinne's identity as the stage directions indicate, "there is something unsettling about [the shoes] […] Perhaps, for example, they are a little too high for her" (Crimp, 2005, p. 352).

Both Barthes and Crimp demand the recipients' (readers, audiences, listening characters) mental involvement in order to achieve meaning. However, because of half-hints and incomplete stories in the texts the audiences/readers are mostly in a process of postponement to reach a definitive signified/meaning if there is any. Clearly, the text for Barthes and Crimp is richly questioning and questionable, overflowing with subtextual suggestions. Barthes as a theorist and Crimp as a practicing artist explore the ways in which art should be critical and interrogative of the world we live in rather than explaining it. Indeed Crimp famously tells Sierz that he is "a satirist not a moralist" (Sierz, 2013, p. 142). Crimp also questions and puts to test the limits of writing and representation. Exactly like Barthes' questioning the notion of author in *The Death of the Author*, Crimp debates on the authority of the author. Instead of the "writer", Barthes (1977) coins term the "scriptor" who has no past, but is born with the text (p. 146). Thus in the absence of an "author-God" to control the meaning of a work, multiple interpretations, in which the readers are active, are produced (Barthes, 1977, p. 146). While Barthes (1984) has devoted his studies to find significance in culture outside of the bourgeois norms (p. 139), Crimp practices his profession outside the mainstream British naturalistic drama with his inventive use of language and play structure. Like Barthes, Crimp refuses any sense of stability and constancy in his work.

[1] The quotations from *The Country* refer to *Martin Crimp: Plays 2*. London: Faber and Faber, pp. 291-366.

3.2. Pierre Bourdieu and Martin Crimp

Bourdieu is another French intellectual with whom Crimp has substantial affinity. In terms of deciphering twisted meanings and deception in the *The Country* where each individual word has been exploited as a means of power and a way of demeaning one another, Bourdieu's theories on the relationship between language and symbolic power are practical. Bourdieu (1930–2002) was a French sociologist whose work has been widely influential in both the social sciences and the humanities (Hitchcock, 2008, p. 89). He takes language to be not merely a method of communication, but also a mechanism of power. He argues that the language one uses is designated by one's relational position in a field or social space. Thus, different uses of language tend to reiterate the respective positions of each participant. Bourdieu (1991) observes that when individuals produce language, they implicitly adapt their expressions to the demands of the social field or market (p. 15). Bourdieu uses the term field which designates a social space formed by a network of relations - network of power relations - existing among social positions. The social space structures the power relations, which eventually and intentionally determine the relations among the subjects of that particular field. Hence every linguistic interaction, however personal and insignificant they may seem, bears the traces of the social structure that it both expresses and helps to reproduce (Bourdieu, 1991, p. 30). Bourdieu argues that social patterns of behavior reproduce structures of domination. He develops the term habitus which is a set of dispositions and organizing principles generating and structuring human actions and behaviors. Bourdieu describes habitus as one of informal, unconscious learning rather than formal instruction. Hence he argues that one's habitus is an unconscious internalization of societal structures, and it is unnoticed (Hitchcock, 2008, p. 90). His concept of habitus also takes into account the power relations that exist between social classes. It contrasts the different sets of dispositions such as the social expectations, and lifestyle choices that exist between different classes. The language one uses is designated by one's relational position in a field or social space. Different uses of language tend to reiterate the respective positions of each participant. Crimp's characters' linguistic interactions are manifestations of their respective positions in social space and categories of understanding, and thus tend to reproduce

the objective structures of the social field. This determines who has a "right" to be listened to, to interrupt, to ask questions, and to lecture, and to what degree. In order to explain the relation between habitus and social class more fully, Bourdieu has reinscribed the economic term "capital" which not only refers to financial assets but also to other resources that confer status and social class such as the linguistic competence (Hitchcock, 2008, p. 93), rather words are used to gain symbolic profit. Bourdieu sees language highly performative and creative. He argues that language has the power to produce existence. For Bourdieu, linguistic exchange is not simply a relation of communication between a sender and a receiver, but it is, first and foremost, an economic exchange.

Bourdieu contends that words acquire their meaning in terms of the relations to each other. He argues that the meaning of words is determined in the interplay between individual meaning and the social context in which language is expressed. For Bourdieu (1991), language and words can be the source of symbolic violence in that they impose one meaning over another (p. 24). Likewise, in Crimp's plays, words are the source of symbolic violence. The repeated words such as "scissors", "stone", "water", "high-heeled shoes" in *The Country* associate with cruelty. Bourdieu (1991) defines that it is not possible to secure the absolute meaning of the words both in the production and reception process of the language, because the speakers are endowed with different intentions and interests (p. 40). He believes that there are not any neutral or innocent words, and that all words convey some form of ideology. In Crimp's plays, the characters use certain common words strategically to gain power. For Bourdieu as for Crimp, the structuring power of words, their capacity to prescribe while seeming to describe and to denounce while seeming to enunciate is important. For instance, Rebecca and Corinne occupy different positions in the social space, and on that account they are endowed with different intentions and interests in using the word "history" (Crimp, 2005, p. 323). This word does not secure the univocal meaning for Rebecca and Corinne. When Corinne asks Rebecca to leave the house, Rebecca aggressively responds "Shall I go to Morris? Shall I speak Latin? Shall I talk History?" (Crimp, 2005, p. 330). The use of the term "history" is strategic. Rebecca uses this word to underline Corinne's ignorance, and to make her feel threatened because of her inability to compete with Rebecca in the

fields of history and Latin. The word "history" represents another threat because it also underlines Corinne's ignorance of Rebecca and Richard's shared past. Hence the word "history" is devoid of its neutral meaning and is used to express dominance and mastery on Rebecca's side. Certain words threaten to take on two antagonistic senses, reflecting the way in which it is understood by the sender and the receiver (Bourdieu, 1991, p. 40). In consequence, the utterances are not only signs to be understood and deciphered; they are also in Bourdieu's sense signs of wealth, intended to be evaluated and appreciated, and signs of authority.

For Bourdieu as for Crimp, language does not function as a pure instrument of communication; rather words are used to gain symbolic profit. In his work, *Language and Symbolic Power*, Bourdieu (1991) explores the ways in which language is used in the creation and maintenance of power relations. He analyzes the role of language use in establishing, reproducing, negotiating, and resisting power relationships (Hitchcock, 2008, p. 93). Bourdieu (1991) argues that language should be viewed not only as a means of communication but also as a medium of power through which individuals pursue their interests and display their practical competence (p. 16). Similarly, Crimp's characters pursue strategies which aim at dominating others by using words as a powerful instrument to discredit, criticize, or subordinate other persons. There is a fundamental link between the characters' linguistic utterances and their interests in pursuing power. For instance, in *The Country*, the word "job" shows that characters carry desire to gain power. Corinne is suspicious from the start, and begins to question her husband about the mysterious stranger: "This … person. Is she asleep? When will she wake up?" (Crimp, 2005, p. 292). However, Richard affirms that he has to save the young woman because of his profession: "It's my job to bring her here" (Crimp, 2005, p. 292). The word "job" is repeated in the same scene, and there is both direct and indirect accusatory questioning when Corinne advises him to inform Morris (Richard's senior colleague) about this unconscious woman: "Your job is not to be concerned?" (Crimp, 2005, p. 294). Corinne's utterances imply that Richard has broken the law and violated the rules of his job, so it is strategically used to make Richard feel threatened and uncomfortable. Moreover, Corinne's revelations show that language is a vessel for meaning which may preexist as sensations but only gradually and cryptically become

visible (Angelaki, 2012, p. 108). Before the exchanges between Richard and Corinne, the audiences/readers have only relied on the traces of truth in Richard's elliptical communication. However, Corinne's expressions change the judgements on Richard by providing Rebecca's true story.

Clearly, the characters use language as an economic exchange in the sense of Bourdieu in which those endowed with linguistic competency have more chance to gain symbolic profit. In addition, Bourdieu (1991) argues that our way of speaking is a compromise between what is to be said and what we are allowed to in our discourses, which are called as euphemisms (p. 78). In other words, with an anticipation of the potential reward and penalties, the speakers tend to readjust the mode of their expression through euphemisms (Bourdieu, 1991, p. 77). At this point, Bourdieu (1991) asserts that it is the linguistic habitus which gives the individual a linguistic "sense of place" such as the sense of what is appropriate to say in each different circumstance and what is not, a "practical sense" (p. 82). The speakers use euphemism which determines not only the manner of saying but their choice of words as well, and they tend to give a particular degree of sensitivity in their interactions with others by taking into account what will be possible or not possible to say (Bourdieu, 1991, p. 77). Euphemism is used as a strategy to soften, diminish or obscure the real meaning of words while still conveying the meaning. When domination cannot be exerted directly, it is "disguised under the veil of enchanted relationships" with the use of euphemism (Bourdieu, 1991, p. 52). The use of euphemisms is precisely the case in Crimp's work. The characters use euphemisms to produce language based on the anticipation of profits. Thus, in *The Country*, euphemism enables readers to understand well preserved concealed aspects of the relations in which the words and expressions can be questioned as a readjustment, concealing the hidden but underlying specific interests of the powerful (Siisiainen, 2003). Rebecca calls her addiction which Richard has been feeding by supplying drugs as "treatment" and describes heroin as "medicine" (Crimp, 2005, p. 342).

Bourdieu (1991) also points out that linguistic relation of power is not solely determined in linguistic terms, but it depends upon the social structure present in the interactions as well (p. 40). Especially, the speakers' possession of authority is also

related to their social properties. As a result, the linguistic relation of power is defined by the institutions and their linguistic practices. In Bourdieu's terms power does not stem from the words alone; on the contrary, it was ascribed to individuals by the social institutions. He clarifies the term institution as follows: "An institution is not necessarily a particular organization - this or that family or factory, for instance - but is any relatively durable set of social relations which endows individuals with power, status and resources of various kinds" (Bourdieu, 1991, p. 8). Thus, one of the reasons for the unequal linguistic exchanges between the characters in the play may arise out of the social institutions which grant some individuals with more authority than others in conversations. The power the characters possess is the power ascribed to them by the social institution. In *The Country,* each character is empowered by certain institutions: while Corinne as a married woman has the power of the marriage institution, Richard as a doctor gets his power from his profession; he also works as a General Practitioner so he receives the power of the state, too. Rebecca, the mysterious single young woman, acquires her power from her knowledge of history and Latin, and at times her power comes from her status as Richard's mistress. The characters' social positions have unavoidable effects on the power relations. The power relations change depending on the different positions in social fields. The authority is usually invested by the characters with high social position, which in turn constrains the other characters' access to power. The characters' social positions give characters certain power and authority but also responsibility and obligation. In the awkward narratives shaped by external pressures, there is no space for individuals in their own right. Rather, everyone's identity is socially imposed and defined. This is visible in *The Country*, where Corinne attempts to provide her children with domesticity in the family. Likewise, the source of Corinne's unhappiness is the socially imposed family model she conforms to. In the opening scene, the readers learn that Corinne takes the children to the childminder Sophie to allow some time to herself. Similarly, in the final scene, Corinne spends her birthday alone with Richard, and she thanks Sophie for allowing her time. However, she feels uncomfortable, and admits that how much she is looking forward to collecting her children later. Moreover, when she talks to Rebecca, she asserts that this is the house where her children have set roots. She feels that she has to provide a permanence and stability for her children. Hence it shows

that Corinne conforms to the society which rewards the simulated constructs of happiness. Simulation is a key theme in the play which refers to Corinne's commitment to maintaining domesticity for her children in spite of feeling guilty of staying in her doomed marriage.

As is evident in Crimp's work, Bourdieu (1991) provides the necessary appropriate terminology and perspective in interpreting the relations between language and power. Bourdieu's primary interest in the dynamics of power and the way he contends the use of euphemisms and social status in power games implement enriching angles in clarifying Crimp's difficult text. Evidently, both Bourdieu and Crimp believe that language is not merely an instrument of communication, but more importantly language and especially certain words are used to convey symbolic power. The characters are continually preoccupied in reproducing and resisting power relationships. As Bourdieu (1991) contends, characters' utterances and the way they carefully repeat certain words with specific tactics display signs of wealth and authority. The use of euphemisms, readjustments and rephrasing is applicable to understand the characters' motivations in their power games.

3.3. Michel Foucault and Martin Crimp

Michel Foucault, the French poststructuralist like Barthes, and a colleague to Bourdieu, has been equally a philosopher, a psychologist and a historian. Both for Bourdieu and Foucault language is not merely a method of communication, but also a mechanism of power. Foucault has been concerned with the production of knowledge rather than meaning through what he has called discourse rather than language (Hall, 1997, p. 43). With his emphasis on cultural understanding and shared meanings, Foucault's project is to some degree indebted to Saussure and Barthes while in other ways departing radically from them (Hall, 1997, p. 43). While Saussure and Barthes focused on the "domain of signifying structure", Foucault's work focused on "relations of force, strategic developments and tactics" (Hall, 1997, p. 43). He has investigated power relations between society, individuals, groups and institutions from a critical and historical viewpoint (Balan, 2010). He illustrates that

his main concern was “relations of power, not relations of meaning”. He believes that:

> One’s point of reference should not be to the great model of language (langue) and signs, but to that of war and battle. The history which bears and determines us has the form of a war rather than that of a language: relations of power, not relations of meaning (Foucault, 1980, p. 114).

Foucault does not focus on the internal properties of language, and does not view power as a function of the text alone. As Hook (2001) writes, for Foucault, power in language is associated to the “external”, “material”, and “tactical forms of power”, and it needs to be traced through the analysis of tactical and material relations of force (p. 536). Foucault (1980) argues that power is usually regarded as a tool in the hands of the powerful, and usually viewed as an oppression of the powerful over the powerless. In this respect, power is understood as “possession”, as something owned by those in power (Foucault, 1980, p. 90). Foucault thinks that it is wrong to consider power only with its oppressive aspect as a possession. He does not view power as owned and exercised from the dominant side. Instead, he argues that power is not “acquired” or “seized” rather it is exercised from numerous points through “mobile relations” in which the individuals thwart complete domination (Foucault, 1978, p. 94). Foucault rejects the conception that power is a commodity that is possessed only by those clearly identified as powerful. Instead, he views power as something embedded in the everyday lives of people. He argues that power reaches to “the very grain of individuals”, by embedding in their actions, attitudes, and their discourses (Foucault, 1980, p. 39). Foucault focuses on the multidimensional character of power. He claims that power relations are omnipresent. For Foucault (1978), “power is everywhere”, thereupon, power relations are embedded in social life; they exist in every relationship where people are constantly subjecting it and being objects of it (p. 93). Foucault thinks that power is positive and productive rather than simply repressive and constraining. He argues that the notion of repression is incomplete for understanding the productive aspect of power. He believes that “power produces things, it induces pleasure, forms knowledge, produces discourse” (Foucault, 1980, p. 119). Hence he emphasizes the positive and the productive rather than the negative, repressive and limiting nature of

power. For Foucault, power is "renewed", "altered" and "challenged" by all the individuals who exercise it (Harrer, 2007). He argues that power should not be taken to be a phenomenon of individuals' consolidated and homogeneous domination because it circulates between different individuals "in the form of a chain" (Foucault, 1980, p. 98). This suggests that all individuals take part in this circulation as both oppressors and oppressed (Hall, 1997, p. 43). In Crimp's play, too, power is not exercised by only one character as a "figure of domination"; instead all the characters take part in a "productive network", in a set of power relations (Foucault, 1980, p. 119). In *The Country*, power is not wielded by a specific character; instead power is exercised in a "net-like organization", it is distributed throughout complex social networks (Foucault, 1980, p. 98). Moreover, these networks through which power is exercised are not stable; on the contrary power "circulates" and it is "produced from one moment to the next" (Foucault, 1980, p. 98). Therefore, Foucault rejects the traditional master-slave model attitude toward the concept of the power and power relations (Goudarzi & Ramin, 2014). In similar terms, Foucault (1980) focuses on the "relational character of power relationships" (p. 98). For Foucault, resistance is an indispensable part of power. He argues that no power relation is possible without resistance. He clarifies that "where there is power, there is resistance, and yet, or rather consequently, this resistance is never in a position of exteriority in relation to power" (Foucault, 1978, p. 95). He adds that one is always "inside" power, there is no "escaping" it, there is no absolute outside where it is concerned (Foucault, 1978, p. 95). Foucault also notes that when the fight is directed against power, the individuals on whom power is exercised, and who find it intolerable, can begin to struggle "on their own terrain" (Foucault & Deleuze, 1972, p. 216). Power relations imply resistance since there is always someone who resists power. Foucault's observations on a discourse analysis which focuses on power provide useful viewpoints in rereading Crimp's text where power relations between the characters cannot be reduced to master-slave or oppressor-victim relations, because they are in productive relations. The characters are in ongoing struggles to sustain or undermine networks of domination. In *The Country*, Corinne seems a relatively powerless character in the opening of the play as she attempts to make sense of Rebecca's presence in their home. She perceives that Richard is an unfaithful man, and that there is something Morris and Richard hide away from her. Likewise, Rebecca is

initially considered as a vulnerable character who has been found lying unconsciously on the road. Richard, on the other hand, is initially assumed as a more powerful character attempting to subjugate both women by concealing the real nature of his relationship with each of them. However, Corinne and Rebecca set up an effective community of resistance, and they help each other remember and resist Richard's power. The play shows Rebecca's and Corinne's attempts to liberate themselves from Richard's subjection and lies, both through violence, and by passing on a testimony of resistance (Escoda Agusti, 2013, p. 171). The women progressively manage to separate their ties with Richard. Corinne openly revolts against Richard as she discovers a needle in Rebecca's bag, and achieves to unmask Richard's duplicity. Similarly, Rebecca bombards Richard with questions in an attempt to find out what it is he is hiding away from her. It is difficult to make a comparison in terms of the dominant and subordinate relationship between the characters. There is not a total control over power. In this regard, power is fluid and dynamic. One character is dominant for a time, and challenged by another character. Clearly, the power in the characters' language actually stems from external or rather tactical forms of power. In Foucault's terms, there is not one central power, but multiple contesting powers (Mickūnas, 2015, p. 110). Hence there cannot be one infinite power, since the very definition of power requires counter-power (Mickūnas, 2015, p. 110). On that account the characters in the plays take turns in establishing power and authority with certain tactics. Respectively, Crimp's play is almost an exhibition of a series of competitive powers.

Foucault (1978) also focuses on the strategic field of power relations. He remarks that discourse should be conceived as "a series of discontinuous segments whose tactical function is neither uniform nor stable" (p. 100). Hence there is not an accepted discourse or excluded discourse, or the dominant discourse and the dominated discourse. Instead, there are "a multiplicity of discursive elements that can come into play in various strategies" (Foucault, 1978, p. 100). Foucault argues that there is not only one master discourse, but equally multiple discourses as strategies for power (Mickūnas, 2015, p. 111). In Crimp's work, too, the utterances are designed according to certain tactical elements. The readers reconstruct the characters' expressions by considering how much they reveal and conceal. As in

Foucault's observations, in Crimp's play "silence and secrecy are a shelter for power, anchoring its prohibitions; but they also loosen its holds and provide for relatively obscure areas of tolerance" (Foucault, 1978, p. 101). Certainly, the readers are exposed to a plenitude of meaning but paradoxically they also encounter scarcity of meaning, "with what cannot be said, with what is impossible or unreasonable within a certain discursive locations" (Hook, 2001, p. 12). In Crimp's play, discourse can be both an effect of power and a point of resistance with opposing strategies. Foucault's preoccupation with force and tactics and the ways not only power but also resistance produces language can all be adapted to define the power games Crimp's characters practice.

4. *THE COUNTRY*: "THE MORE YOU TALK, THE LESS YOU SAY"

Crimp is fascinated with the disjuncture between married couples, and how the alleged intimacy in matrimony turns into a fear of the unknown, an occasion for betrayal, and a place for power games. The play is about middle-class adultery. Richard, a General Practitioner, moves to the countryside with his wife Corinne and his children in order to have a simpler life and escape the city. One night, Richard comes home, with an unconscious woman in his arms. As she recovers, Richard's wife Corinne learns that Rebecca and Richard are not only having an affair, but also degenerating each other into drug abuse. The bare stage setting and the language of the characters indicate the barrenness in their exchanges and relationships. The "blank" looks in Richard's eyes also suggest the sterility of their relationship. The exchanges are mostly short and are characterized by a simple question and answer format. The mechanical and superficial exchanges convey a lack of affection and passion in the couple's marriage. Crimp treats language as sequences of sounding words rather than inert symbols whose only function is to point to their encoded meanings (Campbell, 2012). Angel-Perez (2014) too, comments that in Crimp's plays, "the scene of action is nowhere on the stage" because "the only 'drama' that takes place onstage is speaking". He builds a scene with words as his only material by translating action into words and sounds. For these reasons, the literary and musical integration, the rhythm, the sounding richness of the lexicon, the overlapping conversations, and repetitions deserve careful analysis.

4.1. Synopsis of *The Country*

The play has five scenes and each scene has two speakers. Although none of the speeches are attributed to named characters, the doubles are clear: Richard/Corinne in the first two scenes, Corinne/Rebecca, Rebecca/Richard and finally Richard/Corinne. The plot is clarified through a series of stories the characters tell each other, along with important characters – such as Morris, Sophie, the part-time nanny and the couple's children kept behind the scenes.

Scene One begins and ends with the image of the scissors. Corinne cuts pictures to go round the cot and at the end of the scene she cuts her hand with the scissors. Right from the beginning, a feeling of mystery, violence and abuse hover as Corinne asks if the person sleeping upstairs is alive. Richard intends to escape from answering Corinne's suspicious questions about the sleeping girl and diverts the topic by asking her if she wants to drink some water (Crimp, 2005, p. 293). However, he reveals that the girl has been lying unconscious next to the road track, and thus he has to pick her up. Corinne keeps teasing Richard if this girl has "a bag a, purse" which "might simplify things" (Crimp, 2005, p. 297). Then, she moves onto another mysterious account of her afternoon when she spends watching the lovely countryside, the hills and the way she has felt like a goat-girl in a fairy tale. She goes on explaining that as she enjoys nature, Morris has arrived and following some conversation he speaks Latin to her and about Virgil making her feel ignorant. Those various topics only function as temporary diversions from the main topic. Corinne cannot help asking Richard "if she had been a man" would he still have been "so solicitous" (Crimp, 2005, p. 304). She rephrases her question and asks her husband if this unconscious person was "a man lying there in his own sick and he's wet himself", would he have driven him home where his children are sleeping (Crimp, 2005, p. 304). The first scene which consists of doubtful and agitated conversation finishes on "…scissors" (Crimp, 2005, p. 305) as Corinne accidentally cuts her finger with scissors. The husband goes out to take a shower to get clean while the wife sucks her bleeding finger.

In Scene Two, a series of tense events occurs: Corinne finds a golden watch which turns out to be Rebecca's and she starts harassing Richard. At that stressed moment, Morris has phoned to tell Richard that the old sick man has died due to Richard's negligence. Richard defends himself by telling Morris that he was going to die anyway "You know his history" (Crimp, 2005, p. 309). While Richard tries to convince Morris that it is "simply a thing that happens" (Crimp, 2005, p. 309), Corinne brings a woman's bag and nags him to tell Morris about the unconscious girl. As they are arguing, Richard explains Morris the voices as "just a little domestic –" (Crimp, 2005, p. 310). Richard is in trouble and he is powerless because his negligence has caused the death of an old patient, a fact which would ruin his career.

He strives to convince Morris simply to "put the events in some kind of intelligible order" (Crimp, 2005, p. 310). As the nervous telephone call finishes, Corinne empties the woman's bag and on seeing the needles she attacks her husband by saying that "I thought you were clean" (Crimp, 2005, p. 311). Richard simply explains Corinne that she has got into the car to see a stone and that he has found her on the track. However, he has to urgently attend to another patient and leaves the house. The scene finishes with (stone…) (Crimp, 2005, p. 315). In this scene, Richard is in trouble both in his professional and private life. The needles in Rebecca's bag reveal that Richard is having an affair with this strange woman and that he is still on drugs.

In Scene Three, Rebecca awakens and Corinne learns that she has been seduced and introduced to drugs by Richard as her doctor. Rebecca gives a bizarre account of a stone which has arms like a chair. She tells Corinne that she has rested her arms along the arms of the stone and felt "a kind of congruence" (Crimp, 2005, p. 316). She describes each trembling leaf while the cold of the stone is seeping into her which may imply that Richard has given her drugs. She has felt as if she was dying. When Rebecca asks for her watch, Corinne becomes apologetic and defensive. She upsets Corinne more when she learns that Rebecca can speak Latin which makes her feel inferior. Rebecca comes to the countryside because of her interest in history. In response, Corinne explains that she is not interested in history and in fact they have come to the country for "the opposite" (Crimp, 2005, p. 323). Here, Rebecca insults Corinne by suggesting that "the opposite of History is surely – forgive me – ignorance" (Crimp, 2005, p. 323). In return, Corinne accuses Rebecca to be "sententious" (Crimp, 2005, p. 323). In order to protect herself and her family from Rebecca's threat, Corinne insistently clarifies that "This is our home. We don't want to 'go back'. We are a family. We are here permanently" (Crimp, 2005, p. 324). However, when Rebecca with a sophisticated refined manner talks about "Virgil's ideal of the country and the order of things" (Crimp, 2005, p. 324). Corinne prefers to speak sharply and tell her that "It has nothing whatsoever to do / with Virgil" (Crimp, 2005, p. 325), and she can only respond naively that they have come to the country to be "happier" (Crimp, 2005, p. 325). In an articulate manner, Rebecca interprets that Corinne actually has to "strive for" her family's happiness. She keeps

patronizing and intimidating Corinne by giving examples from her friends' corrupt lives in the city. Rebecca gets even more powerful when she tells Corinne that "Your … husband has almost killed me tonight. Back there on the track. Or did he not mention that?" (Crimp, 2005, p. 326). Feeling humiliated by Richard's acts, Corinne tries to repair by advocating her husband. She wants to dictate on Rebecca by her husband's profession, and reminds her that she is in a doctor's house. Realizing that Rebecca may ruin her husband's professional life, Corinne apologizes for Richard's behavior. Indeed Rebecca is a double trouble and a threat for Corinne's marriage and also for Richard's job. She advises Rebecca to act intelligently and sensibly, and stops her when she intends to leave: "It's just an afternoon, one night, from which you will soon recover. Whereas for us…it's our life together…it's his whole position here…that has been jeopardized…if you need money, or -" (Crimp, 2005, p. 329). Rebecca gets infuriated at Corinne's explanations and apologies and tells her that "Because the more you talk, the less you say" (Crimp, 2005, p. 328). She reveals the truth to Corinne, and says that Richard has come to the country to be with her. In order to ignore the fact that her husband is betraying her, she asks Rebecca to leave immediately. The scene finishes on (…paper) (Crimp, 2005, p. 330).

In Scene Four, Rebecca reads to Richard from Virgil and she criticizes Virgilian pastoral for not being innocent and she interprets that slaves actually run the farms which Virgil neglects to mention. Richard warns her to keep quiet. He is anxious to know whether the two women have met. Rebecca conceals that she has seen his wife. She lies to Richard and tells him that she has not seen Corinne. Feeling home, Rebecca wants to take a shower which Richard disagrees with. Because the noise of water, the screeching noise of curtain on its track may wake the children and Corinne. Rebecca condemns to be prohibited by Richard. Like Corinne, Richard boasts about the house which was once a granary, and treats her in a condescending manner and suggests that he takes her back: "I left you, yes, but I didn't *leave* you, and now I'm taking you back. I've *come* back, and I'm *taking* / you back" (Crimp, 2005, p. 336). Previously, Rebecca has challenged Corinne that she has nowhere to go back to and that she is trapped in the country, but now Rebecca herself has to go back. She strives to stay as she believes that Richard has brought her to the house to live with her. Richard cannot negotiate with Rebecca's overwhelming speech, and

diverts the conversation to his accomplishments in his profession, and begins to talk about a baby he has successfully delivered. He explains her how the baby's father has thanked him, and how he is grateful that he has delivered his son (Crimp, 2005, p. 337). He proudly reveals that the baby's father offers him to drink to celebrate, but he has not accepted it because he has to work (Crimp, 2005, p. 338). He struggles not to come to terms with his own faults by focusing on his professional achievements. It is immediately after Richard's account of the birth the scene takes on a violent turn when Rebecca "grips his hand more tightly" (Crimp, 2005, p. 338) and deliberately stabs a pair of tiny scissors into his palm:

> -You disappointed him. He wanted to celebrate.
> -No. That's just the thing. He looked relieved.
> *She grips his hand more tightly.*
> Don't hurt me.
> -I'm not hurting you.
> -I said: don't hurt me.
> -What? Does that hurt?
> -Yes (Crimp, 2005, p. 339).

She hurts his hand and intentionally cuts his hand with the scissors. This act of violence on Richard's body by stabbing a pair of scissors into his hand shows that Rebecca attempts to rescue herself from Richard's deception. Moreover, it also shows that it is in fact a verbal violence through language. Although Rebecca cuts Richard's hand, and makes "a hole" in it, the language she uses juxtaposes calmness and fierceness. The relatively placid conversation suddenly turns into a subtext of tension which ends in an act of violence (Escoda Agusti, 2013, p. 178): "I've made a hole in your hand? Is it deep? Are you in pain?" (Crimp, 2005, p. 339). She is also unconcerned with the pain Richard feels, "It's only the flesh" (Crimp, 2005, p. 339), which signifies the revenge of "her suffering body and that of his old patient" (Escoda Agusti, 2013, p. 197). Then, she insists on seeing Richard's children and asks their names. Richard wants to be brief by twiddling that they do not have names and reminds her of the agreement. However, Rebecca threatens him that she wants to tell his children a story about the corrupt relationship between Rebecca and Richard. He warns her that there is a limit to what they can achieve in words. Here Rebecca temporarily overpowers Richard by reminding him of his dishonesty and invites him to be honest by telling him that there can be only a limit to "how honest" they are

prepared to be (Crimp, 2005, p. 343). Feeling powerless and tired, Richard refuses to have such a distressing conversation. Rebecca has a dexterity to use words in a powerful manner and traps Richard into confessing their relationship. Richard admits that he should have left her on the track for dead. In order to regain her power, she tells Richard that she has met his wife and that Corinne has left the house with the children. The scene finishes on (…scissors) which may signify that although Corinne does not exist in the scene, she always hovers between Richard and Rebecca as the ultimate power.

Scene Five takes place two months later. It appears that Corinne has forgiven her husband on condition that he keeps himself "clean" (Crimp, 2005, p. 347). The husband and wife have gotten rid of Rebecca, the family union is established and they are celebrating Corinne's birthday. Crimp has been fascinated with a paradoxical idea of presence and absence. Rebecca's sudden disappearance illustrates that she has been only a trace, a ghostlike, nightmarish figure, perhaps symbolizing Corinne and Richard's fears and complexities in their unconscious.

Corinne is happy because her husband is "solicitous" (Crimp, 2005, p. 348). Richard gives her a pair of high-heel shoes as a present. He thinks Corinne looks "transformed" in high-heel shoes which may suggest that he wants Corinne to look young and attractive like Rebecca (Crimp, 2005, p. 353). At that moment Sophie, the childminder phones to tell Corinne that children are doing well. Richard wants Corinne to ask Sophie if she has found the money that he put in the cup, however, Sophie is terrified with the amount of the money. Corinne jokingly asks Richard if Sophie flirts with him because her voice changes when she uses his name. Then they talk about unrelated subjects such as changing the design of the house and how Morris has a thirst for control. Corinne states that Morris has lied to cover Richard's guilt. However, Richard does not accept it and suggests that they go out for a picnic. The banal and repetitive dialogue actually hides the true emotions and opinions. Corinne's tag questions actually are a means of escape:

-It's wet.
-Is it?
-It rained.
-Did it? (Crimp, 2005, p. 360).

Richard understands that Corinne does not want to go out for a certain reason. Indeed Corinne talks about her trip the day before. She remembers looking "complicit" in the car mirror suggesting that her husband is guilty and unethical in many senses (Crimp, 2005, p. 362). She reminds him of his offence that he has left a man to die and that Morris has lied for him. In this scene, Corinne is transformed from a state of ignorance to a state of awareness. She learns that Richard discards the moral values in the pursuit of power, wealth and status. The following dialogue shows that words are powerful, not because of what they literally mean but because of the threatening manner in which they are delivered:

-I can assure you with Morris. Morris has been very good to us.
-Of course.
-To both of us.
-Yes. He lied.
-He defended my judgment. He did not / lie.
-Exactly. He lied. You left a man to die and Morris lied for you
(Crimp, 2005, p. 359).

Then, she describes a stressful drive where the road is "coercing" her (Crimp, 2005, p. 363). Here she repeats Rebecca's previous account about sitting in the stone which has arms. Suddenly, she arrives at a ditch where she discovers the "track" (Crimp, 2005, p. 364). She looks for something human like a "needle" on the track (Crimp, 2005, p. 364). Then, she also talks about seeing Morris with the golden watch and describes the stone which "had arms, like a chair" (Crimp, 2005, p. 364) which actually "devoured" her heart (Crimp, 2005, p. 365). Morris tells her with authority that it is "only" a stone and that there is no need to scream (Crimp, 2005, p. 365-366). However, Corrinne is afraid to get up from the stone in case she sees that her heart has gone and that she will have to spend the rest of her life "simulating love" (Crimp, 2005, p. 366). The audiences/readers are left puzzled as the expression "simulating love" has created a rather forceful and memorable image as to suggest isolation, alienation and simulation in matrimony. The play finishes with the phone ring and Richard's refusal to kiss Corinne. It is rather tragic for the characters to

actually know the emptiness in their marriage but still the obligation to simulate love is even more catastrophic.

4.1.1. *The Country* is "An Assault on the Pastoral Myth"

Michael Billington (2011) observes the play as "an assault on the pastoral myth". Richard and Corinne are a middle-class couple who have escaped from the busy London life to a peaceful countryside. However, reminiscent of the mysterious Pinteresque outsiders, a young woman intrudes into the household and destroys this sense of peace. The acclaimed critic Raymond Williams (1975) maintains that the relationships between the country and the city have fascinated many writers in the tradition of the English literature. Similarly, Crimp delves into the apparent contrast between the country and the city. Like Williams, Crimp emphasizes that the division between the city and the country is not problematic; however, the trouble is the fact that the city occupies and transforms the country. Crimp represents the division between the country and the city in the form of unreliable narration amongst rotating characters. Soon, it is revealed that the couple moves to the country with the troubles of their urban lives and is unable to relish the idyllic serenity.

Williams (1975) suggests that the pastoral is "an ordered and happier past set against the disturbance and disorder of the present" (p. 60). Crimp's characters, too, refer to a Virgilian idealization of pastoral life. For example, Corinne narrates in a fairy-tale mode spending the afternoon sitting under a tree, by the stream enjoying the weather, hills and the lovely land. She has felt "like that girl in the fairy-tale 'a goat-girl'" (Crimp, 2005, p. 300). Emphasizing a sense of tranquility, she portrays an idealized, idyllic and romanticized picture of the country, which is just in contrast with the city. However, when Rebecca interprets Corinne's choice of the country because of an ideal, Corinne is puzzled with the meaning of the "ideal", she admits simply falling in love with the country house (Crimp, 2005, p. 324). Onto Corinne's objection, Rebecca explains her the meaning of the rural ideal: "Virgil, for example, his ideal of the country. Of the harmonious…of the order of things, of the orderly cultivation of things. Of the tasks appropriate to winter and spring, summer and fall, the vines, the willow-beds, the…/almond trees" (Crimp, 2005, p. 324-325).

Nevertheless, Corinne insists that they have simply moved to the country to change their lives a little: "to be happier…to get away from the city. It has nothing whatsoever to do/with Virgil" (Crimp, 2005, p. 325). In some parts of the play, Crimp contributes to the idea that British countryside and suburban life bear solace, peace, happiness and simplicity. As Perryman (2008) argues, "Suburbia has always been as something archetypically English" (p. 50). However, the pastoral and the rural setting produce, in contrast, narratives of aggravation, chaos and discontent as Crimp rejects any tones and images of an ideal kind of bucolic life. The enigma created by Richard and Rebecca actually probes into the darkness of the English country life. Although the characters retreat into the country in order to avoid the materialistic urban life style, they encounter a life of disappointment, conspiracy, mystery, and betrayal in the country. Here, the country represents the sinister side of the human psyche in a world of power games where the characters fail to establish a social order in the middle of the natural order. Again Williams (1975) accounts that "In Britain there is a rural-intellectual radicalism, genuinely hostile to industrialism and capitalism, opposed to commercialism and to the exploitation of environment, attached to country ways and feelings, the literature and the lore" (p. 36). Indeed it is at this point Crimp emphasizes that the characters in *The Country*, who are degenerated urbanites, ruin the organic society. The disoriented and displaced characters' desire for stability and order is overcome by their own disturbance and disorder. Clearly the last scene portrays Corinne's emotional liberation from her husband. While the country has been initially thought as a refuge from the demands of modern life, it turns out to disaster. Although she has sacrificed her own desires in order to help her husband overcome the drug addiction, in the end Corinne has realized the futility of the move from the city to the country. Corinne's effective language while talking about the tension she feels graphically illustrates her power:

> -You'd gone. I locked up. I crossed the yard. I got into my car. I twisted the mirror. I looked at myself.
> *Pause.*
> -How did you look?
> -Complicit.
> -Show me.
> - *(smiles)* What?
> -Show me how you looked.
> -I looked complicit.

-Show me.
She looks down—seems about to try—but then laughs.
-I can't.
-Can't you do it?
-Not if I don't feel it.
-Oh, don't you feel it?
-No. Complicit? No. Why / should I?
-But why did you twist the mirror? Tell me.
-To reverse. I needed to reverse - or no - not needed - but I did - reverse. Reversing gave me enormous pleasure. Watching the house as it shrank gave me the most enormous pleasure. It got so small so quickly. I'd backed out on to the road before I knew it, and the house smiled back at me through the trees (Crimp, 2005, p. 361-362).

As Stott (2010) remarks it is Corinne's "dream country" home which turns into a nightmare.

4.1.1.1. The Game of "Scissors-Paper-Stone"

In a world of chaos, the characters overcome each other by employing certain language traits. As Sierz (2010) suggests the characters use language "as counters in their power games" and "as a way of creating the world of their own choosing". Strategically, the verbal exchanges consist of abusive, cruel and poetic language. While the lyricism of the playtext is empowered by the poetic language, the characters' emotional power is embodied through the language games they construct. The dialogues are intricate, lively and oblique. Richard and Corinne begin their habitual verbal fights in which it is difficult to decide whether they reveal certain facts or hide them. The intruder's - Rebecca's - exchanges with each character create an atmosphere of menace, cruelty and mystery. The characters constantly duel with words.

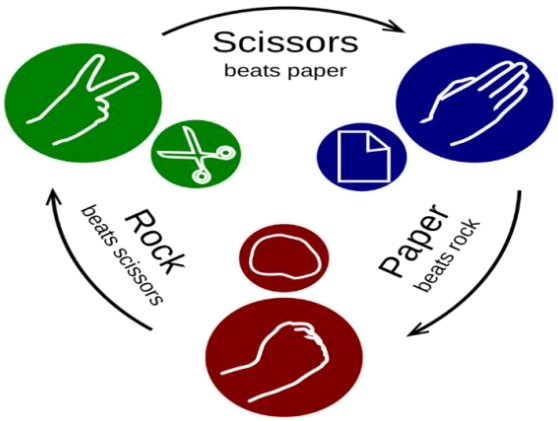

Image 1. Scissors, Paper, Stone

The triangular relationship is designed around the children's game of "scissors-paper-stone" - a circular and strategic game in which there is no winner. The game structure highlights the power games among adults; hence empowering the playwright's innovative style once more. Corinne's first image of cutting out bright pictures from a magazine may associate her with the scissors. Hence her act of cutting while talking to her husband and undermining his masculinity make Richard a man of paper. And Rebecca's alleged reason for visiting the country is to see a stone which makes her a woman of stone. Regarding the use of children's game, Middeke, Schnierer and Sierz (2011) claim that the five-scene structure of the play is "an ironical echo of the five-act structure of classical tragedy" (p. 93). Crimp disrupts "the ostensible order and unity" with references to the children's game (Middeke, Schnierer & Sierz, 2011; Escoda Agusti, 2013). Hence the play's structure may be defined as a parody of the classical tragedy. Through using one of the three choices in the children's game, the play shows how Richard changes the "linear, progressive narrative of the women's lives and of life in the country" (Escoda Agusti, 2013, p. 177). In the first scene, Corinne explains how she has been interrogated by Morris in the afternoon, with an ulterior motive to threaten the bond of complicity between Richard and Morris. Thus, the first scene ends in "scissors" showing that Corinne tries to achieve success over Richard. The fourth scene which focuses on Richard and Rebecca also ends in "scissors" like the first scene. While the conversation between Richard and Rebecca initially appears gentle, it suddenly turns into violence when Rebecca stabs a pair of scissors into Richard's hand. This scene shows that Rebecca physically takes revenge from Richard through her violent act. On the other

hand, the scenes end in "paper" implies that Rebecca and Corinne want to escape from Richard's complicity and lies, and to reshape their life distinct from the one Richard enforces them to live. Finally, the scenes end in "stone" may signify the women's self-awareness, and recognition of the truths that Richard withholds (Escoda Agusti, 2013, p. 177). The second scene ends in stone when Corinne finds a needle in Rebecca's purse, and Morris and Richard talk about the old patient they have let die. Escoda Agusti (2013) claims that this scene ends in "stone", because Corinne still remains subjected to Richard's desire (p. 177). She cannot invert the terms of the relationship that leaves the wife dependent on the husband yet. Although she suspects that something is wrong at the hospital, she still tries to trust her husband.

In addition to the game structure, the play is also about reexamining and remembering the past. Both women refer to Richard's duplicity. For example, in the third scene, after Richard recovers Rebecca from the overdose, she begins to talk about the past. In this respect, *The Country* is a retrospective story in Crimp's words:

> I have always taken particular care to propel things forward, that's my preferred method. Not looking back. So this is a play that pushes forward constantly and then hits retrospective narration in a similar way to *Old Times* (Interview with Sierz, 2013, p. 104).

Both the characters and the audiences/readers advance into the present through the characters' reconsideration of the past events in a game structure. No one in the play achieves the ultimate power since power is exercised by all the characters in all circumstances.

4.1.1.1.1. The Power of the Invisible

Crimp shows how language can reinforce or threaten physical presence. The audiences/readers can easily notice that Rebecca vanishes from the stage in the final scene through her disappearance in language. Angelaki (2012) remarks that "survival in speech comes to equal survival in the physical world" (p. 112). Hence another important operation of power in the play is that imposed by the invisible characters.

The invisible characters represent the force of power and its operation upon the lives of the characters onstage. For example, Richard and Corinne's children, although they never appear onstage, cause oppression when they are mentioned during Richard and Rebecca's scene. Rebecca persists on taking a shower, but Richard, who is unaware that Corinne has left with the children, is against her idea because he is afraid that she can make a noise and wake up his wife and children while she is passing through the children's bedroom to find it (333). Rebecca asks Richard the children's names but he refuses to reveal any information about them, even about their names. The physical absence of children also indicates that the play deals with "a stage universe from which innocence has been banished" (Angelaki, 2012, p. 113). It is through such creative decisions that Crimp's theatre constantly invites the audiences/readers to attempt interpretation of the unfamiliarity. Another invisible character that shows power and control not only over the events but also over the present characters is Sophie. Sophie, the children's nanny, who remains an offstage presence throughout the play, causes oppression on both Richard and Corinne. She phones Corinne to tell her that Richard has left an inordinate amount of money in her money cup. Sophie's act leaves the audiences/readers uncertain whether Richard is struggling to overcome his inner feelings of guilt by paying such an excessive amount of money to relatively poor Sophie, or to obtain her silence regarding his duplicity (Escoda Agusti, 2013, p. 201). Morris, Richard's senior partner, is another invisible character that puts pressure on the present characters. He is present through the phone calls. Corinne also complains about Morris's control over their lives. She thinks that the orders and decisions about the arrangement of the house are phrased in Morris's language which encodes Morris's own desire:

> -Whose idea is that?
> -Sorry?
> -Why isn't it logical? Why should it be logical?
> -Whose idea? No one's. Mine. My idea.
> -Morris's? Is it Morris's idea?
> -To change the house? Morris?
> -Yes. Given his thirst for control (Crimp, 2005, p. 358).

The invisible characters are present through phone calls which escalate the sense of outside pressure for Corinne. While the telephone call from Morris causes

Corinne to feel more confined and vulnerable to his desire for authority over her private life, another telephone call from Sophie brings her threat to her role as a mother. In the opening scene, Corinne tells Richard that she has taken the children to Sophie's, to allow some time to herself. Similarly, in the final scene, she spends her birthday with Richard, and thanks Sophie on the phone for allowing her time by looking after the children. Corinne is a morally subjugated mother, because she does not carry out her duty as a mother. In this respect, the source of Corinne's unhappiness is not only Richard, but the lack of her "maternal affection" (Angelaki, 2012, p. 115). Although Sophie and Morris are not present on stage, their presence is felt through phone calls. It shows how representation can reach without relying on presence. The phone defamiliarizes the idea of presence and absence; it shows a sustained presence despite physical absence inviting the audience to deduce what is said in the frustrating gaps of phone conversations.

As explained above, the audiences/readers are offered a theatre of language in which many characters are significantly invisible. Corinne and Richard's children, his senior partner Morris, and Sophie never appear onstage, but they only exist in the narrators' voices. As Angel-Perez (2014) claims, language is the place where the characters become real.

As analyzed in the previous parts, the audiences/readers are mystified by the complexity of *The Country*. İnan (2012a) emphasizes that Crimp has a "fascination for investigating the unknowability and mystery of the relationships". Similarly, Billington (2011) underlines an air of enveloping mystery and a Pinteresque ability to explore the meaning behind the words". Whitley (2000) too, is fascinated by the enigmatic quality of Crimp's theatre especially the fact that *The Country* consists of voices. In Crimp's words, "you may not know who is speaking or what the situation is at the time - that comes later" (Whitley, 2000). Additionally, Crawford (2008) identifies Crimp as a playwright who uses repetition and tricks of language to swiftly change the direction without warning, which tends to make the plot twists unpredictable and thus makes for very exciting theatre. Likewise, Zinman (2012) emphasizes that "Crimp's play is a study in ambiguity: elusive, elliptical, mysterious". He further states that *The Country* keeps the audiences/readers trying to figure out what is happening or what has happened. Moreover, Bowie-Sell (2010)

argues that “from the beginning there’s a thrillingly perplexing feeling that there’s something we just aren’t being told”. In relation to the mystery aspect of the play, Capitani (2013) emphasizes the crucial role of the language in *The Country*:

> Crimp is a master of subtext. Strong sensual undercurrents trouble the characters’ seemingly banal and detached verbal exchanges. It should also be noted that, paradoxically, “the more you talk, the less you say” (328), as Rebecca observes in the third act. Thus, the frequent pauses (Crimp’s quintessential stage directions) are more meaningful than spoken words.

Davis (2013) notes that throughout the play the audiences/readers are left wondering whether the truth has in fact been revealed, or whether it is only another deceit. Sierz (2013) is also fascinated by the question of truth in the play:

> The characters’ dialogues constantly slip from the certain into the questionable, so we’re never exactly sure what is happening, and who has done what to whom … For him, truth is a foreign country.

Phillips (2010) acknowledges that the characters’ failure to communicate effectively or to achieve an understanding of the others’ motivations leads to tense, forced conversations littered with misunderstanding and repetition. However, Crimp strongly opposes to such interpretations. He emphasizes that, on the contrary, the play is all about communicating: “Obviously some of my characters, would prefer at certain moments, not to communicate, but that doesn’t mean they can’t” (Sierz, 2013, p. 105). The following part explores in what ways Crimp’s characters prefer not to communicate, but to use language for competing to possess power.

4.2. A “Barthesian” Analysis of *The Country*

Barthes underlines the importance of the reader as re-producing the text. He emphasizes the subtextual implications and plurality of meaning. Crimp’s playwriting poses an ongoing interpretative challenge because of the distinguishing features of his work, which is “refreshingly unpredictable and reliably non-mainstream” (Angelaki, 2012). His plays capture the challenges because of his

distinctive language with formal and thematic affinities which may seem "satirical and detached upon first contact, but reveals a surge of underlying emotion" (Angelaki, 2012).

The Country is divided into five scenes, in each of which two speakers are present. No character names are attributed to the text, which leaves the audiences/readers with uncertainty and indeterminacy. The speakers are "text-bearers" instead of characters (Wetzlmayr, 2011). Crimp reduces his figures to mere "text-bearers", and makes language become the most important protagonist (Wetzlmayr, 2011). As Barthes suggests the audiences/readers are mentally involved in order to decode this puzzling text. Again Barthes (1977) emphasizes that "to speak, and, with even greater reason, to utter a discourse is not, as is too often repeated, to communicate; it is to subjugate" (pp. 4-5). There are many examples where Corinne uses language to subjugate Richard and Rebecca especially when they speak much less than Corinne.

Costa (2007) observes that Crimp's work is characterized by "spare, carefully controlled language" which is related with Crimp's description of himself as "text obsessive". Although the text is an essential part of playwriting, Crimp is not interested in telling a story; he would rather give the audiences/readers an opportunity to elicit their own stories. The audiences/readers collect and combine certain pieces and fragments together to reach a reasonable plot line. However, the play is full of riddles that await clarification. The audiences/readers need to explore the hidden and unsaid meanings behind the words which is a challenging mental work as Billington (2011) underlines the fact that "no exchange is ever innocent" in the play.

Bowie-Sell (2010) characterizes Crimp's prose as "sparse" and full of "faltering sentences". Indeed the characters' utterances are not revealing; most of the time the characters withhold the truth from each other. In that sense, the audiences/readers are not only the hearers but also the voyeurs of the isolation of each character in this tripartite relationship.

The linguistic ambiguity in the play shows that language is not a closed system of signification, where words are assigned specific denotation or are defined by binary opposition (Angelaki, 2012, p. 102). On the contrary, words are furnished with variable semantic dimensions. The truth value of the individual word is a relative concept, and open to constant renegotiation. As Barthes suggests the readers postpone the act of arriving at an ultimate meaning. Indeed certain words in *The Country* are used to communicate several different meanings to contribute to the quality of a Barthesian writerly-text where both the characters and the audiences/readers are always alert mentally to work out the multiple meanings and subtextual associations of certain repeated words.

"history"

The word "history" is important for Rebecca as she derives her power from her knowledge of History, which is also her main reason to be in the country. On the contrary, Corinne feels powerless as she does not comprehend History. For Richard taking a "history" of a patient is an important part of his job. "History" also marks the beginning of his relationship with Rebecca and their shared past.

"track"

Similarly, the word "track" is used for different reasons: The screeching noise of the shower curtain track, the track in the countryside to mean a rural minor road where Richard alleges to find Rebecca, and the physical evidence of heroin use.

"clean"

In the first scene, Richard does not want to kiss Corinne as he does not feel "clean", and at the end of the scene he goes to take a shower to get "clean". In the second scene as Corinne empties the bag and sees the needles she is disappointed because she has thought her husband is "clean" which means that he has stopped using drugs.

"job"

Every repeated word suggests a hidden meaning in order to provide its interlocutor a strong position. Corinne repeatedly uses the word "job" in order to

disturb and tease her husband in an ironic tone: "Your *job*? It's your job to bring a strange woman into our house in the middle of the night?" (Crimp, 2005, p. 294).

"water"

The word "water" may reveal that Corinne does not believe in the transparency of Richard's story:

> -Taste it.
> -I can't taste anything.
> -But there's a taste of something.
> -What?
> -Something… I don't know… purity. D'you think it's safe? (Crimp, 2005, p. 295).

The choice of the word "safe" may also represent an issue of safety in the couple's relationship. Corinne may be questioning the "safety" of their marital life, whether she can safely trust her husband.

"lying"

The word "lying" has multiple meanings. Other than the state of being situated, "lying" also expresses Corinne's accusation of Richard. Richard finds Rebecca "lying" on the track, or it may be interpreted as Corinne's accusation of Richard, as the husband is not telling the truth.

"stone"

Rebecca comes to the country to see a "stone". In Rebecca's descriptions the arms of the stone imply Richard's arms and the seeping cold of the stone may signify the drug he gives her. In the final scene, Corinne repeats the same image of the "stone" to imply that she has taken Rebecca's place.

"road"

When Corinne says "this road was coercing me", "road" implies that Corinne feels she has been implicated in her husband's amoral values, and that her life in the country has been based on false and exploitative premises. The word also suggests that Corinne's final collapse leads to self-discovery, her realization of her own

complicity with Richard, and the decision to move away from him (Escoda Agusti, 2013, p. 209).

"watch"

Corinne keeps Rebecca's watch and never gives it back to her, since, when she loses power in Scene Five, she wears a watch which is not hers and which looks like Rebecca's. The watch may be interpreted as evidence and memory of Rebecca. Again Morris shows the watch to Corinne who denies that it belongs to her. The reason why Rebecca's watch has been found in the country is not revealed. Regarding Morris's discovery of Rebecca's watch, Crimp declares in his interview with Sierz (2013) that "some people think the play's a thriller, and that Richard has killed Rebecca. I'd like to point out that this is not the case because he couldn't play the last scene if he was a killer. Morris just finds the watch, that's all. You see, objects have a life of their own in plays. Each has its own little story" (p. 106). Similarly in the following dialogue, the words "name" and "agreement" have deeper meanings:

> -What're their names?
> -They don't have names.
> -They don't have names?.
> -No.
> *Pause*
> You know they don't have names. We have an agreement.
> -I don't think we have an agreement any more.
> -We have an agreement. Nothing's changed.
> -Everything has changed. 'Nothing has changed'? (Crimp, 2005, p. 340-341).

The repetition of the sentence "They don't have names" shows that Richard denies Rebecca's presence. He implies that Rebecca is not included in his life, and she does not need to know his children's names. But Rebecca does not accept it and claims that she is still in his life. She says "For one thing, I'm *here*" (341) which Richard rejects by saying "No. You're wrong. You're not here" (Crimp, 2005, p. 341). Angel-Perez (2014) accounts that Crimp uses words like a poet, for their vocal quality and polysemic richness. In this regard, the repeated word "agreement" inscribes an image of insecurity towards Richard who has made an agreement with Rebecca by abusing his power as a doctor and selling Rebecca drugs.

“dark”

The word “dark” is also suggestive of various opinions. Rebecca narrates past events that have happened when “it was getting dark” (Crimp, 2005, p. 317). She has foreseen the “dark” side of the country and the potential outcome that Richard would turn out to be an unreliable character. Indeed in Scene Four, Richard assures Rebecca that she can trust him. At the end of the same scene, however, he accuses himself that he should have left her on the road where he saved her life. Similarly, in order to emphasize Richard’s unreliable and dark character, the “stone” image is employed by both women. The stone Corinne has reached is cold, but at the same time it is comfortable, it has arms like a chair (Crimp, 2005, p. 364). In other words, the stone is both “comfortable” and “violent” like Richard himself. Escoda Agusti (2013) observes that while Richard is violent to the old patient and Rebecca, he provides Corinne with comfort and material prosperity (p. 117).

The playtext is a perfect example of a writerly-text with its unresolved and unanswered questions at the end. In the final scene, Rebecca’s fate is unknown, Richard celebrates Corinne’s birthday, and he gives her a pair of shoes which do not quite fit. Richard vows to stay clean. Corinne tells him that she went to the same place where Rebecca has overdosed, and that she has met Morris. Billington (2008) reveals that the ending remains unrevealed in detail, so the audiences/readers should play the role of detective by piecing together the plot from scattered clues.

4.2.1. Servility and Power

Barthes emphasizes that “servility and power are inescapably intermingled, and that once we speak we are both master and slave” (Sontag, 1983, p. 461). Indeed each character becomes both master and slave. For example, Rebecca should not be seen simply as a recipient of power, because her utterances, like any utterance, will inevitably enter the service of power. Although Corinne begins in the superior position with her confident and determined character, the action of the play charts a gradual power shift. Corinne loses confidence, and her verbal incapability is

presented when she asks Rebecca to leave immediately: “I’d like you to leave… I said I’d like you to leave…I want you to leave… I want you to get out” (Crimp, 2005, p. 329-330). Here, Rebecca possesses verbal dominance by saying “…the more you talk, the less you say” (328). Her strategies portray her as direct, confrontational and as a powerful opponent. The two dominant participants, Corinne and Rebecca conduct their interactions via sarcastic turn change:

> -He convinced you that this was good.
> -It is good. It is good. I didn’t need to be convinced” (Crimp, 2005, p. 326).

Corinne endeavors to prove that she can understand Rebecca as a woman through empathy, and pretends to sympathize with her: “You’ve woken up in a strange house. I understand that you’re confused. It’s a big house” (Crimp, 2005, p. 326). She assumes a superior positon by treating Rebecca as if she is passive, weak and helpless. She overpowers Rebecca in an attempt to boost about her children and home: “This is where our children live. This is our home” (Crimp, 2005, p. 324). Corinne and Rebecca are in the pursuit of strength and authority by underlining each other’s vulnerability and weaknesses. Corinne victimizes Rebecca by blaming her for accepting a ride from a man she’s never met (Crimp, 2005, p. 328). The content of Corinne’s turn becomes accusatory and negative. However, Rebecca never gives up, and she responds with a counterattack: “A man she’s never met? How can you deceive yourself?” (Crimp, 2005, p. 329). Corinne’s control of turn-management procedures awards her dominance over Richard but the strategies used by Rebecca restrict and control her dominance. Rebecca’s acknowledgement that Richard has come to the country to be with her has a shocking effect for Corinne. Unexpectedly Rebecca breaks her silence, and launches an attack back to victimize Corinne by demonstrating her emotional and physical involvement with Richard: “Because of his greed to be with me” (Crimp, 2005, p. 329). Rebecca provides details about Richard with an aim to show that Richard and she has intimate relationships, and that she can be a dominant figure in Richard’s life by excluding Corinne from her life. When Corinne understands that she is going to lose her battle of dominance, she simply expels her from her house. While Rebecca was initially thought as an

unreliable character, the audiences/readers realize that she is both victim and victimizer, both oppressor and the oppressed.

4.2.1.1. The Arbitrary Nature of the Sign

Barthes (1977) elaborates on the arbitrary nature of the linguistic sign (p. 31). As exemplified with certain words in the play, the meanings or suggestions of words become arbitrary according to the speaker's intention. For example, Morris has readjusted the order of events in order to save Richard. Richard thinks that Morris has "defended" his judgement, whereas for Corinne Morris has "lied" for Richard. This act of rephrasing and readjustment suggests two different arbitrary meanings: defend/lie. This exchange between Corinne and Richard offers an excellent example of battle for supremacy, and it shows how the domination of one person by another is achieved through strictly verbal means. The power struggle involves Corinne attacking Richard in various ways just to gain any independence at all. Richard in turn ignores the accusation that Corinne imposes on him, and makes a strong attack on her by claiming that Morris has just defended his judgment. At this point in the play, the battle centers on the characters' particular use of language. Similarly, Corinne states that she has already been out in the previous evening when Richard has taken the children to Sophie's. She asserts that she has got into her car, "twisted the mirror", and looked at herself (Crimp, 2005, p. 361). When Richard asks him how she looked in the twisted mirror, she says "complicit" (Crimp, 2005, p. 362), but when Richard asks her to show how she looked "complicit", she laughs and says she can't do it if she doesn't feel it (Crimp, 2005, p. 362). The indirectness and conflicting statements in Corinne's speech further complicate matters, as "dialogue becomes quicksand and nothing can be taken for granted" (Angelaki, 2012, p. 112). Corinne does not feel complicit; the twisted mirror probably indicates the "reverse" (Crimp, 2005, p. 362) as it shows "the house as it shrank" (Crimp, 2005, p. 362). Corinne is, in "reverse", an innocent and faithful woman who tries to dissociate herself from her husband, who is the true "complicit". She explains how "reversing" gave her enormous pleasure: "Watching the house as it shrank gave me the most enormous pleasure. It got so small so quickly. I'd backed out on to the road before I

knew it, and the house smiled back at me through the trees" (Crimp, 2005, p. 362). Here Corinne may be blaming herself for moving to the country, and thinks that she has departed "for an aimless drive" which starts to "coerce" her (Crimp, 2005, p. 363).

As exemplified above, the audiences/readers are constantly mentally involved in detecting scattered verbal clues such as history, track, clean, job, water, lying, stone, road, watch, dark - words that acquire a sinister resonance and operate towards deception and infidelity. As a consequence, the readers postpone arriving at a certain meaning since certain words have strong subtextual implications. It is observed clearly that the meaning of certain words is unstable and thus the readers can achieve multiple interpretations.

4.3. A "Bourdieusian" Reading of *The Country*

This section benefits from Bourdieu's descriptions of habitus and social institution, euphemism, symbolic power and how these notions give power to the interlocutors.

4.3.1. Habitus and Social Institution

Habitus is an unconscious internalization of societal structures (Hitchcock, 2008, p. 90). It is also related with the term "field" which determines the network of power relationships in a social space. Habitus is related to social institutions from which the characters derive power: Corinne is empowered by the institution of marriage, Richard is given power as a doctor, and Rebecca is powerful because of her knowledge of history and Latin and thus uses Corinne's lack of knowledge in history and language to her advantage. She is also powerful as Richard's mistress. Corinne wants to dominate Rebecca by her house, her children and her husband's profession and reminds her that she is in a doctor's house. Rebecca could actually possess the power temporarily through her resourcefulness and her ability to be "sententious". She tricks Corinne into a dangerous game revealing that she has had a

long relationship with Corinne's husband. However, Corinne's habitus gives her power. As a married woman who has children, a country house and a doctor husband Corinne's repossessing power is easier than Rebecca's. Thus she feels that she has more power than Rebecca who does not own a family. Before the full realization of Richard's constant lies, she defends her husband by blaming Rebecca for accepting Richard's help: "A girl - a woman - a young woman accepts a ride from a man she's never met" (Crimp, 2005, p. 328). Similarly, Richard, with his social position as a doctor, attempts to exchange both Corinne and Rebecca's silence regarding his duplicity both at home and at work.

4.3.1.1. Euphemism

Euphemism is a manner of adjusting and appropriating speech in certain conditions. It is used as a tactic to soften, pacify, lessen or camouflage the real meaning of words. There are many instances where the characters use euphemisms in order to conceal hostile intentions and wrongdoings. In the play denial is a way of disguising the truth and thus using euphemism. Rousseau (2014) claims that language is used for "denial and repression, rejection of an outer reality" (p. 343). Corinne refuses to accept her husband's betrayal. And the telephone interruptions may actually help to disclose the denied elements. Here the denial is thus achieved through minimization. Certain adverbs are used to obscure the painful reality. The characters constantly use limiting focusing adverbs such as "only", "just", or "simply". When the old patient dies because of Richard's nonattendance, he minimizes the seriousness of the event in his telephone conversation with his colleague Morris: "Because it's simply a thing, Morris (thank you), simply a thing, a thing that – unfortunately – yes – happens" (Crimp, 2005, p. 309). The repetition of "simply" betrays Richard's attempt at playing down his responsibility for the death of one of his patients. Again as husband and wife argue, Richard explains Morris the voices as "just a little domestic" (Crimp, 2005, p. 310). Similarly, when Richard wants to have Morris's support, he says it is not lying but "it's simply a matter of putting these events in some kind of intelligible order" (Crimp, 2005, p. 310). Richard both minimizes and adjusts the order of events in order to get rid of his problem. Similarly, in Scene Four when Rebecca realizes that Richard does not want

her in the house and wants to take her back, she grips his hand and hurts him. While he pulls his hand out of her grip, the scissors drop to the floor and cut his hand making a hole in it. Here Rebecca minimizes the violent act by saying “it’s only the flesh” (Crimp, 2005, p. 339) and she sucks Richard’s wound. Rebecca uses euphemism to take revenge and hurt Richard by giving him physical harm.

Corinne rephrases Richard’s attitude toward Rebecca to compromise with her. She emphasizes that her husband’s primary concern has been Rebecca’s safety: “I don’t know what you want. I do know—and listen to me—I do know that his primary concern has been for your safety” (Crimp, 2005, p. 326). In part, Corinne is well aware that her husband will be publicly criticized when the facts are revealed. As a deduction, she presents an alternative interpretation in which the unpleasant facts could be viewed less critically. In this way, by re-framing her husband’s actions, the focus is shifted from her husband’s illegal and immoral actions to his concern for Rebecca’s safety. At another moment when Corinne apologizes on her husband’s behalf and tries to rationalize the incident, she tells Rebecca that when a young girl gets into a man’s car, he may interpret it in a wrong way. She belittles the event as “just one afternoon, one night” (Crimp, 2005, p. 329), here Corinne uses euphemism to soften the seriousness of the event. In Scene Five, too, euphemism is used in the form of rephrasing and readjustment when Corinne suggests that “Morris lied”, Richard readjusted the word and said “He defended my judgement. He did not / lie” (Crimp, 2005, p. 359). However, Corinne will not be convinced: “Exactly. He lied. You left a man to die and Morris lied for you” (Crimp, 2005, p. 359).

Richard uses superficially polite language as euphemisms. His politeness strategies lighten the immoral relationship with Rebecca: “Please, I’m just asking you” (334), “No, I’m terribly sorry no (Crimp, 2005, p. 333)”, “I’m sorry, but you will make a noise” (Crimp, 2005, p. 332), “This is not- I’m sorry- your home” (Crimp, 2005, p. 336). However, Richard is still distressful and threatened.

4.3.1.1.1. Symbolic Power

Words are never neutral or innocent and they can be the source of symbolic violence and power (Bourdieu, 1991, p. 24). Indeed the characters use certain single words insistently such as “solicitous”, “clean”, “track”, “rock”, “history”, “lying” to create cruelty, ambiguity and confusion in both the characters’ minds and the audiences/readers’ minds. These words are used to convey different meaning by the sender and the receiver. Characters’ utterances are not only signs to be interpreted, but they are also signs of wealth and authority. For example, when Richard tells Corinne that Rebecca has been “lying” next to the track, Corinne wants to be more exact with the word “lying”, and questions more deeply and intentionally “sprawled next to it?” (Crimp, 2005, p. 293). She keeps asking for more connotations and concludes that she has been “partying” (Crimp, 2005, p. 293). Here Corinne unveils secret information by accumulating word power such as “sprawl”, “partying”, “love” in order to assert symbolic power on Richard, and to provoke him. Indeed in Bourdieu’s sense, language is not used for communication but for symbolic power.

Similarly, when Corinne teases Richard if this girl has “a bag”, “a purse” (Crimp, 2005, p. 297), Richard asserts that purse is not English so she cannot use it. She insists on the bag because it “might simplify things” (Crimp, 2005, p. 298). Corinne actually has already found the bag but she prefers to assail Richard with Rebecca’s bag in order to gain power. The childminder Sophie as a diegetic character who does not appear on stage but only referred to also gives power to Corinne to defeat Richard when at the end there is a reference that Richard might have made advances at her. Richard pays Sophie “far too much” (Crimp, 2005, p. 300), he is also quiet familiar with Sophie’s neat and clean house, and the flowers in her kitchen.

Words give their interlocutors wealth and authority. When Rebecca speaks in an eloquent and sophisticated manner about Virgil and the order in the countryside, Corinne speaks in a simple way to clarify the fact that they have they have “come to the country to be happier” (Crimp, 2005, p. 325). Here, Rebecca powerfully rephrases Corinne’s utterances “To strive, you mean, to strive for your / family’s happiness” (Crimp, 2005, p. 325).

At the end, there are a series unresolved matters such as the sudden disappearance of Rebecca, and the eventual happy reunion of Corinne and Richard. Such loose ends, ambiguity and Morris's quotations in Latin challenge both Corinne and the audiences/readers. Indeed language does not function as a facilitator of meaning and communication, on the contrary, words can be confusing and misleading. Angelaki (2012) argues that "verbal exchanges in *The Country* are so distinctively acerbic that they give language itself the role of a fourth protagonist" (pp. 99-100). Language in the play has a magical power to wound and destroy.

4.4. A "Foucauldian" Reading of *The Country*

Foucault accounts that power is diffuse rather than concentrated, embodied and enacted rather than possessed, discursive rather than purely coercive, and constitutes agents rather than being deployed by them (Gaventa, 2003, p. 1). Foucault suggests that power is a strategy not a possession. He claims that power produces resistance so there are multiple contesting powers. This section analyzes the multiple powers and language-power relations in terms of characters' tactics.

The play embodies three characters and gives these characters the opportunity to refine what they are as individuals. This is indeed a new type of individual who can afford to become another character through language games. The characters use repetitions, fragments to show that speech can never be one's own. Each of the character is a dislocated postmodern subject speaking her/his fragmental self. The characters' stream of consciousness creates an abstract subjectivity with empty self. The empty self is filled with tactics and with dialogues that are sharp and never safe. Language in the play bears endless expressive possibilities.

The plot of the play develops through verbal duels, which consist of cruel but lyric word games. Structurally the play is composed of series of encounters between the two characters: Richard and Corinne, Rebecca and Corinne, Rebecca and Richard. The characters' interrogations, repetitions, pauses, faint laughs sketch a

series of vigorous power relationships. Their conversations are steadily distracted by telephone calls from Richard's boss, Morris, and the childminder Sophie[2]. Sierz (2006) argues that these interruptions from the outside world not only push the plot forward, they also act as unwelcome visits from a reality which this claustrophobic marriage tries to exclude.

The interruptions from the invisible characters lead one to the constraints that Crimp is fascinated with. Crimp is known for inventing new structures with each of his plays. In his own words: "I'm just always looking for new rules, I'm looking for constraints … which will let the material be created by me. It is the constraints that I need" (Costa, 2007). Instead of seeing Morris or the childminder, the audiences/readers only hear their telephone calls. Therefore they have a limited understanding of such characters. This sense of ambiguity and doubt is created by the "constraints" which may be part of the power games the playwright imposes both on the characters and the audiences/readers. Similarly, the lines of dialogues are not assigned to particular characters which again creates a feeling of uncertainty and hesitation in the audiences/readers' mind. Similarly, the structure of the play, which is designed on the children's game "scissors-paper-stone", demands strict rules which associate with Crimp's indispensable "constraints".

For Foucault, power in language is related to the "external", "material", and "tactical forms of power" (Hook, 2001, p. 536). Crimp is a genius in emphasizing how language tactics can be used to gain power. His characters use such stratagems as interrogations, repetitions, pauses, faint laughs in order to maintain their powerful positions and evade from revealing the truth or answering uncomfortable questions. These devices can be appropriately applied to Crimp's plays in categorizing and exemplifying the tactics and strategies the characters employ for power competitions.

4.4.1. Interrogations

[2] Crimp has described the phone as an instrument of doom and has stated that "I've always hated the phone. I always get someone else to answer if I can" (Sierz, 2006, 105).

The most common tactic is interrogation. Corinne knows more than Richard, and in Foucault's sense knowledge brings power to her. In the second scene, having found Rebecca's watch, Corinne becomes more powerful and resourceful. Richard wants to take the watch back; however, Corinne snaps it in her fist and plays a dangerous game by asking her husband to kiss her. Their game of strength and wit is interrupted by Morris's phone call which puts Richard at a more fragile and remorseful position as he is interrogated as to why he has failed to visit the old patient. While Richard struggles to find excuses for his neglect, Corinne brings a woman's bag which demands an explanation from her husband. Here Corinne becomes superior to her husband. Richard finds himself messed up against his wife and his boss. Similarly, at some point Morris also acts as the interrogator and becomes dominant. When Corinne gives an account of her idyllic afternoon to Richard, she explains that she has met Morris. Morris interrogates her about the old patient that Richard has neglected and other matters: "He squatted right next to me – yes – and asked how we were settling in. Did we miss the city?" (Crimp, 2005, p. 302). Richard also tries to gain power by employing a series of questions over Corinne, as he asks for more details about the conversation between Corinne and Morris: "What did he mean by that?" "Did he expect you to speak for me?" "Paint?" "Doesn't he have any paint at home?" (Crimp, 2005, p. 302) "Brought what back to him?" (Crimp, 2005, p. 303). Crimp structures the play according to a fast-paced question and answer pattern which creates a tense situation. Although Corinne is initially kept "ignorant" of the bond of mutual interest between Richard and Morris, she gradually becomes aware that there has been a problem with the young woman in the house, and steadily unmasks Richard's cruelty with her successive questions:

> -I thought you'd stopped. I thought you were clean. But if you've stopped why are there needles in her bag? Whose needles are they? Are they yours? Did she pay you for these things? How did she pay you?
> *Pause.*
> Who is she? Have you any idea? You probably don't even know / her name.
> -She got into the car, that's all.
> -I see.
> -She just got into the car.
> -I see. She just got into the car.
> -Exactly.

-And why was that?
-Why?
-Yes, why was that?
-To see a stone.
-To see a stone. She got into your car to see a stone.
-Yes.
-What stone?
-I have no idea what stone (Crimp, 2005, p. 311).

Richard's short replies "yes" and "why" implicate his powerless position. Receiving unsatisfactory answers leads to Corinne's forceful, argumentative and sarcastic utterances: "You probably don't even know / her name" (Crimp, 2005, p. 311), "I see. She just got into the car" (Crimp, 2005, p. 311). These sarcastic expressions imply that a display of superior knowledge will follow. These lines instill a sense of uneasiness and evoke an atmosphere of secrecy about the young woman in the house. In this violent confrontation initiated by Corinne, Richard proves increasingly unable to answer her questions. Corinne's verbal attacks result in the complete subjugation of Richard whose loss of power is reflected in his loss of speech. Corinne's response to Richard's attempt to hide the truth frustrates his desire for triumph. Thus, this conversation leads the audiences/readers to conclude that Richard is involved in a situation in which he is a victim rather than the powerful participant. Corinne's forceful and aggressive attitude reduces Richard to the position of a submissive husband.

As the play's director Luc Bondy has observed six hundred questions are asked: "Quite frequently someone is saying something and the other starts off with 'What?' in order to gain time" (Carp & Wetzel, 2001). Similarly, Crimp has underlined the fact that "Everyone in the play has to think on their feet because so many lies are being told…Most of the time they are not listening to each other but calculating something quite different in their heads. And the 'what?' is a way of gaining time before they answer" (Carp & Wetzel, 2001):

-A bag. A purse. Didn't she have some kind of…
-A purse?
-Yes. A purse. A bag. Whatever. Don't look so/blank.

-Why do you say that: purse?
-Why do I say it?
-Yes. Why do you say it when it's not English?
-What is not English?
-Purse is not English.
-I'm not speaking English?
-Of course you're speaking/English
-Well did she?
-What? Sorry?
-Have one (Crimp, 2005, p. 297).

The play's true antagonist is language. Richard cannot say "yes" because that would reveal that Rebecca uses the drugs that Richard gives to her. Thus, he rejects the question with a negatively evaluative comment on Corinne's choice of word, "purse". Here Richard diverts the subject and distracts Corinne's suspicions. While Corinne emerges as a more powerful interlocutor by questioning Rebecca's identity, Richard attacks Corinne by criticizing her verbal capability. Richard, with an aim to escape questioning, criticizes her choice of the word "purse". However, Corinne follows it up with a sentence which looks like a statement, but is more a question. "I'm not speaking English?" Negative formulations of questions like this are usually a resource for hostile questioning (Simpson & Mayr, 2013, p. 73). Here Richard becomes both the victim and the victimizer. Corinne manages to put him in a challenging question. When she refers to a "purse", Richard is worried since "purse" is an American word, and it shows that Corinne detects the real identity of the American girl, Rebecca. Corinne keeps beating Richard with her unending questions:

-Why ever did you bring her here?
-It's my job to bring her here.
-What? Into our house? In the middle of the night?
-Yes?
-Is it?
-Yes.
-Your job? It's your job to bring a strange woman into our house in the middle of the night? (Crimp, 2005, p. 292).

4.4.1.1. Repetitions

In addition to interrogations, repetition is another common tactic in the play. Readers need to be aware of the power each repeated word can exert. Crimp is brilliant at using repetition to explore the mutating power of language; at using it to create both humor and tension; to expand or resolve verbal ambiguities. Repetition becomes a tool with which to threaten, rather than to amuse. For example, at one point, Corinne and Richard discuss whether or not she can have a shower. They circle around the word "shower": "What kind of noise does the shower make?" (Crimp, 2005, p. 333). Indeed to reach the shower, Rebecca would have to pass through the children's bedroom. As illustrated in the following exchange, the readers realize that each repeated word may be a threat for Richard:

> -Where did you find that?
> -Where did I find this?
> -Where did you find that? Yes (Crimp, 2005, p. 310).

The repetitions also highlight the sound and musicality of the language as seen in Corinne's utterance: "Yes, I looked for the bag. I not only looked for the bag, I found the bag. Here is the bag" (Crimp, 2005, p. 311). Similarly, in the following dialogue the repeated words create musicality and rhythm in everyday language:

> -What're their names?
> -They don't have names.
> -They don't have names.
> -No.
> *Pause*
> You know they don't have names. We have an agreement.
> -I don't think we have an agreement any more.
> -We have an agreement. Nothing's changed.
> -Everything has changed. 'Nothing has changed'? (Crimp, 2005, p. 340-341).

Repetitions function as power games in which words and their double meanings are used as weapons to subdue the opponent:

> -Then don't look at me.
> -I'm not looking at you.
> -Then don't look at me (Crimp, 2005, p. 345).

The playwright cleverly refuses to give information in order to create a sense of anxiety and curiosity and he ingeniously plays with verbal repetitions that bear double meaning where the language is used as a mask.

The above dialogues also show how Crimp effectively uses the banal, everyday clichés of the conversational form in dialogues, which echo in the words of Eugène Ionesco: "Nothing seems more surprising to me than that which is banal; the surreal is here, within grasp of our hands, in our everyday conversation" (Ionesco qtd. by Esslin, 1961, p. 93).

4.4.1.1.1. Silences, Pauses, Faint Laughs

Along with interrogations and repetitions the characters use silences, pauses and faint laughs to maintain their powerful positions. Definitely, language plays a crucial role in the play in both revealing and hiding true intentions. Crimp's dialogue has the ability to conceal the truth, and the characters' real feelings. It should also be underlined that, paradoxically, "the more you talk, the less you say" (Crimp, 2005, p. 328), as Rebecca observes in the third act. Thus, the pauses and silences are more meaningful than spoken words (Capitani, 2013). The characters use silences and pauses to resist domination, submit to subordination or change the topic. In Scene Five, Sophie calls and tells Corinne that Richard unexpectedly has given her an enormous sum of money. Sophie is terrified by the money Richard has left in her cup, and reacts angrily to it: "A mistake? What kind of mistake?" (Crimp, 2005, p. 355). Like Sophie, Corinne experiences tension, and feels trapped between the impulse to remain with Richard and protect her family, or to be committed to her own ethical values and leave him. Hence she says "please don't ask me to / *feel* something" (Crimp, 2005, p. 357-358). At that moment, Richard uses silence strategically, and changes the subject to the design of the house:

> -A telephone, a cooker… So why do I have to feel something? Please don't ask me to / *feel* something.
> -I'm not asking you to feel anything.
> -Because I don't. I can't.

Silence.
-You know what I was thinking: I was thinking that perhaps we could change the …
-Change the what?
-The design- the design, actually of the house (Crimp, 2005, p. 357-358).

Foucault (1978) maintains that silence and secrecy are a shelter for power (p. 101). The characters use silences and pauses as shelters to protect their powerful positions. It is exactly what happens in the rest of the play. Here silence functions as resistance against power. The powerful characters deliberately silence themselves not to share certain experiences with the others. So silence is not always a symbol of passivity or powerlessness, on the contrary it can also be a strategic defense against the powerful. The silent listener is usually the person who judges, and who thereby exerts power over the one who speaks (Foucault, 1978, 6I-62). Interestingly Glenn (2004) suggests that the question is not whether speech or silence is more effective; instead, the question is whether the use of silence is the person's own choice or that of someone else's. In many of Crimp's cases silence is not imposed by the others, it is the powerful character who chooses silence. Indeed silence often involves an unspoken conversation. Similarly, saying nothing becomes a particularly important way of saying something (Silverstein, 1993, p. 79). The characters benefit from "silences" and "pauses" in order to change the topic. Silence is used as a weapon for the less powerful participant, particularly as a way of being noncommittal about what more powerful participants say. Similarly, in Scene Five, Richard and Corinne are aware their relationship has hit a "wall" (Crimp, 2005, p. 360). Richard asks Corinne to walk with him "along the wall" (Crimp, 2005, p. 360). However, Corinne states that she has already been out. Richard wonders, and constantly asks questions about her "trip" (Crimp, 2005, p. 361). Here Corinne uses the powerful effect of the pause, and leaves Richard without a satisfactory response: "What trip? *Pause.* What trip?" (Crimp, 2005, p. 361).

In the second scene when Rebecca asks for her watch, the dialogue between the two women reveals Rebecca's resourcefulness, and the maneuvers she takes with "faint laugh" indicate her effective tactics to dominate Corinne:

-We took the watch off. We thought you might damage it.
-Oh? We?
-My husband and I.
-My husband and I? (*faint laugh*) (Crimp, 2005, p. 318).

The faint laugh empowers Rebecca, while putting Corinne in an apologetic and defensive position. Faint laugh also underlines Rebecca's hostile and vicious intentions. She progresses into her superiority by faint laughs: "why do we immediately crave what will most do us harm? Coffee. A cigarette. Sex. (*faint laugh*)" (Crimp, 2005, p. 321). Rebecca continues distressing Corinne by displaying that she knows too much about her husband, Morris and the fact that Corinne dislikes Morris. Again in a Foucauldian sense knowledge gives power and Rebecca cleverly uses knowledge strategies to maintain her command. She releases information leisurely to annoy Corinne. She traps Corinne and bothers her by asking why Corinne hates Morris. Contrarily Rebecca wants to meet Morris to practice Latin. Corinne is surprised to hear that Rebecca can talk Latin, because previously she has felt insulted by Morris's speaking of Latin. Now Corinne feels even more inferior. Similarly, in Scene Three, faint laugh gives power to Rebecca, whereby she puts Corinne in the position of the powerless discourse participant. When Corinne apologizes to Rebecca, Rebecca does not accept it because she thinks that Corinne apologizes on behalf of Richard: "'A man she's never met?' How can you *deceive* yourself? And then to *apologise* to me- on his behalf… (*faint laugh*) … in your own house?" (Crimp, 2005, p. 329). Similarly, in Scene Five, Richard gives Corinne a present – a pair of shoes. At this point, it begins to become clear to Corinne that all of Richard's attempts at becoming close to her are in fact his desire of transforming her into a more attractive woman. Hence she uses the faint laugh to show Richard that she already knows that through the high heel shoes, he is trying to impose his desires – to look young, to win his attention – on her: "(*faint laugh*) Why d' you keep looking at me / like that?" (Crimp, 2005, p. 350).

As exemplified in the above exchanges the play depicts a series of multiple contesting powers. Foucault thinks that power is progressive and dynamic rather than simply oppressive and restraining. For Foucault, power is "renewed", "altered" and "challenged" by all the individuals who exercise it (Harrer, 2007). The characters

challenge each other and compete to possess power. For example Rebecca does not let Corinne to patronize her by her house, land and children. In order to dominate, Rebecca presents another story that distorts Corrine's perception. She corrects Corinne that it is not "just for an afternoon" but that her husband has come to the country to be with herself because of his "longing" and "greed" to be with Rebecca (Crimp, 2005, p. 329). At this point, Corinne changes tactics and she dismisses Rebecca and wants her to leave immediately. Realizing that she has gone beyond the limit Rebecca begs to stay, however, Corinne is unyielding and determined. This instant in the play depicts the ways in which power is "renewed", "altered" and "challenged" between characters.

Similarly, when Richard suggests that he should take Rebecca back, she changes tactics and asks from Richard a position as a maid to help his wife. Empowered by Richard, Rebecca produces resistance and threatens him that she wants to tell his children a story which actually reveals the details about the intimate, corrupt and dreadful relationship between Rebecca and Richard: "But everybody wants to hear a story, don't they? I could say: Hello. I'm Rebecca. I'm the maid. Let me tell you a story. Would you like me to tell you a story?" (Crimp, 2005, p. 341). Rebecca has made up a story in which she narrates about a bright young girl who becomes sick and goes to a doctor. The doctor takes a history from her arm and a wild treatment begins with lovemaking and drugs. When the young girl wants to finish with the treatment and plans to move to the country, the doctor gets angry as he has broken professional laws and ethical rules, so he moves to the country with his family to follow her. Rebecca is a skillful employer of words. As she has demeaned Corinne before, now she patronizes Richard and lectures him on integrity: "There's not a limit to what can be said, only a limit to how honest we are prepared to be" (Crimp, 2005, p. 343). Here Rebecca may also be referring to his deceits about Corinne and the old patient. At this point Richard cannot challenge her. He is consistently interrupted and his opportunity to speak is consistently denied by Rebecca:

> -Listen, listen, listen. Rebecca. What / we need to—
> -He followed her. He brought his / family.
> -What we / need to— (Crimp, 2005, p. 343).

The interrupted speaker, Richard, can be interpreted as the less powerful character. Richard's fear and powerlessness at the end of the scene reflects itself when he learned that Rebecca has talked to his wife. Rebecca's knowledge makes her a potential threat to Richard's authority over Corinne. To obtain power, Richard has had to conceal his true nature. However, he does not occupy his powerful position for long, and consequently loses any control over Rebecca. Although Rebecca initially represents the powerless young girl, this does not denote that she is entirely helpless and totally inactive. She manages to exercise power and resistance to Richard through the powerful effect of "her story" through which she manages to threaten Richard. In Foucault's sense, power has produced resistance: by resisting Rebecca, Richard produces power. At this juncture Richard panics as he learns that Rebecca has talked to his wife. Feeling helpless Richard finds himself in a confusing and confrontational situation, trapped between two women. It is in this scene that the audiences/readers can observe the gradual reversal of power from Richard. Richard's loss of power is clearly evident in his inability to employ forceful expressions he has used as a powerful weapon against Rebecca until the end of this scene. There is a stark contrast between his early craft in using forceful words to exercise power over Rebecca versus his inability to respond to the violent language of her.

As evidenced in the example exchanges, power dynamics shift amongst characters. Each relatively powerless and vulnerable character possesses power through certain tactics such as interrogations, interruptions, silences, pauses and faint laughs. The roles of dominant and subordinate characters can change swiftly. Therefore power is incontrollable, it is fluid and dynamic. *The Country* is almost a manifestation of competing powers. Interestingly, the two women take turns at instituting powerful positions over Richard through force and tactics. They produce resistance to Richard's power, subjugations and deceits. In a way, the play can also be interpreted as the women's liberation from Richard's servitude.

In *The Country* Crimp questions notions of honesty, faithfulness and corruption through the dialogues that consist of untrustworthy utterances. The characters' strategies make them both victims and victimizers, oppressors and oppressed. Richard, Rebecca and Morris hold knowledge of the events whereas

Corinne as a less resourceful character tries to piece fragments together in order to make sense of the hidden facts. There are times when all the other characters achieve superior positions to Corinne with their knowledge of history, Latin, and medicine. However, Crimp gives Corinne a brilliant voice and she becomes victorious at the end. Thus, the final scene ends in "stone" which may suggest Corinne's empowerment and self-awareness. Richard clearly falls victim both to Rebecca's decisions about the house, and Corinne's dominant interrogations. Richard is oppressed at the end because he acts according to the influence of others like Morris and Rebecca. On the contrary, Corinne and Rebecca have acted according to their own reasoning.

5. CONCLUSIONS

The thesis claims that Barthes', Bourdieu's and Foucault's theories on language and power support one's understanding of Crimp's inventive use of language which bears acts of verbal violence, chaos and cruelty. It has been observed that the selected theoretical sources are relevant and can be appropriated in clarifying the rationale behind the characters' utterances, speaking styles and their use of interrogations, interruptions, repetitions, silences, and pauses. It has been examined that the theoreticians' principles enable one to achieve a series of coherent stories veiled under the intricate, desperate and tense bursts of utterances and banters.

A series of affinities between Crimp and the selected theoreticians have been justified. Primarily, Crimp's text qualifies for the definition of Barthes' writerly-text, which demands constant mental involvement in producing meaning through subtextual suggestions. Substantially, the reason behind the choice of certain words in *The Country* has been explored through Bourdieu's notion of the symbolic power/profit which authorizes the interlocutors with a degree of power. Notably, Bourdieu's argumentations about the idea that words are not innocent and that they carry a certain amount of ideology, have proven to be highly relevant in Crimp's characters' command of language. Furthermore, Foucault's ideas on the power as strategy and that power produces resistance have provided exclusive interpretation of the multiple contesting powers in *The Country*.

The research is meaningfully limited to Barthes', Bourdieu's and Foucault's theories due to the exact relevance with Crimp's writing in terms of producing language-power relations. The research is also deliberately limited to the text of *The Country* in order to investigate the possibility of applying theory to practice through the defined strategies with quoted dialogues and utterances from the text. Therefore, the limitation actually proposes variety in itself as the research can be adapted as an example model into interpreting Crimp's other texts.

The thesis has accredited Crimp as a revolutionary playwright in terms of articulating the dynamic and complicated relationships between language and power.

His experimental theatre has been assigned as an alternative to the conventional theatre which is limited by mimesis and representation. It has been argued that theatrical language is perhaps the most significant change that the playwright imposes on the great tradition of British playwriting. His language has been detected as creating an impression of chaos making theatre "strange" and uncomfortable for the audiences/readers. *The Country* has been exemplified as a text in which the playwright negates the audiences/readers' expectations by subverting theatre conventions. Indeed Crimp has suggested that "the theatre is the acid test of language". He assesses and analyzes the power of the everyday language in theatre and manifests that language is used not as a means of communication but as a weapon to exercise power, control and cruelty. At this point the research is designed to fill the gap in literature about the playwright's use of language for asserting power relationships amongst his characters.

Crimp is a groundbreaking playwright who resists the established conventional standards and challenges any typical expectations for dramatic discourse. The thesis has three important focal points: Firstly Crimp's close connections with both the canonical post-war British dramatists and the new writing and in-yer-face movements have been established. Crimp's similar preoccupations with influential post-war dramatists such as Pinter, Churchill, and Beckett have been surveyed. His liaisons with new writing, in-yer-face, postdramatic theatre have been determined. His avant-garde style and innovations in theatrical forms are observed as substantial contributions to contemporary British drama. Indeed Crimp's creative and experimental ways of using stage language and theatre techniques have been models for contemporary writers such as Kane, and Ravenhill. His deconstruction of traditional methods of playwriting and his juxtaposition of cruel and poetic language have influenced today's playwrights. Crimp's talent in transforming ordinary speech into violence and cruelty has been reviewed through the characters' utterances.

Secondly, Crimp has been related with Barthes, Bourdieu and Foucault and the dynamic relationships between language and power have been interpreted through the vocabulary of Barthes, Bourdieu and Foucault. It is argued that in Barthes' sense, Crimp's characters use language to be assertive and cruel.

Furthermore, Barthes' suggestions on "the infinite deferment of the signified" fits in appropriately with Crimp's play in which certain repeated words carry multiple meanings and one can never achieve an ultimate meaning. Both Barthes and Crimp highlight the indefinite nature of the spoken word. Similarly, Crimp's affiliations with Bourdieu especially the hypothesis that each individual word as a means of power, have been detected through extracts from the text. It is proven that the language is not employed as a means of communication but as a means of symbolic power. The use of euphemisms and the characters' habitus and institutions endow them with authority, wealth and power. In the same line, Foucault accounts that language is not merely a method of communication, but a mechanism of power which is ultimately based on relations of force, strategic developments and tactics.

In the third section certain notions and vocabulary such as writerly-text, subtextual and sonic suggestions of words, symbolic power/profit, habitus, euphemism, resistance and contesting powers are adapted for the objectives of this thesis in interpreting the complicated relationships between language and power and the characters' games of deception and power in *The Country* as an example text. It is argued that language is mostly used as a veil to hide and distort truth through language games and strategies such as interrogations, repetitions, silences, pauses, and faint laughs. The play has been also interpreted in relation to the pastoral myth. The play's "Scissors-Paper-Stone" structure has justified full analysis and the power of the invisible characters has had a strong demand for explanation in relevance with the thesis.

As a satirist Crimp depicts the superficiality and dishonesty of middle-class lifestyles through cruel and ruthless relationships. His language is assertive, violent, but at the same time lyric and loaded with subtextual suggestions. Crimp's text poses a "polysemic space" in the Barthesian sense. Musicality and sonic quality of language is achieved through such tactics as interruptions, repetitions, silences, pauses, and ironical faint laughs all of which actually convey subtextual references and thus give the interlocutors symbolic power/profit. The characters also receive wealth and authority from their habitus and social position. However, the wealth and authority of certain repeated words such as "job" and "stone", to name but a few,

may unexpectedly turn against the person talking. Crimp is fascinated by the use of harsh and scratchy language just as Barthes enjoys the “abrasions” he imposes upon the “fine surface”. Hence words are not used for communication but for subjugation. His text is crafted with words, phrases, expressions which have dense and multiple subtexts. Ironically, though, his language also bears ambiguity and withholds information.

Crimp is vigorously preoccupied in finding new ways of depicting the contemporary existence truthfully. Evidently he does not write in a vacuum; in a broader sense his playwriting links itself to artistic and ideological context of the recent period. In structure and content Crimp has explored innovative formal and narrative possibilities. He continues to write mystifying plays in which he combines elements of dramatic and postdramatic theatre especially with his latest play *In the Republic of Happiness* - a play about the contemporary culture of consumption. With Crimp’s plays British theatre-making has arrived at a turning point. His postdramatic nonplays or in Gardner’s words (2004) “anti-theatre” with its playful games, act like a platform to practice new forms for the future of theatre. In a way Crimp as a practicing artist explores the ways in which art should be critical and interrogative of the world rather than explaining it.

REFERENCES

Allen, G. (2004). *Roland Barthes*. London: Routledge.

Angelaki, V. (2012). *The Plays of Martin Crimp: Making Theatre Strange*. Basingstoke and New York: Palgrave Macmillan.

Angel-Perez, E. (2013). Language Games and Literary Constraints: Playing with Tragedy in the Theatre of Caryl Churchill and Martin Crimp. In *Contemporary British Theatre*. London: Palgrave Macmillan UK.

Angel-Perez, E. (2014). Sounding Crimp's Verbal Stage: The Translator's Challenge. *Contemporary Theatre Review, 24*(3). Accessed July 12, 2015 from http://www.contemporarytheatrereview.org/2014/sounding-crimps-verbal-stage/

Aragay, M. & Zozaya, P. (2007). Martin Crimp. In *British Theatre of the 1990s.* Palgrave Macmillan UK.

Aragay, M. & Escoda Agusti, C. (2012). Postdramatism, Ethics, and the Role of Light in Martin Crimp's Fewer Emergencies. *New Theatre Quarterly, 28*(2), 133-142.

Ayache, S. (2009). Theatre and Psychoanalysis: or Jung on Martin Crimp's Stage: "100 Words". *Sillages Critiques*. Accessed December 9, 2015 from http://sillagescritiques.revues.org/1838

Balan, S. (2010). M. Foucault's View on Power Relations. *Cogito: Multidisciplinary Res. J., 2*(2), 193.

Barnett, D. (2008). When is a Play not a Drama? Two Examples of Postdramatic Theatre Text. *New Theatre Quarterly, 24*(1), 14-23.

Barthes, R. (1974). *S/Z*. New York: Hill & Wang.

Barthes, R. (1975). *The Pleasure of the Text.* New York: Hill & Wang.

Barthes, R. (1977). *Image Music Text*. London: Fontana Press.

Barthes, R. (*1981*). *Theory* of the *Text* (I. McLeod, Trans.). In *Untying the Text*: *A Post-Structuralist Reader.* London: Routledge.

Barthes, R., & Sontag, S. (1983). *Barthes: Selected Writings*. London: Fontana Press.

Barthes, R. (1984). *Mythologies.* New York: Hill & Wang.

Barthes, R. (1986). *The Rustle of Language*. New York: Hill & Wang.

Biçer, A. G. (2011). Sarah Kane's Postdramatic Strategies in Blasted, Cleansed and Crave. *Journal of International Social Research, 4*(17), 75-80.

Billington, M. (2008). The City. *The Guardian.* Accessed May 10, 2015 from http://www.theguardian.com/stage/2008/apr/30/theatre2

Billington, M. (2011). The Country: Review. *The Guardian.* Accessed May 10, 2015 from http://www.theguardian.com/stage/2011/apr/20/the-country-review

Bourdieu, P. (1991). *Language and Symbolic Power*. Cambridge: Harvard University Press.

Bowie-Sell, D. (2010). The Country, Arcola Theatre, Review. Accessed July 20, 2015 from http://www.telegraph.co.uk/culture/theatre/theatre-reviews/8044364/The-Country-Arcola-theatre-review.html

Butler, R. (1993). Just the Right Treatment from Crimp at the Court. *Theatre Record*. *13,* 433-445.

Campbell, J. D., & Katz, A. N. (2012). Are There Necessary Conditions for Inducing a Sense of Sarcastic Irony? *Discourse Processes*, *49*(6), 459-480.

Capitani, M. E. (2013). Dealing with Bodies: The Corporeal Dimension in Sarah Kane's Cleansed and Martin Crimp's The Country. *Journal of Contemporary Drama in English*, *1*(1), 137-148.

Carp, S. & Wetzel, S. (2001). Nach der Probe: Ein Gespräch zwischen Martin Crimp, Luc Bondy und dem Theater. *Programme de Auf dem Land pour le Schauspielhaus Zurich.*

Crawford, S. (2008). The Country by Martin Crimp. London Reviews. Accessed January 8, 2014 from http://www.fringereview.co.uk/fringeReview/2564.html

Crimp, M. (1987). *Definitely the Bahamas.* London: Judy Daish.

Crimp, M. (2000). *Martin Crimp: Plays 1: Play with Repeats* (1988), *Dealing with Clair* (1988), *The Treatment* (1993). London: Faber and Faber.

Crimp, M. (2005). *Martin Crimp: Plays 2: No One Sees the Video* (1990), *Attempts on Her Life* (1997), *The Country* (2000). London: Faber and Faber.

Crimp, M. (2005). *Fewer Emergencies*. London: Faber and Faber.

Crimp, M. (2008). *The City*. London: Faber and Faber.

Crimp, M. (2012). *In the Republic of Happiness*. London: Faber and Faber.

Crimp, M. (2006). Interview by Ensemble Modern, Into the Little Hill: A work for stage by George Benjamin and Martin Crimp. *Ensemble Modern Newsletter, 23.* Accessed December 3, 2015 from https://www.ensemble-modern.com/en/press/press_archive/interviews/2006/557

Crimp, M. (2012). Interview with Martin Crimp, Writer of In the Republic of Happiness. Accessed February 5, 2015 from http://www.aestheticamagazine.com/blog/interview-with-martin-crimp-writer-of-in-the-republic-of-happiness/

Crimp, M. (2013). Dealing with Martin Crimp Conference. University of London.

Costa, M. (2007). Grievous Bodily Harm. *The Guardian*.

Davis, T. F., & Womack, K. (2002). *Formalist Criticism and Reader-response Theory*. New York: Palgrave Macmillan.

Davis, M. (2013). The Country Review. Accessed July, 2014 from http://reddogcompany.blogspot.com.tr/2013_09_01_archive.html?view=sidebar

Devine, H. (2006). *Looking Back: Playwrights at the Royal Court 1956-2006*. London : Faber and Faber.

Dromgoole, D. (2000). *The Full Room: An A-Z of Contemporary Playwriting*. London: Methuen Drama.

Eagleton, T. (2011). *Literary Theory: An Introduction*. New York: John Wiley & Sons.

Escoda Agusti, C. (2013). *Martin Crimp's Theatre: Collapse as Resistance to Late Capitalist Society*. Berlin and Boston: Walter de Gruyter.

Esslin, M. (1961). The Theatre of the Absurd. Harmondsworth: Penguin.

Fairclough, N. (2001). *Language and Power*. Harlow: Pearson Education.

Foucault, M., & Deleuze, G. (1972). Intellectuals and Power: A conversation between Michel Foucault and Gilles Deleuze. Accessed December 4, 2015 from https://libcom.org/library/intellectuals-power-a-conversation-between-michel-foucault-and-gilles-deleuze

Foucault, M. (1978). *The History of Sexuality. Volume 1: An Introduction*. New York: Vintage.

Foucault, M. (1980). *Power/Knowledge: Selected Interviews and Other Writings, 1972-1977*. New York: Pantheon Books.

Foucault, M. (1991). *Discipline and Punish: The Birth of a Prison.* London: Penguin.

Foucault, M. (1998). *The History of Sexuality: The Will to Knowledge*. London: Penguin.

Gardner, L. (2004). Review: *Attempts on Her Life*. Accessed December 20, 2015 from http://www.theguardian.com/stage/2004/jul/31/theatre1

Gaventa, J. (2003). *Power after Lukes: A Review of the Literature*. Brighton: Institute of Development Studies.

Gillinson, M. (2010). Threatening Repetition. Accessed June 20, 2015 from http://www.culturewars.org.uk/index.php/site/article/threatening_repetition/

Goudarzi, A., & Ramin, Z. (2014). Foucauldian Power and Identity in John Steinbeck's The Grapes of Wrath. *International Research Journal of Applied and Basic Sciences*, *8*(11), 2036-2043.

Hale, D. J. (Ed.). (2006). *The Novel: An Anthology of Criticism and Theory 1900-2000.* Oxford: Blackwell.

Hall, S. (Ed.). (1997). *Representation: Cultural Representations and Signifying Practices*. London: Sage.

Harrer, S. (2007). The Theme of Subjectivity in Foucault's Lecture Series L'Herméneutique du Sujet'. *Foucault Studies*, (2), 75-96.

Hitchcock, L. (2008). *Theory for Classics: A Student's Guide*. London: Routledge.

Hook, D. (2001). Discourse, Knowledge, Materiality, History: Foucault and Discourse Analysis. *Theory & Psychology*, *11*(4), 521-547.

İnan, D. (2012a). Exploring "Crimpland": "A Play is a Game. At the End of Each Dialogue There is a Winner and a Loser". *Ankara Universitesi, Dil ve Tarih-Coğrafya Fakültesi Dergisi*, *52*(2), 103-117.

İnan, D. (2012b). Language and Communication: Harold Pinter's Imprint on Martin Crimp, International Symposium on Language and Communication: Research Trends and Challenges, Izmir University, Proceedings Book. Erzurum: Mega Press, 1779-1786.

Kritzer, A. H. (2008). *Political Theatre in Post-Thatcher Britain: New Writing, 1995-2005*. Basingstoke: Palgrave Macmillan.

Ledger, A. J. (2010). 'Does What?': Acting, Directing, and Rehearsing Martin Crimp's Fewer Emergencies. *New Theatre Quarterly*, *26*(2), 121-132.

Lehmann, H. (2006). *Postdramatic Theatre*. Oxon: Routledge.

Lewisohn, S. (2011). Interview: Martin Crimp. Accessed August 5, 2015 from http://www.varsity.co.uk/reviews/3938

Malkin, J. R. (1992). *Verbal Violence in Contemporary Drama: from Handke to Shepard*. New York: Cambridge University Press.

Mantell, S. (2015). The Country by Martin Crimp—Dramaturgical notes from Sarah Mantell. Accessed December, 10, 2015 from http://tinydynamite.org/news/the-country-by-martin-crimp-dramaturgical-notes-from-sarah-mantell

Mickūnas, A. (2015). Discourses and Inter-Corporeity. *Coactivity: Philosophy, Communication/Santalka: Filosofija, Komunikacija*, *23*(2), 109-123.

Middeke, M., Schnierer, P. P., & Sierz, A. (2011). *The Methuen Drama Guide to Contemporary British Playwrights*. London: Methuen.

Morin, E. (2011). 'Look Again': Indeterminacy and Contemporary British Drama. *New Theatre Quarterly*, *27*(01), 71-85.

Perryman, M. (2008). *Imagined Nation: England after Britain*. London: Lawrence & Wishart.

Phillips, R. (2010). Review: The Country. Accessed May 6, 2014 from http://londonist.com/2010/10/review_the_country_arcola_theatre

Posner, L. (2014). Reputations: Martin Crimp. Accessed August 20, 2015 from http://www.theatrevoice.com/audio/reputations-martin-crimp-12-lindsay-posner-dan-rebellat/

Rabinow, P. (1991) *The Foucault Reader: An Introduction to Foucault's Thought.* London: Penguin.

Rebellato, D. (2014). Reputations: Martin Crimp. Accessed August 20, 2015 from http://www.theatrevoice.com/audio/reputations-martin-crimp-12-lindsay-posner-dan-rebellat/

Rebellato, D. (1999). *1956 And All That - The Making of Modem British Drama.* London: Routledge.

Rousseau, A. (2014) 'Didn't See Anything, Love. Sorry': Martin Crimp's Theatre of Denial. *Contemporary Theatre Review*, *24*(3), 342-352.

Sakellaridou, E. (2014). Cruel or Tender? Protocols of Atrocity, New and Old. *Contemporary Theatre Review*, *24*(3), 363-372.

Sierz, A. (2001). *In-Yer-Face Theatre: British Drama Today*. London: Faber and Faber.

Sierz, A. (2005). Panel Discussion with Lindsay Posner, Dan Rebellato, Auriol Smith and Anne Tipton. Accessed May 25, 2015 from http://www.theatrevoice.com/audio/reputations-martin-crimp-12-lindsay-posner-dan-rebellat/

Sierz, A. (2007). "Form Follows Function": Meaning and Politics in Martin Crimp's Fewer Emergencies. *Modern Drama*, *50*(3), 375-393.

Sierz, A. (2010). The Country, Arcola Theatre. Accessed April 26, 2015 from http://www.theartsdesk.com/theatre/country-arcola-theatre

Sierz, A. (2012). Interview: Martin Crimp in the Republic of Satire. Accessed May 25, 2015 from http://www.theartsdesk.com/theatre/interview-martin-crimp-republic-satire

Sierz, A. (2013). *The Theatre of Martin Crimp*. London: Bloomsbury Methuen Drama.

Sierz, A. (2014). Reputations: Martin Crimp. Accessed August 20, 2015 from http://www.theatrevoice.com/audio/reputations-martin-crimp-12-lindsay-posner-dan-rebellat/

Siisiainen, M. (2003). Two Concepts of Social Capital: Bourdieu vs. Putnam. *International Journal of Contemporary Sociology, 40*(2), 183-204.

Silverstein, M. (1993). *Harold Pinter and the Language of Cultural Power*. Lewisburg, PA: Bucknell University Press.

Simpson, P. & Mayr, A. (2013). *Language and Power: A Resource Book for Students*. London: Routledge.

Sontag, S. (1983). *A Barthes Reader*. New York: Hill and Wang.

Stephenson, H. (Ed.). (2014). *Rage and Reason: Women Playwrights on Playwriting*. London: Methuen Drama.

Stott (2010). The Country Review at Arcola Theatre London. Accessed April 26, 2015 from https://www.thestage.co.uk/reviews/2010/the-country-review-at-arcola-theatre-london/

Suleiman, S. R. & Crosman, I. (Eds.). (2014). *The Reader in the Text: Essays on Audience and Interpretation*. Princeton: Princeton University Press.

Voigts-Virchow, E. (2010). Postdramatisches Theater: Martin Crimp. Ed. Merle Tönnies. *Handbuch Das englische Drama der Gegenwart.* Trier: WVT, 157-172.

Wetzlmayr, S. A. (2011). Mark Ravenhill's "Pool (no water)" and Martin Crimp's "Attempts on Her Life". *Postmodern Theory and Postdramatic Theatre*.

Williams, R. (1975). *The Country and The City*. Oxford University Press.

Whitley, J. (2000). The Enigma that is Mr. Crimp. Accessed April 26, 2015 from http://www.telegraph.co.uk/culture/4720678/The-enigma-that-is-Mr-Crimp.html

Zarrili, P. (2009). *Psychophysical Acting: An Intercultural Approach after Stanislavski*. Oxon: Routledge.

Zimmermann, H. (2003). Images of Woman in Martin Crimp's Attempts on Her Life. *European Journal of English Studies, 7*(1), 69-85.

Zinman, T. (2012). Review: The Country. Accessed April 20, 2015 from http://www.philly.com/philly/blogs/phillystage?month=6&year=2012

Credits

"Scissors, Paper, Stone" image. Accessed April 12, 2015 from https://en.wikipedia.org/wiki/Rock-paper-scissors