



‘Giving Voice to the Global Citizen: Characterization and Dialogue in David Greig’s *The Speculator*.’

Author(s): McQueen, Pamela

Source: *eSharp*, Issue 15: Uniting Nations: Risks and Opportunities (2010), pp. 92 - 111

URL: <http://www.gla.ac.uk/esharp>

ISSN: 1742-4542

Copyright in this work remains with the author.

eSharp is an international online journal for postgraduate research in the arts, humanities, social sciences and education. Based at the University of Glasgow and run by graduate students, it aims to provide a critical but supportive entry to academic publishing for emerging academics, including postgraduates and recent postdoctoral students.

esharp@gla.ac.uk

Giving Voice to the Global Citizen: Characterization and Dialogue in David Greig's *The Speculator*.

Pamela McQueen (University of Glasgow)

In *The Speculator*, David Greig is connecting across time a pre-colonisation France with the neo-colonialist or global power of modern day America in 1999. The events of the play chart the turmoil of the imminent collapse of proto-capitalism in 1720's Paris. This setting of crisis develops into a fantastic alternate version of history on stage, allowing an exploration through character journeys of the nature of various forms of citizenship. An examination of the characterisation of John Law as a global elite citizen, Lord Islay as a cosmopolitan, and the Beggars Chorus as the disenfranchised indigenous population in this article will explore the definitions and dichotomies of the individual's adhesion to the social contract. 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 (Habermas 1989, p.27-33). In *The Speculator*, Greig mixes American, French and Scottish history and cultural values into a melting pot of possible futures in a globalised internationalist society. In this play, citizenship is a subjective construction formed in dialogised active choice. Greig conceived this play with an international perspective and audience in mind. *The Speculator* was first performed in the Catalan language at the Mercat de Las Flors, Barcelona in June 1999 as part of the Grec Festival. The play was co-commissioned by this festival and the Edinburgh International Festival as part of a cultural exchange programme. The first English language performance was at the

Traverse Theatre in the Edinburgh Festival 1999. The play in performance was an act of intercultural communication. Greig wrote the play for an international audience and therefore could not rely on audience recognition of Scottish national tropes. The historical narrative of the play would need to connect with an international European audience because of the scheduled Catalan premiere. The play has been described 'as a rambunctious costume drama that toys with history and questions whether imagination can or should triumph over truth' (*The Speculator* cover 1999).

Before considering the different facets that constitute cosmopolitanism in the character of Lord Islay and his dialogue, a short examination of the formation of identity in the context of the national sphere is necessary. Benedict Anderson's *Imagined Communities* posits the idea that a nation is an imagined community because it is not (and cannot be) based on everyday face-to-face interaction between its members (2006, p.28). Instead, members have a mental picture of their shared affinity. Although members may never see all the community, they know they are there through communication. This communication happens in group social behaviour that generates a cultural identity for the individual. National identity becomes a form of cultural identity that arises from an individual's participation in the customs, practices, languages, values and world views that define social groups, such as those based on ethnicity, region or common interests. 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 his play *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. In choosing this particular moment of history, Greig foreshadows the transnational economic conditions of the modern globalised world that is essential for the practice of cosmopolitan citizenship.

Cosmopolitanism is a broad term that has a universalist connotation. There are many different definitions of cosmopolitanism from political, philosophical and sociological backgrounds. The principle attributes of cosmopolitanism are: 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 *et al.* 2009, p.18-19). How are these aspects of cosmopolitan global citizens reflected or rejected in the actions and dialogue of the double protagonists of John Lay and Lord Islay? How does the all pervasive voice of the Beggars chorus in the play engage with these tenets of cosmopolitanism?

In *The Speculator*, Greig sees social history as a gradual accumulation or extension of ideas through natural growth or external acquisition. Greig discusses this idea of accretion in an interview with Peter Billingham in the book *At the Sharp End*. He says in relation to his writing that he became interested in:

accretions of growth, and this occurred to me to be something that really attracts me in both human art and culture. That is, that there could be a city or it could be a religion where these things are accretions or conglomerations of things around a simple idea. For

example no individual created New York – it is a conglomeration of millions of ideas and millions of energies (2007, p.85–86).

This perception of societal development through the historic epochs as a gradual organic process has a striking affinity with Waters's understanding of globalisation as a process of gradual developing self-awareness. The historical world of *The Speculator* is globalised in the sense 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' (Waters 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 at rapid speeds. This kaleidoscopic version of time allows Islay and Adelaide, the tavern waitress who Islay falls in love with, to see futuristic visions. These visions, induced by the new fangled smoking of American tobacco, are of skyscrapers and black tarmac roads of twentieth-century America. It is this deterritorialisation of space that creates a globalised world beyond national borders in the play. Both Law and Islay, as expatriate Scotsmen in *The Speculator*, are speaking from an émigré position outside their contemporary reality of the historical materialist conditions of a seventeenth-century Scottish citizen. In this stage space the play can be read as an exploration of the qualities of post national Scottish identity in a globalised transnational world order.

The Global Elite Citizen John Law

The anchor of this imagined history is a true Scottish figure that was at the centre of European power in the 1700s, John Law. John Law, as a man of transnational affairs, is what Richard Falk would term a member of the elite global business people group. He is recognisable

by his actions in the play as a member of ‘a denationalized global elite that at the same time lacks any global civic sense of responsibility’ (Falk 1994, p.135). The play examines the moment in history when Law’s revolutionary concept of money as exchange – the idea of wealth driving the economy rather than the actuality of specie – failed, plunging the world into crisis. The failure was precipitated by a lack of nerve, a failure to believe in the idea of America as a value for paper money. As rich in symbolism as this idea is for the modern age of the dollar, the failure was not that of government but a lack of nerve on the part of the ordinary people trading the Mississippi share certificates. The Comte de Horn, in the tavern scene, identifies 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 (I.14. 45-56).

In the quote above the abstract idea of wealth represented in the body of Law, the richest man in the world, is debased by an uncouth act. He fails to comply with official displays of wealth in pomp and circumstance, so the crowd lose faith in his symbolic power as a purveyor of immense riches through his colonial scheme. The facts and values remain the same, but the marketplace mocking his stature with crude language of profanities creates one of its peculiar acts of logic and turns Law’s position upside down. Once the doubt has crept in nothing will stop a run on Law’s bank and financial collapse

will ensue. The Comte de Horn is describing what Bakhtin would consider the power of populist opinion in marketplace discourse to change the conception of the world (Bakhtin 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. This type of discursive citizenship is the active participation required in the social contract of a deterritorialised cosmopolitan citizen. Law, in this exchange, exhibits a total disregard for the cultural Other and a lack of recognition of the interconnectedness of all parts of society. Indeed, throughout the play Law is secluded in a mansion with an armed guard. His disconnection is a repeated image during the play.

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 this seventeenth-century attempt at free market capitalism. This image of Law, the richest man in Europe scratching his arse in a nightgown while the street people begin to starve, is an eloquent expression of Law's total lack of any global civic sense of responsibility. This grotesque realism is a demonstration of the limit of ethnic affinity that is an integral feature of the self-identity of an elite global citizen. The mocking censure of the crowd attacks the abstract and idealised caveats of an elevated elite and transfers such ideals to the material level, achieving equality in the shared

materiality of the body. This inversion is the pivotal moment in the structure of *The Speculator*.

Greig, in exploring the elite position of a post national (or in strict historical terms a pre-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. 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 (I.7. 41-53).

Law here 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 a subjugating force. This drives Law to move abroad. Greig points to a choice being made in Scottish history, that Union was embraced over another alternative. And that 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’ (1999a, p.6). This imagined history allows Greig to circumvent the narrow view of national identities. By offering a previously undiscovered and indeed slightly fabricated version of history, Greig is imagining a European precedent that can validate 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.

Law's engagement with other cultures depends on his ability to access various modes of discourse. Greig, in a response to a failing authority of national discourse, gives primacy to the dialogue of the individualised characters in *The Speculator*. This dialogue consists of the characters own internally persuasive discourse. Greig, in writing in a poetic lyrical style for the main speaking parts in the play, creates indecisive noncommittal characters. This is intentional, as Greig describes his characterisation as 'a sort of embodiment of an internal dialogue that I'm having or feeling [. . .] If you are trying to write argumentatively this can hamstring you because I don't actually, wholly believe anything I think' (Billingham 2007, p.80). The postmodern aesthetic of these characters creates a tension in the play between the principle character's optimism about neo-liberal social democracies of the future, and the pessimism of brutal material realities of the street chorus seeking fortune in the imagined freedom and bounty of America. Unlike its authoritative cousin, which is well established and static in prior text, internally persuasive discourse is subject to change and is constantly evolving with the individual's ever-changing own ideologies. When individuals struggle with the tensions that are inherent in diverse voices they develop their own distinct socio-ideological position. Law has adopted the discourse of wealth and adapted the meaning of money from the concrete value

of the weight of coin. In his new discourse of wealth, value is based on the worth of paper money backed by a societal agreement of its abstract value. Law is well aware that cultural consensus is essential to his plan. He says, ‘We will commission pamphlets, paintings, plays | Stories | Attacking gold, | Praising paper | We’ll strengthen the believers and weaken the doubters’ (I.13. 94-98). Law, in offering his own internally persuasive discourse to the world, has offered freedom from the old order – the structures of value accredited by the authoritative discourse. This highlights the incredible power of the global elite when it chooses to proselytise new values in pervasive global discourse. Homi Bhabha would understand Law’s commissioning policy as one of ‘the indirections of art [that] offer us the image of our psychic survival’ (1994, p.26). Greig says that his plays have a sense that, ‘Everything is possible – it’s you that choose what is – you chose it, you do it’ (Billingham 2007, p.80). Law encapsulates that position in the play by attempting to redefine the rules of economic engagement. The flaw of the plan is that the value of Law’s money is based on a deterritorialised space of Mississippi that, in the time of a nascent United States, is still an imagined space for most people. When the general populace, articulated by the Beggars, begin to examine the concept of Mississippi that supports their paper investments, the lack of actuality defies the logic of materialism, and Law’s scheme collapses. In a sense, it is the lack of an imaginative cosmopolitan understanding of a deterritorialised time and space that defeats the first transnational economic structure.

Lord Islay the Cosmopolitan

Islay represents the opposite end of the spectrum of global citizenship to Law. 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. This act of imagination is ‘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 that is presented by St. Antoine. This mechanism of futurism that symbolizes Islay’s imaginative perspective allows Islay and Adelaide to finish the play on a physical note of forward thinking by driving off the stage on the motorbike into the future cosmopolitan America.

This style of global citizenship 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 a coherence in the true love narrative and focuses his compassion on Adelaide. She is contained and constrained by her fear of plurality and comfortable in the defined position of subjection she holds within the hierarchical class order of a local class structure. 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.’ St. Antoine – here the prophet of the

future who describes modern day America – insists the world is hers if only she lets herself engage with it: ‘Everything is for you. You’re alive. What type | of thinking is that? Telling you what you deserve. Putting a | wall around your imagination. Look at it. Imagine yourself | sitting on it | Imagine yourself in America’ (II.5.62–68). The imagined community of America proffered by Lord Islay is one which encompasses lands beyond the geographical boundaries of nationalism. Islay, as the global citizen of cosmopolitan travel, 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 character of Islay in particular is post-national, as he must, for survival, view himself as coterminous with all of mankind to create a place for himself in this new world order. Greig, by employing internally persuasive discourse, 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. All of the main characters in *The Speculator*, faced with a world of shifting values, are forced to assimilate others’ discourses available in their social world to re-determine the basis of their ideological interrelations with the world, the very basis of their 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, is a character that encompasses 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 (I. 7. 8–10).

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

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 (I.7. 74-81).

Islay uses his speaking position to facilitate the co-operative principle and smoothly adapt his cultural identity to accommodate the exchange of conversation. Islay's adaptive use of his personal position in discourse is a skill with which he earns his financial reward. 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. For Islay, Scotland is both a point of departure and a cache of cultural cognisance given symbolic expression in his bagpipe playing. Islay, the bagpipe playing Highland Lord, although fully cognisant of all the romanticised rural culture of Scotland, would trade it for the status of the global citizen at 'home' in a metropolis like Paris. Islay, unlike the romantic Law, attains a cosmopolitan cultural identity at the level of lived experience. This sets Islay in the sphere of cosmopolitanism, which Paul Rae describes as:

a working sense of one's place in the world as relational, however familiar the immediately surrounding territory or faces may be, is cosmopolitan. As a critical concept, it is one of very few available that matches the scope and complexity of the global without entirely succumbing to the latter's over-determination by economic narratives (2006, p.10).

Islay's awareness of cultural departing points in Scotland enables his intercultural exchange with other ethnic and civic communities. In

America Lord Islay can also adopt the pluralistic identity of the Duc de Tennessee in tandem with Lord Islay. Islay demonstrates his reflective judgment that combines his empathy for others with his experiential knowledge in his final interaction with Law, in which he tells him he got what he wanted. Not money or gold wealth, but:

Islay A passport.
 A passage to America
 And a title
 He has named me.
 The Duc de Tennessee (II. 11. 346-350).

Islay recognizes the interconnectedness of the political communities. He eschews the old world cultural imperative of material wealth. He has the imagination to appreciate the value of freedom of passage through borders and a new cultural identity that carries value only in the other community of the new America.

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. p.3-20). This allows the individual a pluralistic selfhood that can incorporate multiple sets of cultural values in a deterritorialised global space. This cosmopolitan 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* is a paean to this cosmopolitan value of openness to interpersonal relationships with the Other. This is 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 (II. 8. 54–64).

Previous to his speech, Islay leaves the stage, attempts, and fails to play his bagpipes. In other words, by embracing a cosmopolitan citizenship he no longer needs the historical legitimisation symbolised by the Scottish national instrument. Islay re-enters the stage to deliver his testament of the high value he places on this French prostitute's love for him. Yet this is not a love scene, as Adelaide is asleep. In effect, this sequence becomes the only soliloquy of the play. Islay divulges his thoughts and emotions directly to the audience, validating his position above all the other characters in the play. The short speech above is a testament to finding fulfilment as a global citizen with the 'purview of individuals to live, work and play within trans-national norms and status that defy national boundaries and sovereignty' (Lagos 2008, p.13). Islay's actions and behaviour throughout the rest of the play are informed by this belief. Finally, he is the only one who, having embraced new concepts of citizenship, 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, a part of a social culture that may be utilised in the form of material goods. 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' (II. 13. 33–34). 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 a new international multicultural Scottish identity in a globalised world.

The Beggars Chorus: National Subjects

It is the street people who suffer the greatest disappointment in the play. Having submitted 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 and Whores We went to America [. . .]
 We starved
 We suffered
 We sweated
 And there was nothing
 And we thought –
 Nothing is worth this much
 misery.
 So we came back (II. 12. 2, 14-
 21).

In the world of *The Speculator* those who make choices based on shallow cultural values remain trapped in their original positions of subjugation. This oral history record of slavery and indentured servitude articulated by the chorus deflates the official state rhetoric of the melting pot culture of the American Dream. The chorus of Beggars are condemned by their adherence to ‘banal nationalism’, a term coined by Michael Billig in his book of the same name. Billig draws attention to the constant reproduction in ubiquitous actions, symbology and low-grade ritual that national citizens are required to practice. The flying of national flags on buildings, or the singing of national anthems at sporting events, are examples of these daily acts of group belonging that national groups adhere to in their ubiquitous actions (Billig 1995, p.6-8). This cohesive social voice reinstated

through mundane daily habits is the communal 'we' referred to by the Beggars Chorus above. The Beggars have not been able to reach beyond this ghettoised mentality to embrace the subjective construction required of global citizenship. Greig offers a textured and ambivalent global citizenship of active engagement to his characters, inherent in which is the possibility of failure and backward momentum for those who cling to old or traditional behaviours in a blind uncritical manner. For these characters, *The Speculator* is a dangerous space of shifting identities. 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 in a world where their role as subjects within a sharply divided hierarchical class structure 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 articulating nationalist identities comes under pressure. This easy money is created on the trading floor of the Rue de Quincampoix 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 marketplace of Paris in *The Speculator* has been invaded and begins to lose the power of the public en masse. At the opening of Act II the body of the Comte de Horn, who has been executed in the square, is left broken on the wheel. The Beggars know that under the old order he would:

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 (II. 1. 16-23).

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' (II. 1. 35-36). They think they will leave now 'the middle classes no longer know their place' (II. 1. 41). The Beggars are not engaging an 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 clear:

Beggars 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 (II. 1. 8-14).

Global mobility is by no means a panacea for all ills: the Beggars remain the underclass in the new world. This highlights the emergence of a possible 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.

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). This open fresh 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 cultured man like Islay to adopt a pluralistic identity, as well as the ability to employ discourse dialogisation. Discourse dialogisation is the most common form of recent acculturation in modern urban communities. When the individual cannot rely on predefined social scripts, or on universally or nationally accepted moral principles, to find his/her cultural self, cultural identities are seen as being formed in open dialogue with others. This is the opposite mode of marketplace language that homogenises a central opinion for a public group (Kramsch 1998, p.84). Lacking this dialogised form of dialogue, the Beggars, as grassroots global citizens, lose their ability to articulate their identity in discourse beyond geographical borders.

Conclusion

The Speculator, written on the cusp of a new age of devolution in Scotland, opens up new possibilities in ways to be Scottish in a post-national globalised world. Cosmopolitanism is the core status of the principal characters and offers a new type of social solidarity as a mode of being for Scottishness. Greig's play is equally aware of the pitfalls of this brave new world beyond borders and is careful to allow his characters to articulate 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 to highlight the exclusionary damage that an unthinking globalised citizenship can incorporate.

However, the positive aspect of a fully globalised and culturally pluralistic world citizen is the character that prevails above all historical exigencies in the play: Islay achieves his heart's desire with the prospect of future freedom by embracing an open-minded multiculturalism on an individual level. He has the linguistic resources and social strategies to affiliate and identify himself in many different metropolitan centres. This allows him to selectively occupy different subject positions depending on the interaction, and it gives him access to several distinct cultures in different discourse communities. In this way, Greig is offering the idea that future generations abandon an inherited monolithic fixed identity rooted in nation-state geography to create a global internationalist Scottish citizen from a tapestry of several diverse experiences and allegiances.

Bibliography

Anderson, Benedict. 2006. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. New York: Verso.

Bakhtin, M.M. 1984. *Rabelais and His World*. Indiana: Indiana University Press.

Bhabha, Homi K. 1994. *The Location of Culture*. London: Routledge.

Billig, Michael. 1995. *Banal Nationalism*. London: Sage.

Billingham, Peter. 2007. *At The Sharp End: Uncovering The Work of Five Leading Dramatists*. London: Methuen Drama.

Falk, Richard. 1994. The Making of Global Citizenship. In Bart van Steenberg (ed.), *The Condition of Citizenship*, 135- 147. London: Sage Publications.

Falk, Richard. 2002. An Emergent Matrix of Citizenship: Complex, Uneven and Fluid. In Nigel Dower & John Williams (eds.), *Global*

Citizenship A Critical Reade, 15-29. Edinburgh: Edinburgh University Press.

Greig, David. 1999a. Forward. In David Greig, *The Speculator*. 5-6. London: Methuen.

Greig, David. 1999b. *The Speculator*. London: Methuen.

Habermas, Jürgen, 1989. *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*, Cambridge Massachusetts: The MIT Press.

Kendall, Gavin, Ian Woodward & Zlatko Skrbis. 2009. *The Sociology of Cosmopolitanism*. Basingstoke: Palgrave Macmillan.

Kramsch, Claire. *Language and Culture*. Oxford: Oxford University Press, 1998.

Lagos, Tasos. G. 2008. Global Citizenship Towards A Definition. In GlobalCitizenship.Net. <http://globalcitizenship.net/index.html> (11 February 2010).

Nairn, Tom. 2004. Break-Up: Twenty Five Years On. In Eleanor Bell & Gavin Miller (eds.), *Scotland in Theory: Reflections on Culture & Literature*, 17-33. Amsterdam: Rodopi.

Rae, Paul. 2006. Where is the Cosmopolitan Stage? *Contemporary Theatre Review*, 16(1), 8-16.

Scrivener, Michael. 2007. *The Cosmopolitan Ideal*. London: Pickering & Chatto Ltd.

Tam, Henry. 1998. *Communitarianism : a new Agenda for Politics and Citizenship*. Basingstoke: Macmillan

The Speculator cover. 1999. In *The Speculator*. London: Methuen

Waters, Malcolm. 2001. *Globalization*. London: Routledge.