

## **Giving Voice to the Global Citizen in *The Speculator* by David Greig<sup>1</sup>**

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*The Speculator* premiered in the Edinburgh Festival 1999 just months after the opening of the new devolved Scottish Parliament. This fantastical reimagining of the history play genre offers interesting precedents for new ways of understanding Scottish identity as European and international, moving away from notions of nation-state fixed identities. Adrienne Scullion reads the play as ‘a metaphor for a new Scotland – ‘an awful small place’ (Greig 1999, p.13), but one pushing at the edges and distinguished by an outward looking, internationalist dynamic’ (2007, p. 71). The play is an epic staging of a moment in history when the collapse of Scotsman John Law’s Mississippi scheme threatened to bankrupt Europe. There are three main narrative strands interwoven: the cautionary story of John Law’s financial demise; playwright Marivaux’s writing of a new play for the Comédie Italienne, and the picaresque adventures of a young Scottish nobleman Lord Islay on a stalled Grand Tour. All three men are pursuing complicated love plots that introduce secondary female characters. These alternating episodic character stories are facilitated by a chorus of the great unwashed of Paris offering historical, political and materialist contextualisation of the eighteenth-century world of the play. The unifying element is that all three men are involved in a speculation in which the persuasive power of language will win them fame, fortune or love. As Scullion identifies, ‘the play is shaped through monetary imageries as well as actual debates about money wealth and credit, and, [...] ideas of the future, the forces and meanings of modernization and national identity’ (2007, p. 69). Discourse is the defining feature of Greig’s reinvention of the Scottish history play that frames the historical Scottish figures of John Law as a global elite citizen, Lord Islay as a cosmopolitan, and the Beggars’ Chorus as the disenfranchised indigenous population.

Certainly Scottish playwrights have previously written canonical plays about historical figures. *The Cheviot, The Stag and the Black Black Oil* by John McGrath is populated with influential figures of the Highland Clearances such as Patrick Sellers.

In *Mary Queen of Scots got Her head chopped off* Liz Lochhead dissects the trope of national cultural identity embodied by the female icons of Mary Stuart and Elizabeth I. These plays articulate historical figures to deconstruct national historical myth or consolidate neglected local Scottish histories. McGrath said he created *The Cheviot* to dispel the interpretation of a mainstream history of the Highlands covered in ‘the mists of inevitable backwardness – a land that missed the boat, with no resources and a dwindling population, a land inhabited by lazy, shifty dreamers who cannot be helped, in which nothing can alter’ (1981, p. vii). Lochhead is engaged in a feminist retelling of history that Catherine Clement and Helen Cixous would describe as ‘a history, taken from what is lost within us of oral tradition, of legends and myths – a history arranged the way tale telling women tell it’ (cited in Crawford 1993, p. 62). The Scottish historical characters of *The Speculator*, by contrast, are not icons but individuals caught up in a moment of transnational crisis. Greig’s dialogue articulates a proto-modern Scottish identity in the process of formation on the international stage.

In particular, the play stages moments of Habermas’s idea of discursive citizenship, where the contract between authority and the civic populace is defined in the public sphere through debate (1989, pp. 27-33). This article will analyse the characters’ formation of citizenship through discourse using Bakhtin’s two types of discourse; authoritative and internally persuasive. This type of linguistic analysis may seem unusual given Bakhtin’s famous quotation about theatre, that dramatic ‘dialogue is determined by a collision between individuals who exist within the limits of a single world and a single unitary language’ (1981, p. 405). However, Graham Pechey has refuted such absolutist application of Bakhtinian thought to all forms of theatre. He points out that a materialist approach to theatre that moves away from realistic presentation and adopts carnivalesque elements creates a drama where ‘utterance is a speech performance; discourse is the scenario of the event [and] it relies on the chorus support of other voices’ (1989, p. 62). Pechey also draws on Bakhtin’s own refutation of his monoglossic assertions in relations to drama when he quotes a footnote from *Discourse in the Novel*. Here Bakhtin asserts that what he means by drama is a pure classical drama: ‘the ideal extreme of the genre. Contemporary realistic social drama, may of course, be heteroglot and multilingual’ (1981, p. 405). As may be seen in the précis of the play above, *The Speculator*, using a contemporary sense of realism to

update the historical model, is full of chorus support voices and actively disrupts a single stage world through anachronisms of staging. This article will argue that characters in *The Speculator* are positioned between worlds, disenfranchised from unitary languages and authoritative discourses.

Authoritative discourse is the language of history endorsing the official culture. It operates as a unitary language offering definitive meaning of cultural values exhibited in customary social behaviours and practices. Bakhtin defines it as

a prior discourse. Its authority was already acknowledged in the past. It is therefore not a question of choosing it from among other possible discourses that are its equal. Its language is a special (as it were, hieratic) language. Authoritative discourse demands unconditional allegiance to its meaning; it enters into our consciousness as a compact and indivisible mass (1981, pp. 342-343).

In contrast, internally persuasive discourse is dialogic and enables people to move beyond dogma and infuse authoritative discourse with their own understanding. As a result new forms of comprehension are created in a collaborative melding of the external discourse and subjective perception. Internally persuasive discourse is 'denied all privilege, backed up by no authority at all, and is frequently not even acknowledged in society' (Bakhtin 1981, p. 342). The potential for change lies in the internally persuasive word which 'is half-ours and half-someone else's [...]. It is not finite, it is open [...] and able to reveal ever new ways to mean' (Bakhtin 1981, pp. 345-346).

Perhaps authoritative discourse is less relied upon in this play because it was conceived with an international perspective and audience in mind. Greig wrote it for an international audience and therefore could not rely on audience recognition of Scottish national tropes. Co-commissioned by the Edinburgh International Festival, *The Speculator* was first performed in the Catalan language at the Mercat de les Flors, Barcelona in June 1999 as part of the Grec Festival. The first English language performance was by the Traverse Theatre company in the Royal Lyceum Theatre,

Edinburgh, as part of that year's Edinburgh Festival. The play in commission and performance was an act of intercultural communication.

The historical world of *The Speculator* is globalised in terms of Waters's definition of globalisation as a 'social process in which the constraints of geography on social and cultural arrangements recede and in which people become increasingly aware that they are receding' (1995, p. 3). In the play, a Scotsman is running the French economy and people move freely between America and Europe. Time, too, is telescoped to allow major events to happen rapidly. This kaleidoscopic version of time allows Islay and Adelaide, the tavern waitress with whom Islay falls in love, to see futuristic visions. These visions, induced by the new fangled smoking of American tobacco, are of skyscrapers and the black tarmac roads of twentieth-century America. This deterritorialisation of space creates a globalised world beyond national borders in the play. Greig foreshadows the transnational economic conditions of the modern globalised world that is essential for the practice of cosmopolitan citizenship.

#### John Law: The Global Elite Citizen

The anchor of this imagined history is John Law as a man of transnational affairs. He is someone Richard Falk would term a member of the elite global business people group. He is recognizable by his actions in the play as a member of Falk's 'denationalized global elite that at the same time lacks any global civic sense of responsibility' (1994, p. 135). The play examines the moment in history when Law's revolutionary concept of money as exchange – the idea of wealth in the new American colonies driving the economy rather than the actuality of specie and the gold standard – failed, plunging the world into crisis. The failure was precipitated by a lack of nerve on the part of the ordinary people trading the Mississippi share certificates. Early in the play we see the Beggars and Whores trading American shares in the Mississippi scheme in Rue de Quincampoix, historically the first primitive outdoor Paris stock exchange. Even the Comte De Horn, a nobleman and minor royalty arrives here to seek more of the miraculous new wealth. The Rue de Quincampoix was a social melting-pot market place. Society from top to bottom has

been infected with the hysteria of boom-time easy money in the play. It is the Comte de Horn's bearing witness to the view from the stalls that is the exact moment when John Law lost the faith of the people:

Horn        A poxy Scot.

In his nightgown.

Smiling.

And the whores shouted 'Show us your cock.'

And the beggars shouted 'Give us your money.'

And the rest shouted, 'We want our gold.'

And you know what he did.

He scratched his arse.

He fucking scratched his arse.

And walked away.

Took the shine off him.

I swear (1999, p. 48).

In this quotation the abstract idea of wealth represented in the body of Law, the richest man in the world, is debased by an uncouth act. The Comte de Horn is describing what Bakhtin would consider the power of populist opinion in market place discourse to change the conception of the world (1984, p. 166). Law has not conformed to the agreed frame of reference for a rich man's behaviour, and contravenes the cultural values of his discourse community, thereby exposing himself to censure. In this scene, there is a sense of Bakhtin's carnival creating a threshold situation where regular conventions are broken or reversed and genuine dialogue becomes possible. Law, in this moment and throughout the play, exhibits total disregard for the cultural Other and a lack of recognition of the interconnectedness of all parts of society.

Throughout the play, Law is secluded in a mansion with an armed guard. His disconnection is a recurring image. This new world order of internationalism, as defined by the global financial elite in the carnivalised grotesque body of Law, represents the dialectic of the global citizen. The stateless Law is free from the

responsibilities of loyalty to community, and therefore nobody in the crowd feels any responsibility for him. It is this disregard of communal well being that allows the run on Law's bank, scuppering his eighteenth-century attempt at free market capitalism. The mocking censure of the crowd attacks the abstract and idealised caveats of an elevated elite and translates such ideals to the material level, achieving equality in the shared materiality of the body. This inversion is a pivotal crisis moment in the narrative. Law is well aware that cultural consensus is essential to his plan. He tells Marivaux, 'We will commission pamphlets, paintings, plays | Stories | Attacking gold, | Praising paper | We'll strengthen the believers and weaken the doubters' (1999, p. 45). He believes he can commission a cultural expression of a new authoritative discourse to authenticate his new vision of the world order. This highlights the potential power of the global elite when it chooses to proselytise new values in pervasive global discourse.

Greig, in exploring the elite position of a post-national Scottish identity, shows that Law chooses the life of a global elite financier in reaction to the regressive character of the leading authority figures in Scotland. Both Law and Islay, as expatriate Scotsmen, are speaking from an émigré position outside the contemporary reality of the historical materialist conditions of an eighteenth-century Scottish citizen. Yet both share a national affinity of shared cultural references and place memories. Identity also defines itself by difference, by a group contrasting itself with other groups and cultures. For example, Tom Nairn in his essay 'Break Up: Twenty Five Years On' has described some specific Scottish cultural tropes as 'sententious moralism of the marginalised; cultural over compensation and romantic chest beating to efface or embellish powerlessness' (2004, p. 29). Greig, in *The Speculator*, responds to this inheritance of cultural subordination by restaging a moment of internationalist economic history that preceded the idea of nineteenth-century nation state nationalism. Indeed, Law offers a warning about the regionalism of the Scottish union with England:

Law I proposed the system to the parliament in Edinburgh.

They turned me down and went with England instead.

Islay Wankers

Law I'm capable of anything, Islay

Islay You're telling me.

Law But I couldn't save the Scots from themselves

Islay No.

Law They've put their imagination in chains.

Not like us. Not like you and me, Islay (1999, p. 28).

Law is embracing one of the dominant tropes of Scottish history – that of victimhood, of national agency negated by an outside force of subjugation. The crucial difference is that Law experiences the authority figures of Scotland as the subjugating force. Greig points to a choice being made in Scottish history, that Union was embraced over another alternative. The choice was the least imaginative or forward-thinking one, but clearly one that was ratified at a cultural level with social complicity. Greig alludes to his reactive writing of history in the foreword to the play, asserting 'some of what happens in the play is true. The rest is purely speculation' (1999, p. 6). This imagined history allows Greig to circumvent a literal view of national identities in unitary language. Greig is imagining a European validation of a modern form of international Scottish citizenship with a specific historical precedent.

Law, although repeatedly sentimental about Scottish cultural motifs, such as Islay's bagpipe playing, has a bitter sense of rejection in relation to Scotland. This creates a restriction on his social competence as he carries the negative national trope of victimhood that tarnishes his own sense of cultural pride in his point of departure. This limits his openness to other cultures as he is still engaged in a retrograde struggle with his homeland.

#### Lord Islay: The Cosmopolitan

In contrast to Law, Islay represents an alternative form of global citizenship, the cosmopolitan. Cosmopolitanism is a broad term that has universalist connotations. Kendall's sociological definition of cosmopolitanism generates concrete affinities of behaviour: a willingness to engage with the cultural Other; a degree of social competence; a sense of a point of departure; and an interest in developing a dynamic

relationship to the locals. In terms of cultural attitudes these attributes create recognition of the interconnectedness of political communities and their connected fortunes, creating an empathy with others that leads to a celebration of difference and an embracing of diversity and hybridity (Kendall 2009, pp. 18-19).

Falk, in an extension of the concept of global citizenship towards the cosmopolitan, defines a category of the citizen pilgrim. The citizen pilgrim is a metaphor drawn from the medieval world. It refers to a way of being that arises as a reaction to 'diffusion of authority and the porousness of borders' (Falk 2002, p. 26). Islay experiences these circumstances in the play when Scotland diffuses its national status in the merger with England in the recent Act of Union, as well as in the subsequent fluidity of movement between continental Europe and America. Falk acknowledges that this type of citizen is not a member of a comprehensive political community. Rather, this is a visionary kind of citizenship that requires a spirit of imagination on the part of the individual. Falk describes this act of imagination as 'rooted in the future' and committed to transformation that is 'premised on the wholeness and equality of the human family' (Falk 2002, p. 27). It is this sense of idealism that allows Islay to envision the future skyscrapers of Manhattan and accept the anachronistic futuristic prop of the Harley Davidson motorbike. This style of global citizenship incorporates definitive societal attitudes that respect all fellow global citizens, regardless of race, religion or creed.

Islay's empathy and visionary imagination are not accommodated in authoritative discourse. He exemplifies the potential for change in a dialogised internally persuasive discourse. Greig allows his characters to express conflicting reactions to a society in a state of violent flux in which there are no fixed points of reference. Islay, faced with a world of shifting values, is forced to assimilate other discourses available in his social world to re-determine the basis of his ideological interrelation with the world, the very basis of his behaviour. This requires rapid adaptation skills of code switching and rapid reaction to changes of footing – that is, our perception of our role as a participant in dialogue. Islay, in particular, epitomises the multicultural ability to code switch between various heteroglossic languages. In one scene with Law, Islay slides from deferential junior with subordinate language of

approbation:

Law You were playing against the dice,

Islay, I was playing with them.

Islay Point taken, sir. With them. Nice (1999, p. 26).

He is very quickly a fellow cosmopolitan citizen of the world, questioning the millionaire with a confident emphatic assertion of his opinion:

Law No. I'll go back. I'll give Scotland the system

Islay Why do you want to go back Mr Law? You're in Paris. Man. Paris is the centre of the fucking world – You'd need to be fucked up to want to go back Edinburgh (1999, p. 29).

Unlike Bothwell's aggressive use of deictics to assert power in 'Mary Queen of Scots', Islay uses his speaking position to facilitate the co-operative principle. This contrasts with the historical male use of deictics to assert patriarchal power demonstrated by Bothwell's seduction of Mary Stuart in 'Mary Queen of Scots'. Islay's adaptive use of his personal position and cultural identity in discourse is the skill with which he earns his financial reward. He finishes the poker game with Law in a subordinate position in recognition of his financial difficulties, as a hustler trading his social interaction for a price:

Law: You delight me, Islay  
You've been a temporary refuge.  
A pleasure.  
How much money do you want?

Islay: Money? I'm not arsed.  
You won, fair enough.  
How much like?

Law: How much do you want.

Islay: Just roughly?

Law: Say. Its yours.

Islay: .....  
 .....  
 Three thousand.  
 .....  
 Five (1999, p. 26)

He is consistently demonstrating both the degree of his social competence in code switching and his retention of an objective viewpoint on his home country. Scotland for Islay is both a point of departure and a cache of cultural cognisance. Islay, the bagpipe-playing Highland lord, is fully aware of all the romantic images of Scottish rural culture. He has a clear sense of his point of departure maintained through his cultural practice of pipe-playing. Yet he displays a respect and admiration of the locals with his willingness to trade return to Scotland to be at 'home' in a metropolis like Paris.

Islay's form of cosmopolitanism owes much to the idea of a liberal communitarianism that sees the self of the individual as socially constructed and embedded in a social context. In communitarian values the individual is culturally constructed, more than shaped, by market forces or as defined by the nation state (Tam 1998, pp. 3-20). This allows the individual a pluralistic selfhood that can incorporate multiple sets of cultural values in a deterritorialised global space. This allows Islay to be an outward-looking Scotsman. A communitarian sense of self places high value on interpersonal relationships that shape the social self. This in turn creates the empathy necessary for interaction with diverse and hybrid communities. Islay's only speech in *The Speculator* embraces the cosmopolitan value of openness in interpersonal relationships with the Other, realised in his relationship with Adelaide:

Islay Everything – all the music ever – all money – health a castle – being able to talk – any friend I could ever have You could be living in fucking Persia – a Persian woman and I would never have found you. I could have spent my whole life like a mudfish – underground waiting for rain so – The most beautiful picture – a field of wheat – being king – Just to know that one other person – one other person somewhere – can bring you rain.

Is worth everything. Everything (1999, p. 92).

Islay's cosmopolitanism incorporates definitive societal attitudes that respect all fellow global citizens, regardless of race, religion or creed. These attitudes give rise in Islay to a universal sympathy beyond the barriers of nationality. In the face of a globalised plurality of identities Islay finds coherence in the true love narrative and focuses his compassion on Adelaide. She is contained by her fear of plurality and constrained by her place of subjection within the local hierarchical class order. She denies herself possibilities, saying, 'No I can't have it. I don't want to know a | feeling if I can never have it. It's not for me' (1999, p. 81). The imagined community of America offered by Islay is one that encompasses lands beyond the geographical boundaries of nationalism. Islay, as the cosmopolitan, is willing to engage with his cultural Other in Adelaide, to develop a dynamic relationship with her, and open her mind to a world without walls and borders. The imagined community of inclusion and diversity offers a model for post-devolution Scottish identity that embraces a multicultural diversity at home as well as abroad.

Islay embraces new progressive concepts of citizenship and equality. He actively makes change a priority for himself, and in persuading Adelaide to imagine beyond borders, escapes the collapse of Law's scheme. At the end of the play, Adelaide and Islay exit into a future on the back of an anachronistic Harley Davidson, a chimera of the imagination. This departure to the future breaks the boundary of the stage according to the stage directions when 'the entire theatre opens up' and 'Adelaide and Islay drive into the night' (1999, p. 119). This defying of artificial limits with the liberation of imaginative choice offers a penultimate visual moment of positivity. Adelaide and Islay, by embracing new values in an unknown, only imagined new world, offer a radical path to an international multicultural Scottish identity in a globalised world.

### The Beggars Chorus: National Subjects

For these characters, *The Speculator* is a dangerous space of shifting identities. The marketplace crowd of the bourse in the Rue de Quincampoix acting as chorus

connects the diverse personal stories in *The Speculator*. This is a rude chorus of the nameless, disenfranchised stateless unwashed masses of history. It is this view from the stalls that the chorus articulates in the opening lines of the play. The Beggars and Whores of Paris invite the audience into *The Speculator* with the instruction ‘Don’t speak, don’t smile, don’t gawp. Watch the fucking street before you cross’ (1999, p. 7). This is a history play where the reality of the lived experience of the ordinary citizen will be trenchantly vocalised. This chorus lives on the economic margins of possibility. Carnival and marketplace festivals mark ‘moments of crisis, of breaking points in the cycle of nature’ (Bakhtin 1984, p. 8). Carnival or festive behaviour thus always has a quality of populist reaction and unorthodox behaviour in reaction to difficulties of crisis in the official political structures.

For the street characters disenfranchised from globalism, it is futile to search the past for continuity or the perpetuity of a permanent identity. They remain indigenous as subjects within a sharply divided hierarchical class structure that is intact at the end of the play. The potential for the Beggars’ revolt is created when the social contract is rendered meaningless by the easy wealth of traded colonial share certificates. In a flood of cheap money, authoritative discourse comes under pressure. This easy money is created on the trading floor of the Rue de Quincampoix the unregulated stock exchange outside the centres of legitimated power. As Bakhtin points out, this marketplace world was also a performative space where ‘the barkers and the vendors of drugs were also actors in performances at the fair’ (1984, p. 153). The public concourse has an extraterritoriality in a world of prescribed spaces of official order and ideology. The internally persuasive discourse of the Beggars Chorus takes on a public voice in the marketplace. This reaction is expressed in the language and performance style of Bakhtin’s marketplace language of

familiar speech – curses, profanities, and oaths – and second the colloquialisms of the marketplace, the cris de Paris and the announcements made during fairs by quacks and vendors (1984, p. 53).

In both *The Cheviot* and *Mary Queen of Scots* these public forms of language are deployed as devices to localise and make familiar the distanced icons of national

historiography. Similarly, the language and performance style of the *cris de Paris* are used directly in *The Speculator* to perform the moment of crisis that creates the historical myth. Greig manipulates the dual conceptualisation of price and worth with precision in the first Rue de Quincampoix share-selling scene. Here he juxtaposes the metaphoric poetry of the visionary St. Antoine who articulates the dream of America with the traders' language of economic exchange:

St. Antoine: Step into it.

Dealer 3: That is your dividend

Dealer 1: Offer me all you want

St Antoine: It's waiting for you

Dealer 1: You're wasting your breath.

St. Antoine: A world of possibility

Dealer 3: Believe me or believe me not.

St Antoine: America.

Dealer 3: I know what I know

St Antoine: Take the keys

Dealer 3: Ten thousand a share and still rising.

Dealer 1: Three thousand

Dealer 2: I take gold

Dealer 1: Three seven fifty

Dealer 2: That do you, butcher?

Dealer 1: Two five hundred

St Antoine: Take them

All Dealers: Done.

St Antoine: You won't forget me.

I promise.

You won't get me out of your mind (1999, pp. 19-20).

Greig is creating a dialogised meaning here by contrasting the material price of the marketplace with the idea of cultural worth in the concept of America. This type of open energised language articulates a new form of the social citizenship contract. The Bourse, as a free market place, trades America as a commodity, the inverse of a

twenty-first-century world of global consumption, which commodifies European culture for American consumption. In a world of deterritorialised spaces the authority of the language of the marketplace as a social voice is negated. The Beggars lack the cultural code switching skills of a man like Islay to adopt a pluralistic identity or the ability to employ discourse dialogisation.

The carnival marketplace of Paris in *The Speculator* is invaded by authoritative discourse. The inversion of power relations epitomised in a carnival space is rendered ineffective when the square is used for a display of state coercive punishment. At the opening of Act II the Comte de Horn bankrupted by the Mississippi scheme has murdered a man in a drunken rage. He has been executed for the crime and his body is left broken in the square. The Beggars know that under the old order he would:

Beggars & Whores Be granted a noble death.

Perhaps taken to some private

Velvet

Apartment.

And, to the sound of harpsichords,

And gentle weeping,

Have his head delicately

Severed (1999, p. 65).

The Comte's public execution is the result of the destruction of inherited privilege in the global marketplace. There is a new middle class made rich in the recent phenomenon of trading in fiduciary currency. The Beggars know the 'Nobility, like gold, | Carries no weight in Paris anymore' (1999, p. 66). They think they will leave now 'the middle classes no longer know their place' (1999, p. 66). The disruption of the ruling class's ascendancy creates chaos: the carnivalesque depends on the temporary inversion of an acknowledged order. Without that order the Beggars are twice disenfranchised from citizenship that allows them no access to discourse in a public place.

In desperation the street people submit themselves unquestioningly to the vision of

easy wealth in the colonies as their salvation. They find only hardship and despair. Their American Dream looks like this:

Beggars & Whores We went to America [. . .]

We starved

We suffered

We sweated

And there was nothing

And we thought –

Nothing is worth this.

Nothing is worth this much misery.

So we came back (1999, p. 117).

This oral history record of slavery and indentured servitude articulated by the chorus deflates Laws authoritative discourse account of Mississippi as a source of wealth to back his paper money. The Beggars are not engaging in active mobility to decamp from the broken system. They are sent as a commodity to America, subject to transnational economic flows, as the following excerpt makes this clear:

Beggars & Whores So we must thank the Scot, John Law

Now titled Duc d'Arkansas

Who has turned the world upside down.

And recognised the true value

Of our worthlessness.

Knowing we would not be missed

He's asked us to be colonists (1999, p. 67).

McGrath in *The Cheviot* uses similar linguistic devices of ballads, poems and street rhymes as a stylised forms of oral everyday narration. These versions of Bakhtin's *skaz*, a narrative that imitates a spontaneous oral account,<sup>2</sup> are unmediated improvisational aspects of oral folk narrative. In *The Cheviot* two poems are offered to illustrate the character of the Duke of Sutherland. The first is laudatory and full of artistic lyricism such as 'His liberal hand, his head's sagacious toil, abashed the ruder

genius of the soil' (1981, p. 20). It praises the Duke of Sutherland for undertaking his scheme of improvements. A sharp riposte is delivered in response with a translation of a local Gaelic poem, the language of which is direct, brutal and savage in its disparagement: 'Nothing shall be placed over you, But the dung of cattle, There will be no weeping of children, Or the crying of women. And when a spade of the turf is thrown upon you, Our country will be clean again' (1981, p. 22). Literary artistic English is shown to be in the service of the dominant culture in spite of the actual reality in the Highlands. The difference for the Beggars' chorus is that they have no cultural folk memory to draw on, as they have become a polyglot urbanised class that has invested materially and spiritually in the capitalist discourse of monetary gain through transnational flows.

The Beggars remain the underclass in the new world. Global mobility is by no means a panacea for all ills. This highlights the emergence of a negative aspect of globalisation: the danger of a two-tiered structure of citizenship with the impoverished ethnic indigenous citizen excluded from the society of the empowered, enriched, global elite citizen. In this world order any group that tries to adhere to traditional identities offered in authoritative discourse are second-class citizens excluded from a meaningful discursive construction of citizenship.

## Conclusion

If *The Cheviot* may be said to have challenged the authoritative discourse of the Scottish national myth and *Mary Queen of Scots* captured the heteroglossic voices of modern Scotland, Greig takes the notion of a Scottish citizenship discourse further. The postmodern Scot is given no preordained voice. *The Speculator* celebrates a Scottish cosmopolitan discourse of linguistic playfulness generating in self-reflexive internally persuasive discourse an active self-aware Scottish citizenship. *The Speculator* opens up new possibilities of ways to be Scottish in a post-national globalised world. Cosmopolitanism is the core status of the principal characters offering a new type of social solidarity as a model for devolved Scotland's contract of citizenship.

Greig's play is equally aware of the pitfalls of this brave new world beyond borders. His play articulates the negative corporate capitalist side of global elitism in the character of John Law. Greig has managed to incorporate in the Beggars the voice of the normally silent disenfranchised underclass. This highlights the exclusionary damage created when internally persuasive discourse separates from cultural identity and loses the power of the unmediated folk history and local knowledge in globalisation.

The character that prevails above all historical exigencies in the play is Islay. He achieves his heart's desire with the prospect of future freedom by embracing an open-minded multiculturalism. *The Speculator* offers the idea that future generations abandon an inherited monolithic fixed identity rooted in nation-state authoritative discourse. Instead the creation of a global internationalist Scottish citizen from a tapestry of several diverse internally persuasive discourses creates a heteroglossic discourse to articulate a Scottishness that is characterised by 'an outward looking, internationalist dynamic' (Scullion, 2007, p. 71)

#### Notes

<sup>1</sup> This article has been developed from research originally published in eSharp, international online journal for postgraduate research in the arts, humanities, social sciences and education published by the University of Glasgow.

<sup>2</sup> <http://www.britannica.com/EBchecked/topic/547338/skaz>

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