



جمهورية العراق
وزارة التعليم العالي والبحث العلمي
جامعة بابل
كلية التربية للعلوم الإنسانية
قسم اللغة الإنكليزية

دراسة تداولية للفاشية في مسرحية ستيفن بولياكوف "حقول الفرولة"

رسالة تقدمت بها

سرى شذر عبد الحمزه العامري

إلى

مجلس كلية التربية للعلوم الإنسانية - جامعة بابل

جزءاً من متطلبات نيل شهادة الماجستير

في اللغة الإنكليزية وعلم اللغة

بإشراف الأستاذ الدكتور

صالح مهدي عداي المعموري

جمادى الأول

1445 هجري

تشرين الثاني

2023م

Republic of Iraq
Ministry of Higher Education and Scientific Research
University of Babylon
College of Education for Human Sciences
Department of English



Fascism in Stephen Poliakoff's “Strawberry Fields”: A Pragmatic Study

A THESIS

SUBMITTED TO THE COUNCIL OF THE COLLEGE OF
EDUCATION FOR HUMAN SCIENCES, UNIVERSITY OF
BABYLON IN PARTIAL FULFILMENT OF THE REQUIREMENTS
FOR THE MASTER DEGREE IN ENGLISH LANGUAGE AND
LINGUISTICS

By

Sura Shather Abd Al hamzah

Supervised by:

Prof. Salih Mahdi Al Maamory (Ph.D.)

November

2023A.D

Jumada al-Awwal

1445 A.H

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

كَلَّا إِنَّ الْإِنْسَانَ لِرَبِّهِ لَكَنَّاظٍ
كَلَّا إِنَّ الْإِنْسَانَ لِرَبِّهِ لَكَنَّاظٍ

صَدَقَ اللَّهُ الْعَظِيمُ

(سورة العلق: 6)

**In the Name of Allah, the Most Compassionate,
the Most Merciful
(Nay but man doth Transgress all bounds)**

Allah is Truthful

(Surat Alaq: 6)

(Ali, 1989)

The Supervisor's Declaration

I certify that this thesis which is entitled "**Fascism in Stephen Poliakoff's "Straberry Fields": A Pragmatic Study**" has been prepared by **Sura Shather Abd Al hamzah** under my supervision at the College of Education for Human Sciences/ University of Babylon in partial fulfillment of the requirements for the degree of Master in English Language and Linguistics.

Signature:

Supervisor: **Prof. Salih Mahdi Adai Al-Mamoory (Ph.D.)**

Date: / / 2023

In view of the available recommendations, I forward this thesis for debate by the Examining Committee.

Signature:

Name: **Prof. Hussain Hameed Ma'yuuf (Ph.D.)**

Head of the Department of English

Date: / / 2023

The Examining Committee's Declaration

We certify that we have read this thesis which is entitled “**Fascism in Stephen Poliakoff’s “Strawberry Fields”: A Pragmatic Study**” written by Sura Shather Abd Al hamzah and, as Examining Committee, examined the student in its content, and that in our opinion, it is adequate as a thesis for the Master Degree in English Language and Linguistics.

Signature:

Name: Prof. Ahmed Sahib Mubarak (Ph.D.) (Chairman)

Signature:

Name: Prof. Qasim Abbas Dhayef (Ph.D.) (Member)

Signature:

Name: Prof. Azhaar Hassan Sloumi (Ph.D.) (Member)

Signature:

Name: Prof. Salih Mahdi Adai (Ph.D.) (Member and Supervisor)

Approved by the Council of the College of Education for Human Sciences

Signature:

Name:

Date: / / 2023

Dean of the College of Education for Human Sciences

DEDICATION

To my late grandmother

To my best supporter, my dear father

**To those without whom everything would be
impossible, my mother, my dearest brothers and
sisters**

**To whoever made an effort to help me, my dear
husband**

ACKNOWLEDGEMENTS

First and foremost, I would like to express my gratitude to the Almighty Allah the Most Gracious and the Most Merciful without whose blessing this work would have never ever been completed.

My greatest thanks go to the one who contributed to the completion of this research, my inspiration and my supervisor Prof. Salih Mahdi Al-Mamoory (Ph.D) for the guidance and useful comments.

I would like to express my sincere appreciations, gratitude, and special thanks to Prof. Hussein Hameed Ma'yuuf (Ph.D.) the Head of the Department for his help to complete this work.

Special thanks are to Asst. Prof. Wafaa Mokhlos (Ph.D.) for her patience and advice. She was a good mother to us.

I must express my warm gratefulness to my esteemed professors in the MA programme in the Department of English, College of Education for Human Sciences, University of Babylon for being so kind and generous in introducing and leading me to the world of linguistics: Prof. Riyadh Tariq Kadhim (Ph.D.), Prof. Ahmed Sahib (Ph.D.), Prof. Qassim Abass (Ph.D.), Prof. Qassim Obais (Ph.D.), Asst. Prof. Nasayem Mahdi Abdulla (Ph.D.), and Asst. Prof. Muneer Ali Khudhayer.

Last but not least, my thanks go to my dearest friends for always being my good friends, and many thanks are due to my colleagues for their sincere help and suggestions during my work.

ABSTRACT

The present study investigates fascism from a pragmatic standpoint. Fascism is a political ideology that views humanity from above, it tries to prove the idea that man is not fighting to live but to fight. Fascism, as the result of racism has influenced people's behaviour and made harmless people resort to violence to defend their political movements and personal beliefs. The thesis tackles the concept of fascism specifically in one of Poliakov's British plays called "Strawberry Fields" written in late 1977 by focusing on the pragmatic strategies of speech acts, presuppositions, the cooperative principle maxims, tropes, and persuasive appeal to unveil the issue of fascism due to their negative implications. The present study aims to find out which type and function of fascism is mostly used throughout the play; how fascism is manifested in the play by uncovering the pragmatic strategies used to express fascism in "Strawberry Fields" play; which types of speech acts, presuppositions are used to demonstrate fascism; how the cooperative principle maxims are breached; which rhetorical devices are used in the play. It is hypothesized that there are two types of fascism: classical and generic, the first has been used more than the latter and stifling political liberties is the function mostly found in the play; fascism as an ideology is represented directly throughout the play; pragmatic devices utilized to highlight fascism in the play. To achieve the aims of the study and test the validity of its hypotheses, the following procedures are adopted: using an eclectic model for the analysis, made up of Searle's speech acts (1969) and Yule's theory of presupposition (1996), Paul Grice's (1975) cooperative principle maxims, Harris's (2008) rhetorical tropes, and Aristotle's persuasion appeals. It is worth noting that both qualitative and quantitative methods are used in this study to analyze the data. Furthermore, the researcher chooses (13)

extracts from the play to be representative samples of the study. After analyzing the data, the study concludes that classical fascism is the most commonly used type and stifling political liberties is the function mostly found in the play; fascism has been manifested only explicitly; representative speech act has the highest frequency than the other acts it represents 35 frequencies out of the total number and reads 64%, while declarative speech act has never been used by characters. The fourth hypothesis is verified, the fifth and sixth hypotheses are refuted, whereas the seventh hypothesis is verified. It is hopeful that this research would be useful to individuals who are interested in linguistics, particularly literary studies.

Table of Contents

Subject		Page
Dedication		V
Acknowledgements		VI
Abstract		VII
Table of Abbreviations		XII
Table of Figures		XIII
Table of Tables		XIV
Chapter One		
INTRODUCTION		
1.0	Introductory Remarks	1
1.1	Problem of the Study	1
1.2	Aims of the Study	3
1.3	Hypotheses of the Study	3
1.4	Procedures of the Study	4
1.5	Limit of the Study	4
1.6	Value of the Study	5
Chapter Two		
LITERATURE REVIEW		
2.0	Introductory Remarks	6
2.1	Pragmatics	6
2.2	The Main Theories of Pragmatics	8
2.2.1	Speech Acts	8
2.2.2	Presupposition	13
2.2.3	The Cooperative Principle	15
2.2.4	Tropes	18
2.2.5	Rhetorical Appeal	21

2.3	Critical Discourse Analysis and Pragmatics	22
2.4	Key Concepts within Pragmatics	25
2.4.1	Ideology	25
2.4.1.1	Racism	28
2.4.2	Power	29
2.4.3	Dominance	31
2.4.4	The Concept of Criticality	32
2.5	Fascism	34
2.5.1	Characteristics of Fascism	38
2.6	Types of Fascism	38
2.6.1	Classical Fascism	39
2.6.2	Generic Fascism	40
2.7	Stages of Facism	41
2.8	Functions of Fascism	41
2.9	Language of Literature	42
2.9.1	Language of Plays	43
2.10	Previous Studies	44
2.10.1	Cadmus Kyrala (2009)	45
2.10.2	Peter Wien (2012)	45
2.10.3	Estrella Idea Yopez (2018)	46
2.10.4	Dylan Riley (2018)	46
2.10.5	Baktalaia de Lis Andrade Leal (2021)	47
Chapter Three		
METHODOLOGY		
3.0	Introductory Remarks	48
3.1	The Data	48
3.1.1	Data Description	48
3.1.2	Data Selection	50

3.2	The Nature of the Study	51
3.3	The Model	52
	Chapter Four DATA ANALYSIS	
4.0	Introductory Remarks	55
4.1	Data Analysis	55
4.2	Results and Discussion of Analysis	91
	Chapter Five CONCLUSIONS, RECOMMENDATIONS, AND SUGGESTIONS FOR FURTHER RESEARCH	
5.1	Conclusions	98
5.2	Recommendations	99
5.3	Suggestions for Further Studies	100
	References	101
Appendix 1	The British Play “Strawberry Fields”	113
	Abstract in Arabic	

Table OF ABBREVIATIONS

Abbreviated From	Full Form
CDA	Critical Discourse Analysis
CF	Classical Fascism
CP	Cooperative Principles
CPA	Critical Pragmatic Analysis
Dir SA	Direct Speech Act
GF	Generic Fascism
Rep SA	Representative Speech Act
SA	Speech Act

Table OF FIGURES

No.	Title	Page
1	Utterances Classification (Austin, 1962)	9
2	Speech Acts Components (Austin, 1962)	9
3	Speech Acts Classification (Austin, 1962)	10
4	Speech Acts Classification (Searle, 1969)	11
5	Yule's Types of Presupposition (1996)	14
6	Grice's Maxims	15
7	Harris's Figures of Speech (2008)	19
8	Aristotle's Persuasive Appeals (cited in Kennedy 1991)	22
9	Types of Fascism	38
10	The Model of Analysis	55
11	Percentages of Types of Fascism	92
12	Percentages of the Functions of Fascism	93
13	Percentages of Flouting of Maxims	96
14	Percentages of Opting out the Maxims	96
15	Percentages of Rhetorical Devices	97
16	Percentages of Persuasive Appeals	97

Table OF TABLES

No.	Title	Page
1	The Five Functions of Speech Acts (Searle, 1979)	12
2	Thomas's Types of Non Observance of the Maxims (1995)	17
3	Hymes' 1974 Speaking Model	51
4	The Contextual Factors of Extract (1)	57
5	The Contextual Factors of Extract (2)	60
6	The Contextual Factors of Extract (3)	63
7	The Contextual Factors of Extract (4)	67
8	The Contextual Factors of Extract (5)	70
9	The Contextual Factors of Extract (6)	73
10	The Contextual Factors of Extract (7)	75
11	The Contextual Factors of Extract (8)	77
12	The Contextual Factors of Extract (9)	80
13	The Contextual Factors of Extract (10)	82
14	The Contextual Factors of Extract (11)	85
15	The Contextual Factors of Extract (12)	87
16	The Contextual Factors of Extract (13)	89
17	Frequencies and Percentages of the Types of Speech Acts	94
18	Frequencies and Percentages of the Types of Presupposition	95

المستخلص

تبحث الدراسة الحالية في مفهوم الفاشية في إطار تداولي. الفاشية هي أيديولوجية سياسية تنظر إلى البشرية من الأعلى، تحاول إثبات فكرة إن الإنسان لا يحارب من أجل ان يحيا وإنما يحيا من أجل أن يحارب. أثرت الفاشية باعتبارها نتيجة للعنصرية في سلوك الأشخاص وجعل المسالمين منهم يلجؤون إلى العنف للدفاع عن حركاتهم السياسية ومعتقداتهم الشخصية. تعالج هذه الرسالة مفهوم الفاشية بشكل خاص في إحدى مسرحيات بولياكوف البريطانية السياسية المسماة "حقول الفراولة" كُتبت في أواخر عام 1977 بالتركيز على الاستراتيجيات التداولية كأفعال الكلام، الافتراض، قواعد المبدأ التعاوني، الاستعارات البلاغية والنداءات المُقنعة للكشف عن القضية النقدية للفاشية نظرًا لمضامينها السلبية. تهدف الدراسة الحالية للكشف عن نوع ووظيفة الفاشية الأكثر استخدامًا خلال المسرحية وكيف تمثلت الفاشية أثناء المسرحية من خلال الكشف عن الاستراتيجيات التداولية التي استخدمت للتعبير عن الفاشية في مسرحية "حقول الفراولة"، معرفة أي نوع من افعال الكلام والافتراض عبرت عنه، كيف خُرقت قواعد المبدأ التعاوني، وما هي الأدوات البلاغية المستخدمة في المسرحية. تفترض الدراسة أن هنالك نوعان من الفاشية: التقليدية والعمومية، النوع الأول استخدم أكثر من الآخر وخنق الحريات السياسية هي الوظيفة التي وجدت غالبًا في المسرحية، إن الفاشية كأيدولوجية قد تجلت بصورة صريحة خلال المسرحية، استخدمت الآليات التداولية لتسليط الضوء على الفاشية في المسرحية. لتحقيق أهداف الدراسة وإختبار صحة فرضياتها، أتبعنا الإجراءات الآتية: استخدام نموذج نوعي (تداولي) للتحليل، يتكون من افعال الكلام لسيرل (1979)، الافتراض المسبق ليول (1996)، قواعد المبدأ التعاوني لغرايس (1975)، ادوات هاريس البلاغية (2008)، والنداءات البلاغية لأرستوتل. الجدير بالذكر استعمل في هذه الدراسة كلاً من الاساليب الكمية والنوعية لتحليل البيانات. بالإضافة إلى ذلك، اختار الباحث (13) مقتطف من المسرحية لتكون عينات ممثلة للدراسة. بعد تحليل البيانات، توصلت الدراسة إلى عدد من الاستنتاجات: الفاشية الكلاسيكية هي النوع الأكثر استخدامًا في هذه المسرحية وخنق الحريات السياسية هي الوظيفة التي وجدت غالبًا في المسرحية، تم التعبير عن الفاشية فقط بصراحة، فئة افعال الكلام التمثيلية هي الأكثر استعمالاً من الأفعال الاخرى، تمثل 35 تكرارًا وبنسبة 64% من المجموع الكلي بينما لم يستخدم فعل الكلام التصريحي من قبل الشخصيات. أثبتت صحة الفرضية الرابعة. فندت صحة الفرضية الخامسة والسادسة. أما الفرضية السابعة فقد أثبتت. من المأمول أن تكون هذه الدراسة ذات عون للأشخاص المهتمين بدراسة اللغة والدراسات الأدبية.

CHAPTER ONE

INTRODUCTION

1.0 Introductory Remarks

This chapter is an introduction. It presents the concept of fascism as an ideology, and it suggests a set of questions and aims related to the problem to be answered throughout the study. In addition, it familiarizes the reader with hypotheses, procedures, limits, and the expected value of this study to the field of pragmatics.

1.1 Problem of the Study

Fascism in general terms is a complicated political ideology that came to prominence in Europe in the late 1920s and 1930s. Fascism is based on an ethnic separation between ‘us’ and ‘them’, a form of ethnonationalism at its most severe. It opposes communism, socialism, pluralism, individual rights, equality, and democratic government. Fascists are members of an ethnic group who attempt to control militarily, politically, and dominate culturally (Soucy, 1995). The fascist principal goal is to develop a strong nation by valuing the country over its citizens.

Fascism is defined as a kind of political behaviour characterized by a preoccupation with community decline, humiliation in which a mass-based party of committed nationalist militants abandons democratic liberties and pursues redemptive violence without ethical or legal restraints to achieve goals of internal cleansing and external expansion (Paxton, 2004, p. 218).

Leech (1983, pp. x–xi) defines pragmatics as “the study of how utterances have meanings in situations” where meanings and the aims of speakers are linked to rules of developing good communication. Thomas (1995, p. 22) offers an additional definition of pragmatics as “meaning in interaction”. Aside from knowing the context and probable meaning of the speaker’s utterances, a negotiation between the interlocutors is required, in order to understand the speaker’s meaning.

In the present study, one British play is since this play is the best example of fascism, where harmless characters, whether women or men, resort to violence to defend their political tendencies during 1977.

The problem of the study is that the concept of fascism has never been researched pragmatically in literary works by researchers. Therefore, the present study makes its appeal to investigate the pragmatic strategies of speech act, presupposition, Grice’s maxims, tropes, and appeals within the framework of pragmatics in literary text.

The present study raises the following questions:

1. What are the types and the linguistic functions of fascism used in “Strawberry Fields”?
2. How is fascism manifested linguistically in the chosen data?
3. What are the speech acts that reveal fascism?
4. What are the most types of presupposition triggers used in “Strawberry Fields”?
5. What are the cooperative principle maxims that are breached in the chosen data and how?
6. What are the rhetorical tropes used to express fascism in the chosen play?

7. What are the types of persuasive appeal that the writer employs to represent fascism and which type is the most common one?

1.2 Aims of the Study

This study aims at:

1. Identifying the types and the linguistic functions of fascism that appear in “Strawberry Fields”.
2. Finding out how fascism is manifested linguistically in the chosen play.
3. Revealing the speech acts that reveal fascism.
4. Uncovering the types and triggers of the presuppositions that are most utilized in the chosen data.
5. Pinpointing the cooperative principle maxims that are breached and discovering how.
6. Showing the rhetorical devices used in the chosen play.
7. Identifying the types of persuasive appeals that the writer employs to represent fascism and determining which type is the most common one.

1.3 Hypotheses of the Study

In the light of the questions and the aims mentioned above, it is hypothesized that:

1. Classical fascism is the type of fascism that is most commonly used in *Strawberry Fields*, and stifling political liberties is the linguistic function of fascism mostly found in the play.
2. Fascism is manifested linguistically in an implicate and explicate ways throughout the chosen data.

3. Representative speech acts is the most common type used to reveal fascism.
4. The types of presupposition triggers that are mostly utilized in the data are existential and structural.
5. All the cooperative maxims are flouted and opted out in the chosen data.
6. Repetition, symbolism, simile, metaphor, and dysphemism are the rhetorical tropes used in the chosen play.
7. Pathos, logos and ethos are the types of persuasive appeal that the writer employs to represent fascism and pathos and logos are the types that heavily used in the chosen data.

1. 4 Procedures of the Study

In order to answer the questions of the present study, fulfill its aims, and verify its hypotheses, the following steps are adopted:

1. Surveying the related literature on pragmatics, critical pragmatics and fascism.
2. Designing an eclectic model to analyze the chosen data.
3. Analysing the chosen data qualitatively in accordance with the items found in the eclectic model and quantitatively by using frequencies and percentages.
4. Discussing the findings that result from the analysis of the data to arrive at conclusions and recommendations.

1. 5 Limits of the Study

The present study is limited to uncover the ideology of fascism in Stephen Poliakoff's "Strawberry Fields(1977)". The play is selected from

a book written by Robin Nelson (2011, p. 103) for being the best example of fascism written by Stephen Poliakoff. The chosen data is analysed from a pragmatic perspective in accordance with the eclectic model designed by the present study. The model of analysis is based on the pragmatic strategies such as speech act, presupposition, Grice's maxims, rhetorical tropes and persuasion appeals, in addition to fascism types and functions. Speech acts invite the macro acts of Searle's (1969) categorization into the scene. Yule's theory of presuppositions (1996) is used as well. Paul Grice's (1975) cooperative principle is used. In addition to Harris's (2008) rhetorical tropes and Aristotle's persuasion appeals (Kennedy, 1991). The selected data consists of thirteenth extracts that are chosen purposefully.

1. 6 Value of the Study

It is hoped that the present study will be helpful both from a theoretical and practical point of view to those who are interested in investigating political plays, namely critics. On the one hand, the theoretical component is an attempt to provide a reasonably detailed theoretical background about fascism from a pragmatic standpoint. On the other hand, the practical component is intended to demonstrate how fascism is manifested. It can also be beneficial and of special interest to those who have tendencies towards pragmatics, literature, and literary criticism. Furthermore, the pragmatic analyses will enhance and deepen our knowledge of political plays and other genres of literature.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introductory Remarks

This chapter sheds light on the field of pragmatics, as well as the related concepts. It presents the main theories of pragmatics as tools for analysis, then it presents the relationship between critical discourse analysis and pragmatics, as well as the key concepts within the field to study the concept of fascism in the selected data. Moreover, it discusses the concept of fascism from a variety of perspectives. It presents different definitions of fascism. It attempts to outline the period of time of fascism into five different stages. Not only that, but it also sheds light on the characteristics of fascism, its types, and its functions. Finally, it gives some details about the language of literature and previous studies that have dealt with the concept of fascism.

2.1 Pragmatics

Leech (1983, pp. x–xi) defines pragmatics as “the study of how utterances have meanings in situations” where meanings and the aims of speakers are linked to rules of developing good communication. Thomas (1995, p. 22) offers an additional definition of pragmatics as “meaning in interaction”. Aside from knowing the context and probable meaning of the speaker’s utterances, a negotiation between the interlocutors is required, in order to understand the speaker’s meaning. Pragmatics (Huang, 2014, p. 2) is the study of language use in context.

Pragmatics is interested in uncovering the important motives and purposes behind the use of certain linguistic strategies by language users in their conversational contributions (Leech, 1983, p. 15). Pragmatics focuses on the intentional meaning that language users aim to convey in their communications. It is vital to understand what language users imply to their interlocutors by studying their values, expectations, and intentions. Thus, pragmatics is concerned with the communicative intents that are generated in order to elicit some forms of action on the part of the intended audience (Larrazabal & Koorta, 2002, pp. 235-6).

Morris (1938, p. 30) defines pragmatics as the science of how signs are related to their interpreters. It was initiated in the 1930s by Morris, Carnap, and Peirce as a field of linguistic inquiry (Horn & Ward, 2006, p. xi), and since that, it has highlighted the importance of language users by focusing on how individuals make use of and sense of language in a dynamic setting (Chen, 2020, p. 26).

As Allan and Jaszczolt (2012) point out, pragmatics is a well-established subdiscipline of linguistics and a growing part of language philosophy. Mey claimed in his first edition of the *Concise Encyclopedia of Pragmatics* in 1998 that pragmatics is a relatively young science. Pragmatics, according to Leech (1983, p. 1), is a crucial discipline for understanding the nature of language; it is concerned with how language is utilized in communication. The basic topics of study in pragmatics include implicature, presupposition, speech acts, tropes, appeals, and deixis (Haung, 2007, p. 2).

2.2 The Main Theories of Pragmatics

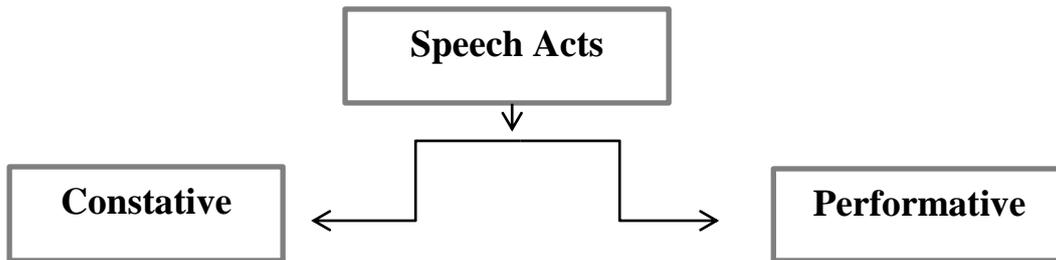
A pragmatic analyses need to be armed with theoretical tools. Certain pragmatic theories can be used to show the speaker's ideology in order to expose crucial issues such as fascism and racism (Mehdi, 2020, p. 124). According to Chen (2020), the pragmatic theories that are most effective and involved in conveying criticality are as follows:

2.2.1 Speech Acts

The theory of speech acts is inherently pragmatic since it includes both the speaker's intention and the hearer's inference (Birner, 2013, p. 175). For Searle (1969, p. 16) all linguistic communications involve linguistic acts. Thus, it is important to concentrate on the study of speech acts. The unit of linguistic interactions is the production of the sign, word, and sentence during the performance of the speech act. Then, language is not used just to describe the world; over and above, the meaning of language depends on its actual use. This is the fact that represents the starting point for Austin's (1962) theory of speech acts. He points out that language can be used to create obligations, influence the actions of others, and create new social relationships (Blakemore, 1992, p. 91).

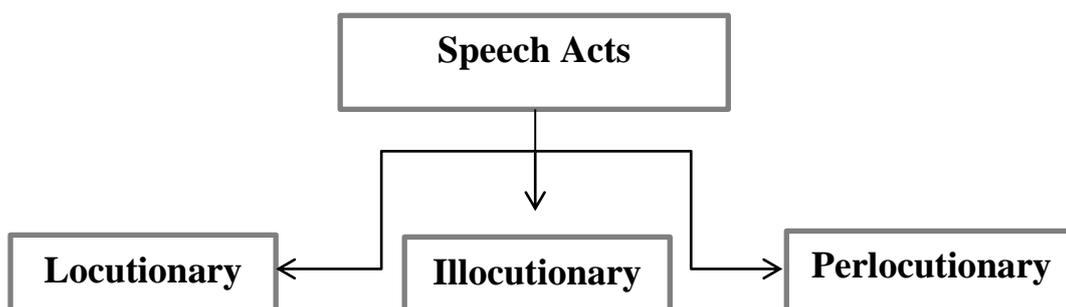
Austin was the first to draw attention to utterances in which the speaker does not only say something but also perform something. He drew a distinction between constative utterances that refer to some facts, and performative utterances that are used to do or act on something (Pandey, 2008, p. 354).

Figure 1: Utterances Classification (Austin, 1962)



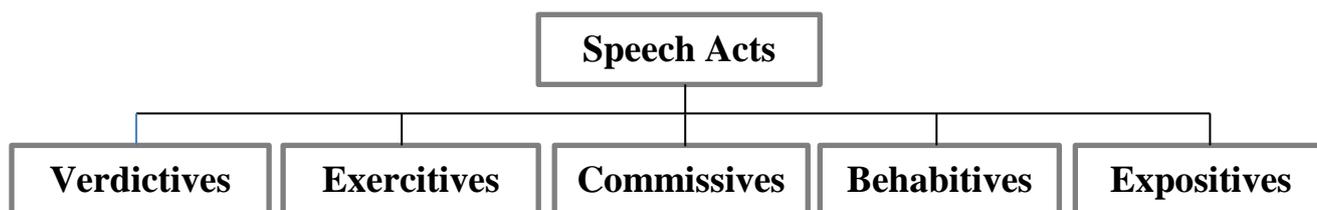
According to Cruse (2006, pp. 167-8), Austin distinguishes three kinds of actions within each utterance: a locutionary act, an illocutionary act, and a perlocutionary act. A locutionary act is the production of an utterance with a particular intended structure, meaning, and reference. It includes making sounds (a phonetic act), following particular rules of grammar (a phatic act), and generating certain senses and references (a rhetic act). An illocutionary act is an act performed by a speaker in saying something with an appropriate intention and in an appropriate context, rather than by virtue of having produced a particular effect by saying something. Some illocutionary acts, such as warning by waving a stick, can be accomplished without the need of words. A perlocutionary act is a speech act that depends on the production of a particular effect. In other words, it is the effect the illocutionary act has on the listener, such as persuasion, convincing and so forth. In speaking, one has the option of performing one or other of these acts and usually performs all three simultaneously, but distinguishing them is useful for analytic purposes.

Figure 2: Speech Acts Components (Austin, 1962)



Austin (1962, pp. 152-160) classifies speech acts into five classes of utterances according to their illocutionary force: verdictives, exercitives, commissives, behabitives, and expositives.

Figure 3: Speech Acts Classification (Austin, 1962)



Searle challenged Austin’s classification for being based only on performative verbs. Celce-Murcia and Olshtain (2000, p. 25) believe that the most basic and influential categorization of speech acts is that of Searle (1969), which will be used in this study. It is made up of five distinct types of speech acts: declaratives, representatives, expressives, directives, and commissives.

a) Representatives are used by speakers to dedicate themselves to the truth of the expressed assertions by making their words fit the world (Huang, 2007, 106). Those types of SAs in which the speaker represents the world as he/she believes it is. Such as asserting, stating, reporting, concluding, and complaining.

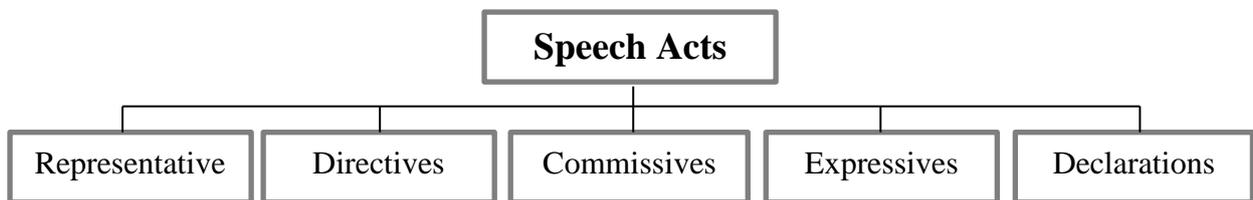
b) Directives are those kinds of SAs that represent attempts by the speaker to get the addressee to do something. In uttering a Dir SA, the speaker makes an attempt to persuade the listener to make a commitment to something in the future (Huang, 2007, 107). Such as warning, commanding, requesting, and advising.

c) Commissives are SAs that commit the speaker to do particular actions in future. They express the speaker’s intention to do something. Such as promising, pledging, offering, and threatening. Speakers use them to show their own intentions and desires to do something which might benefit their hearers (Huang, 2007, 106).

d) Expressives display the psychological attitude or state of the speaker towards a particular state of affairs (Huang, 2007, 106), such as wishing, thanking, apologizing, praising, and congratulating.

e) Declarations are SAs that cause immediate changes in some current state of affairs. Such as christening, wedding, and dismissing (Mey, 2009, p. 1004).

Figure 4: Speech Acts Classification (Searle, 1969)



According to Searle (1979), his five types of speech acts have five functions explained in the following table:

Table 1: The Five Functions of Speech Acts (Searle, 1979)

Speech Act Type	Direction of Fit	S= Speaker X= Situation
Commissives	Make the world fit words	S intends X
Representatives	Make words fit the world	S believes X
Expressives	Make words fit the world	S feels X
Directives	Make the world fit words	S wants X
Declarations	Words change the world	S causes X

Austin’s distinction between constative and performative utterances leads him to suggest “felicity conditions” for the success of performative utterances (Cutting, 2002, p. 18). Searle refined and enlarged these conditions. These conditions are conditions under which words can be employed correctly to perform actions. In Searle’s view, to perform a speech act is to follow certain conventional rules. His felicity conditions are propositional content conditions (what the speech act is about), preparatory conditions (the real-world prerequisites for the speech), sincerity conditions (the act is to be performed sincerely), and finally essential conditions (the speaker has the intention that his or her utterance will count as an act and that this intention is recognized by the addressee) (Searle, 1969). Unlike Austin’s, Searl’s felicity conditions can match any type of speech acts that are performed in our speech.

Another contribution by Searle is the distinction between direct and indirect speech acts. A direct speech act occurs whenever there is a direct relationship between a structure and a function. An indirect speech act occurs whenever there is an indirect relationship between a structure and a function (Yule, 1996, p. 54). Indirect speech acts are “utterances in

which one speech act form is used to realize another different speech act.” (Brown, 1980, p. 150). Indirect speech acts are defined by Searle (1975, p. 60) as circumstances in which one illocutionary act is performed indirectly by doing another. Searle believes that in indirect speech acts, the speaker can communicate to the hearer more than he says by relying on their mutually shared background information, both linguistic and non-linguistic, together with the general powers of rationality and the hearer’s inference (Searle, 1975, p. 60).

2.2.2 Presupposition

The second theory of pragmatics that is used to reveal the speaker’s ideology is a presupposition, which Yule (1996, p. 25) defines as something the speaker assumes to be the case prior to making an utterance. That is to say, speakers, not sentences, have presuppositions. As a result, it identifies some of the potentially assumed information.

As it is asserted by Shanon (1976, p. 247), there are two kinds of presuppositions in natural language: logical presupposition, also called semantic presupposition, and pragmatic presupposition. Shanon (1976) challenges Keenan’s (1971) conclusion that the two types of presuppositions cannot clash. Instead, he seeks to demonstrate that there exist sentences in which the logical and pragmatic presuppositions are not the same. As a result, such sentences contradict Stalnaker’s view that any semantic presupposition is likewise a pragmatic one.

According to Verschueren (1999, p. 27), there are linguistic forms as indicators of potential presuppositions that can only become actual presuppositions in contexts with the speakers:

1. Existential presupposition: it presupposes the existence, at a given place and/or time, of entities in the real world.

2. Factive presupposition: they involve a number of verbs, such as know, realize, and regret, or phrases involving being aware, being glad, or having factive presuppositions.

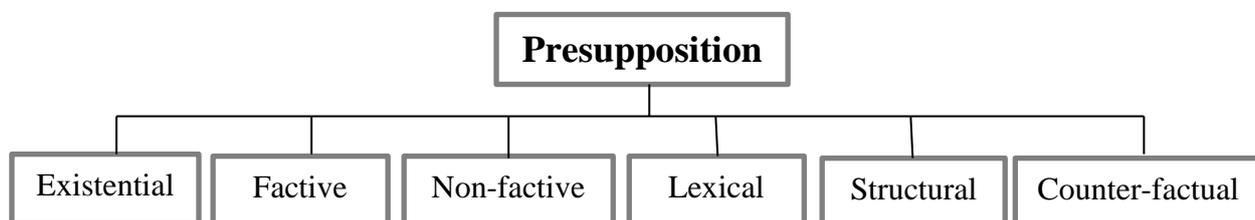
3. Non-factive presupposition: presuppositions assumed not to be true and associated with a number of verbs like dream, imagine, pretend, etc.

4. Lexical presupposition: Yule (1996, p. 29) says that the use of one form with its asserted meaning is conventionally interpreted with the presupposition that another non-asserted meaning is understood. For instance, verbs like manage, stop, and start.

5. Structural presupposition: Some sentence structures are analysed as conventionally presupposing that part of the structure is already assumed to be true. For example, the wh-question constructions in English are interpreted with the presupposition that the information after the wh-form is already known.

6. Counter-factual presupposition: this means what is presupposed is not only not true but also contrasts the facts, and it is generally called a counterfactual conditional presupposition that is usually associated with the if-clause because it is not true at the time of producing the utterance. Finally, as it is observed, speakers hold a number of presuppositions when producing utterances.

Figure 5: Yule's Types of Presupposition (1996)

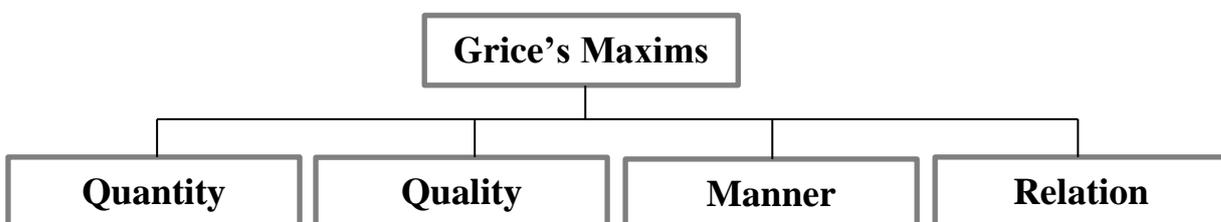


2.2.3 The Cooperative Principle

The third theory is the cooperative principle. Grice proposed this theory as a theory about the principle of conversation. Cooperation is something needed in conversation to give it meaning. Grice (1975, p. 45) suggests making your contribution as required at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged. Based on what Grice said when applying the cooperative principle, the speaker is supposed to allow the hearer to make an assumption about the meaning of what the speaker says.

According to Grice (1975, p. 45), the cooperative principle consists of four maxims, and each maxim has specific characters:

Figure 6: Grice's Maxims



- The maxim of quantity suggests that we must make the contribution as informative as is required for the current purpose of the exchange, not make our contribution more informative than is required (Leech, 1983, p. 8). This means that during a conversation, the response to an utterance must be as much as needed.

- The maxim of quality is about not saying what you believe to be false and not saying that for which you lack adequate evidence (Leech, 1983, p. 8). In this maxim, all the responses must be true and be held accountable by the speaker.

- The maxim of relation, the rule of this maxim is to be relevant (Leech, 1983, p. 8). The meaning of relevance in this maxim is that the response given by the addressee and the utterance by the speaker must be related to each other and within the same context.

- The maxim of manner, the rules of the maxim of manner are to prevent obscurity of expression, ambiguity, being succinct, and orderly (Leech, 1983, p. 9). This means that the utterance must be unambiguous and without ambiguity. The message must be easily understood.

Each of these maxims represents one dimension of communication and defines what is required of speakers to achieve communicative cooperation. Thus, participants are expected to follow this principle along with its four maxims, but if they fail to comply with any of these maxims, they generate additional meanings that are called conversational implicatures for their addressees (Grice, 1975, p. 49). Thomas (1995, p. 64) outlines six possibilities in which speakers do not follow the CMs: breaching, flouting, violating, infringing, opting out, and suspending.

Table (2) Thomas's Types of Non Observance pf the Maxims (1995)

Types	Definitions
Breaching	The failure of observing a maxim leads to phenomenon known as “breaching a maxim”. To break a maxim is the prototypical way to conveying implicit meaning.
Flouting	refers to a situation in which a speaker deliberately ignores a maxim to stimulate the listener to look for a meaning other than the one that was explicitly stated.
Violating	a speaker violates a maxim when he deliberately misleads the listener in order to cause misunderstanding to achieve some other purpose.
Opting out	a speaker might opt out of observing a maxim by refusing to cooperate in the way the maxim requires.
Infringing	occurs when the speaker has no intention to make an implicature but because the speaker is incapable of speaking clearly.
Suspending	occurs when there is no expectation for the maxim to be observed.

This study focuses only on flouting and opting out of conversational maxims, as they are expected to be exploited in the data. According to Thomas (1995, p. 65), flouting a maxim refers to a situation in which a speaker deliberately ignores a maxim, not with the intention of misleading but rather to stimulate the listener to look for a meaning other than the one that was explicitly stated. When the speaker wishes to raise the hearer's attention to the implicit meaning, which is different from or in addition to the expressed meaning, the result is a breach of a maxim, as stated by Brown and Yule (1983, p. 32).

- Flouting the maxim of quantity occurs when the speaker gives much more or less information than the situation requires (Cutting, 2002, p. 36).
- Flouting the maxim of quality occurs when a speaker simply says something that obviously does not represent what they think. The speaker may flout the maxim of quality by using hyperbole, metaphor, irony, banter, and sarcasm (Cutting, 2002, p. 37-8).
- Flouting the maxim of relation occurs when a speaker is giving a response or making an observation that is deliberately not relevant to the topic that is being discussed, such as when the hearer changes the subject or fails to keep to the topic (Thomas, 1995, p. 70).
- Flouting the maxim of manner occurs when a speaker deliberately fails to observe the maxim by not being brief, using obscure language, not being orderly, or using ambiguity. This creates an implicature, which makes the participants look for an additional set of meanings (Thomas 1995, p. 71).

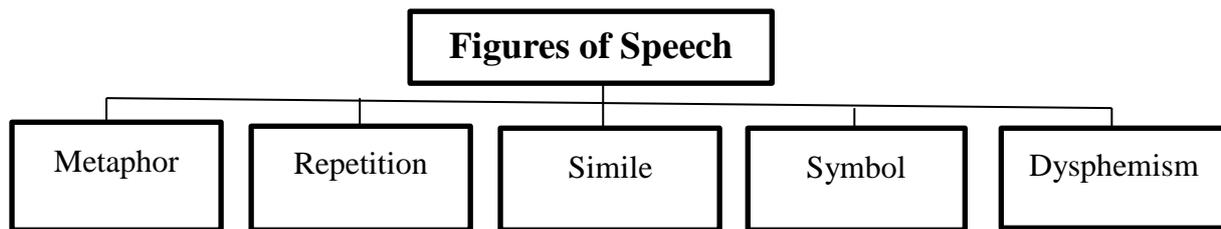
Opting out of a maxim: A speaker might opt out of observing a maxim by refusing to cooperate in the way the maxim requires (Grice, 1975, p. 71). Thomas (1995, p. 74) says that the example of opting out occurs frequently in public life when the speaker cannot, perhaps for legal or ethical reasons, reply in the way normally expected. Thomas also states that giving the requested information might hurt a third party or put them in danger.

2.2.4 Tropes

Another theory of pragmatics is tropes also known as figures of speech, are words or phrases that are meant to convey meanings other

than what they literally suggest. Various frameworks for figures of speech are proposed in the rhetorical literature, however this study will use Harris’ rhetorical devices (2008) framework. Harris’ framework is made up of five different forms of figures of speech: metaphor, repetition, simile, symbol, and dysphemism.

Figure 7: Harris’s Figures of Speech (2008)



- Metaphor: compares two distinct things by speaking of one in relation to the other (Harris, 2008, p. 33). Lakoff and Johnson (1980, p. 5) point out that a speaker uses metaphors to allow the addressee to interpret one word in terms of another where there is some association. Grice’s theory of metaphor (Hadi, 2013) argues that when a speaker speaks in a metaphorical fashion, he may flout the maxims of manner or quality and cause the hearer to hunt for implicatures.
- Repetition: is a literary device, the act of repeating words, phrases, or entire sentences to emphasize them is known as repetition. It happens when specific words or phrases are repeated in specific texts in order to bring attention to a specific idea. Repetition can involve the repetition of sounds and might involve the repetition of entire sentences (Fischer, 1994, p. 15).

- Simile: A simile is a figure of speech in which two items with very different literal meanings are compared based on their shared underlying characteristics, implying that they are similar in at least one sense. The term 'simile' means "resemblance and likeness" in Latin according to Fadaee (2011, p. 22), although the technical definition is "the comparison of two items with some similarities". The simile can be invoked in a variety of ways. To begin, when we compare one noun to another noun, the simile is frequently begun by like, as in "The soul in the body is like a bird in a cage." Second, when one verb or phrase is contrasted to another, the word "as" is used: They remained constantly attentive to their goal, as a sunflower always turns and stays focused on the sun. A simile can sometimes be implied, such as Leslie has silky hair and the skin of an angel (Harris, 2008, p. 30).
- Symbol: Shaw (1881, p. 367) defines a symbol as something that is used to represent something else, or regarded as something else. A symbol is a word, phrase, or expression that has a complex of linked meanings; in this sense, a symbol is considered as having values that differ from those of whatever is being symbolized. Furthermore, Perrine (1970, p. 211) defines a literary symbol as "something that means more than it is." It is an object, a person, a circumstance, an action, or some other item in the story that has a literal meaning but also indicates or reflects additional meanings.
- Dysphemism: is a term with an offensive meaning about the topic matter, the audience, or both. One kind of dysphemism is synecdochic, where a part is used to represent the whole, such as "What an asshole" (Allan & Burrige, 2001). A dysphemism is a distinct form of speech that reflects a speaker's point of view or

attitude toward the listener or group, as opposed to a form that is typical of the speaker's speech. As a result, marked forms are dependent on the speaker and social situation. Fear, disgust, hostility, and disdain can all be motivators for dysphemism (Allan & Burridge, 2001).

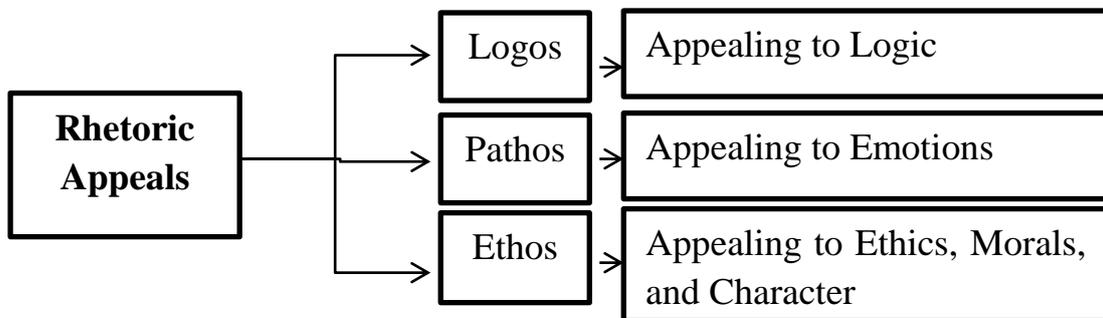
2.2.5 Rhetorical Appeal

The last theory of pragmatics that this study will adopt is the rhetorical appeal. The term rhetoric is used to refer to many concepts, but the most common one is related to the persuasive use of language. Rhetoric, according to Burke (1969, p. 43), is “the use of language as a symbolic means of inducing cooperation in beings that by nature respond to symbols”. He adds that when people are exposed to persuasive talks, they form ideas, which then work on developing related symbols. That is, the expressed words are not the persuasive units themselves; rather, it is what emerges from them (symbols) that makes the revealed speech persuasive. Similarly, Foss (1996, p. 4), and Hauser (2002, pp. 2-3) assert that the primary function of using rhetoric is to control or modify the symbols of others.

Aristotle defines the persuasive property of rhetoric as “the possible means of persuasion in reference to any subject whatever” (Roberts, 1954, p. 7). Then, Aristotle groups these "persuasive means" into three categories: the first one is *logos* (reasoning persuasion). In the case of *logos*, a persuader uses facts, statistics, quotations from reputable sources/experts, as well as existing knowledge. This is the side of the argument that can prove how solid it is based on facts alone. For example, a scientist speaking at a world convention can talk about global

warming and bring up facts and figures about how many tons of ice melt into the sea every year. Logical appeals rest on rational modes of thinking, such as: (comparison, cause/effect thinking, deductive reasoning, inductive reasoning, exemplification, elaboration, and coherent thought) (Kennedy, 1991). The second category is pathos (emotional persuasion) involves delivering the argument in a way that appeals to the audience’s emotions, for instance, how many polar bears will die if the global warming continues. Pathos appeals might include: (expressive descriptions, vivid imagery, sharing personal stories, using emotion-laden vocabulary) (Kennedy, 1991). And the last one is ethos (the writer or speaker’s identity persuasion). It has to do with who the persuader is. His/her identity will have a great impact on how the audience takes the message (Geddes, p. 2016).

Figure 8: Aristotle’s Persuasive Appeals (cited in Kennedy, 1991)



2.3 Critical Discourse Analysis and Pragmatics

CDA and pragmatics have close relations to each other. With the intention of conveying implicit and oblique character of utterances and instead of revealing such intentions, participants sometimes underline the literal meanings of the particular linguistic units. Therefore, CDA has to

turn to theories in pragmatics and to the pragmatic tools to be able to analytically perceive and analyze the inferred and indirect linguistic devices as well as explicit biased utterances to reveal the implicit meanings (Wodak, 2007, p. 204).

Fairclough (1996, p. 54) relates discourse analysis to pragmatics and he sees that it is contained within the boundaries of what might be called “greater linguistics”. It depends on the prediscoursal theory of the subject and of context which is general in pragmatics. The theory stresses that subjects and contexts are not constituted in discourse; they are constituted before and outside discourse, and that subjects use contexts to interpret discourse. Therefore, discourse analysis is cut off or fail to explore the socially and culturally constitutive effects of discourse, and more generally to treat language as part of the social whole.

Pennycook (1994, p. 121) notes that CDA concentrates on the relationship between language forms and context, hence it deals with the larger cultural, social, and ideological forces that influence our lives (Widdowson, 1995, p. 167). Furthermore, Wodak (2002, p. 6) adds another key fact about CDA, the facts that it pays attention to the relationship between language and power. Likewise, it takes interest in identifying interactive verbal devices for the implication or presupposition of assertions about social and ethnic groups (Wodak, Chilton, 2005, p. 24). Besides, for CDA language is a social practice and context is a crucial aspect in the analysis of language. Inherently, critical linguistics and CDA are deeply involved in examining opaque as well as apparent structural relationships of dominance, discrimination, power and control, as they are demonstrated in language (Wodak, 2007, p. 209).

Zhong (Chen, 2020, p. 28) suggests that in CDA literature; the term “critical” has three meanings. First, it can be used to reveal and explicate something implicit and hidden like ideology and power relation. Second, to put theory into action, Van Dijk highlights that critical linguistics is “criticism against social injustice”. Last, to conduct reflection and self-criticism. As discourse is a form of social practice, thus CDA is so. Critics need to consider their own position, methodology, and so on.

In relation to this, Fairclough (1992, p. 12) sees that critical approaches to discourse are vital to show how relations of power and ideologies shaped discourse, and the constructive effects discourse has upon social identities, social relations and systems of knowledge and belief, neither of which is normally apparent to discourse participants (Widdowson ,1995, p. 159).

Chen (2020, p. 28) highlights that the interpretation of “critical” in CPA is to some extent closer to its interpretation in CDA. For Mey (1993, p. 315) “critical” indicates a “reflective, examining stance towards the phenomena of life”. While Chen takes “critical” to have the following features: CPA is one form of linguistic comment; the comment targets both positive and negative social issues in public discourse; by investigating the positive language usages on the one hand and uncovering the negative values, beliefs, or practices in the discourse on the other hand, it seeks to influence people’s minds and behaviors by means of appropriate comments (Chen, 2020, p. 28). Considerably, pragmatics has a vital role in discourse analysis, especially when it comes to being critical.

2.4 Key Concepts within Pragmatics

The field of pragmatics involves implicatures; that is, things that are communicated although not explicitly expressed. For this reason, language that has a pragmatic function may often be idiomatic or metaphorical. Ideology, power, dominance, and criticality are considered the key concepts in all pragmatic studies (Weiss & Wodak, 2003, p. 11).

2.4.1 Ideology

Ideology embraces any expression of human thought, whether verbal, symbolic or behavioural when considered in terms of its role in legitimating or challenging all or part of a particular economic, social practices, political and cultural order (Eccleshall, 1984). Ideology can assume a reactionary, progressive or revolutionary aspect, according to whether it acts in a given situation as a conformist, conservative, hegemonic force, an idealistic, reforming, but 'systemic' force or a utopian, subversive, 'extra-systemic' one. In all three aspects the corollary of an ideology's positive ideals will be the rejection of those with which these conflict, so that all ideologies have an 'anti-dimension' (Seliger, 1976).

Ideology is a set of beliefs, values and goals considered in terms of their implications for the maintenance of the socio-political status, where ideology will tend to act as a conservative, reactionary force, for its improvement where it becomes a reformist, gradualist force or for its overthrow and replacement by an alternative order (where it will exhibit its utopian, revolutionary dimension). The socio-historical system created in the name of an ideology will always represent a travesty of the ideal society envisaged by those committed to it in its Utopian, revolutionary aspect (Griffin, 1991, p. 36).

As a supra-personal structure an ideology can be pictured as a dynamic interaction of moral and political convictions, rejections of opposing values, and nuanced but converging visions of an ideal order of society and the policies to achieve it, all of which are capable of formulation at a high level of theoretical analysis. However, the extraordinary normative power of ideology, which is manifested historically in its ability to serve as the rationale of behaviour, the basis of social cohesion, the legitimation of a particular political regime and the inspiration of revolutionary action, is rooted in subrational and pre-verbal layers of consciousness within the individual and may express itself in a wide variety of both verbal and non-verbal cultural phenomena (Griffin, 1991, p. 36).

Mosher (1992, p. 9) sees that ideologies are systems of belief; they cover an entire hierarchy of values and rights under the claims to objectively, or just representing reality. Likewise, van Dijk (1993, p. 21) maintains that ideologies represent the central social principles and building blocks establishing the structures and formation of attitudes such as norms and values. In other words, they characterize the mental embodiment of the essential social, economic, and/or cultural goals and interests of a group. Thus, ideologies are clusters of belief in our minds, but this does not imply that they are only mental; they are also socially shared (Van Dijk, 1998, p. 26).

According to Verschueren (1999, p. 873) ideology denotes a pattern of reasonable or fundamental ideas and beliefs that are highly resistant to questions and doubts. Later in (2012, p. 7) Verschueren points out that ideology is related to “underlying patterns of meaning, frames of interpretation, world views or forms of everyday thinking and explanation” (Surtees, 2016, p. 93).

Fairclough (2002, p. 105) highlights that when defining ideology critical linguists adapt a neutral definition which concentrates on how people order and justify their lives rather than meaning that it is a set of ideas or beliefs which are false or betray a “distorted consciousness” and hence are politically undesirable.

In Belsey’s view (1980, p. 48) ideology is both a real and an imaginary relation to the world. It is real since it is associated with the way people really live their relationship to the social relations which their existence is governed by, however it is imaginary in that it discourages a full understanding of these conditions of existence and how people are socially constituted within them. Therefore, it is not to be taken as a system of ideas in people’s minds, nor as the expression at a higher level of real material relationships, but instead as the necessary condition of action within the social formation.

Theories of ideology assume “that there are specific historical reasons why people come to feel, reason, desire and imagine as they do” (Eagleton, 1994, p. 15). Thus, for Eagleton the study of ideology has to consider the variety of theories and theorists which have examined the relation between thought and social reality (Weiss and Wodak, 2003, p. 14).

As stated by Mooney and Betsy (2015, p. 16-7) there are ideas, values we hold and take for granted, that seem perfectly natural. Thus, the way of talking about a whole set of ways of thinking and acting is referred to as ideology. To sum up, ideologies are held by individuals and groups, and they are often not recognized by the individual or group as a powerful influence on their own behaviour.

2.4.1.1 Racism

Rattansi (2007, p. 4) indicates that the term ‘racism’ first created in the 1930s as a response to the Nazi project of making Germany clean of Jews. The Nazis believe confirmly that Jews were a distinct race and sat a threat to the Aryan race to which authentic Germans supposedly belonged. Racism is a matter of behavior, it is an indicator of hate for individuals who have different physical characteristics from our own such as Blacks and Whites. It is a matter of ideology, a principle which asserts that human races exist (Todorov, 1993, p. 64).

Reeves (1983, p. 241) suggests that racism has at least three different meanings: the first meaning is referred to as “weak racism” which is used to describe a belief or system of belief, usually manifest in discourse, that races of human beings exist, differing from one another in significant ways, and that these differences ultimately have social consequences. However, “racism” entails more than this: namely that a moral evaluation is being made that the differences between races are of superior to inferior, or in addition, a moral prescription, that the superior races are entitled to more favorable treatment. These possibilities have termed respectively “medium” and “strong racism”.

Howells states that the term “race” in the past was fitting only to noble families, whereas now it is concerned with varied social groups, in a marginal situation in relation to those in the position of power, who find themselves so appointed (Howells, 2004, p. 344). For Howells (2004) the concept of race has become spatial in character, and thus it radically differs from earlier time-based insights. In consequence, now a synchronic organization is the focal point instead of a diachronic one. Guillaumin (1995) affirms, racism as an ideology which produces the

notion of ‘race’ and not “races” which produce racism (Juteau-Lee, 1995, p.3). furthermore, Racism is generally driven by fear and hatred and has led to major genocidal violence. Hence, All forms of racism are dangerous in practice, for they tend to create the inequalities between people (Bunnin and Yu, 2004, p.583). Similarly, van Dijk (2005, pp. 1-2) sees racism as a social system of domination, where a specific kind of power of one group dominates other groups, in this case whites over non-European peoples. Thus, racism is based on differences of appearance, origin, culture, ethnicity, and/or language.

2.4.2. Power

Power does not lend itself to a clear definition since it implies different meanings for different scholars who have different views about what constitutes power in language and how power is to be analyzed. That is, although “the notion of power is as old as social science itself, and certainly one of the mainstays of scientific debates since the turn of the century” (Davis, et al., 1991, p. 7), it is still questionable. There is no absolute agreement upon “what it is, where it is located and how it can be analyzed” (Thornborrow, 2002, p. 5). For some scholars, like Dahl (1957), power coincides with obligation and imposition.

Supporting the same view, Brown and Gillman (1960, p. 255) point out that “One person may be said to have power over another in the degree that he is able to control the behavior of the other”. Likewise, Wrong (1980, p. 2) believes that “power is the capacity of some persons to produce intended and foreseen effects on others”. For Watts (1991, p. 62), “A exercises power over B when A affects B in a manner contrary to B’s initially perceived interests, regardless of whether B later comes to

accept the desirability of A's actions". So, as these views seem to be all in harmony with Dahl's definition, it can be argued that Dahl's view is apparently the stereotypical notion of power which, regardless of B's, it focuses on achieving A's will.

In this sense, power is viewed as a nonreciprocal relationship between at least two individuals. Power has several sources such as physical strength, age, wealth, sex, institutionalized roles in the army, the state, or even within the family (Brown and Gillman, 1960, p. 255). These bases echo the differences in the hierarchical status of participants and cause power asymmetry. Power refers to the vertical disparity between the participants in a hierarchical structure. Moreover, Thornborrow (2002, p. 5) sees power as an observable concept that "tends to be associated with rank and status". Etaywe (2017, p. 94) confirms that "the greater the power difference between the interlocutors, the stronger the force of the imposition on the one with lower status".

For Wodak and Meyer (2001, p. 11), relations of difference are the main concern of power in addition to the effects of differences in social structures. Language is entwined in social power in a number of ways: language indexes power, expresses power, is involved where there is disagreement over power and where power is challenged (Weiss & Wodak, 2003, p. 11). Language is not seen as the main source of power, but it can be used to undermine power, challenge it, to change distributions of power both in the short and the long term. Language provides a outstandingly unified vehicle for differences in power within categorized social structures. Along with grammatical forms within a text, a person's control of a social occasion using the genre of a text can be utilized to mark power (Wodak & Meyer, 2001, p. 10).

Correspondingly, Weber (1978, p. 53) defines power as the opportunity that one actor within a social relationship will be in a position to achieve his own will despite resistance. According to Herzog (2016) this definition comprises four important aspects. First, power is somehow sociologically vague as it acts in different social contexts and can have very diverse qualities. Second, power is not deterministic; because it is only a possibility or chance of success. Third, for Weber (1978, p. 107) power is always committed to persons. Fourth, power entails a social relation; it requires other social actors who, at least possibly, can resist power. Therefore, the possibility of resistance determines the existence of power.

Power is also perceived by some scholars as a dominant social variable that affects social interaction. For Foucault (1979, pp. 93-4), power is a process that is practiced and manifested at all levels of any human social interaction. He assures that “power is relational and dynamic, showing itself in the minute interactions between and within people” (Foucault, 1980, p. 98). Similarly, Locher (2004, p. 9) postulates that power “can be exercised in any interaction involving two or more interactants” because “force, coercion, influence, cajoling or manipulation can occur at all levels”. She asserts that power emerges “in and around relationships.”

2.4.3. Dominance

Van Dijk (1993, p. 21) defines dominance as a social control which has both a cognitive and a social aspect. Dominant groups may control the minds of others indirectly in addition to their control over the access to valued social resources. These dominant groups might use persuasive

discourse and biased news reporting or bad education; since these means limit the gaining and the use of relevant knowledge and beliefs which are necessary to act freely. Consequently, in van Dijk's opinion, dominance is the use of social power by institutions, elites or groups resulting in social discrimination and inequality that includes cultural, ethnic, class, politics, gender and racial inequality (Bloor and Bloor, 2013, p. 85).

Swann et al. (2004, p. 87) point that the term 'dominance' denotes the domination of an interaction by one or more participants with the aim of better serving their interests than those of other participants.

Van Dijk (2008, p. 18) proposes that domination indicates the negative dimensions of 'abuse', inequalities and injustice which are all forms of illegitimate actions and situations. It implies the different kinds of what is called '*communicative power abuse*' like manipulation, indoctrination, or deception. There are other non-discursive examples of domination which are seen in stories, news reports, and everyday experiences including sexual harassment of women by men, wars, political corruption, parental violence, harassment and violence by the police, and so on.

On the word of Weber (1978, p. 53) domination is the possibility that certain commands or all commands will be obeyed by a given group of persons. Herzog (2016, p. 107) proposes that Weber's definition covers in some way voluntary obedience, that is, somehow making the exercise of power legitimate. Here, it becomes very obvious the relation of domination to legitimating knowledge or ideology.

2.4.4 The Concept of Criticality

The term 'critical' or 'critique' is originated within the tradition of the Frankfurt School of Critical Theory. This school focuses mainly on the Marxism's concentration on the thoughts of "Capitalism" that deal with

the relationship between political activities and society in the 20th century (Adorno, 1973).

Fairclough (1989, p. 5) believes that “critical” aims at detecting and uncovering any hidden relations that lay people do not or even cannot realize. The concept of critique does not necessarily mean any negative connotations or aspects. Critique can also be seen socially, it refers to the social relationship between the participants (discourse producer and receiver). Each participant should take into account the limits of his/her relationship with the other participant for the sake of getting awareness of not being misunderstood (Horkhmeir, 1975, p. 8).

Fairclough (1995, p. 28) also explains critique as “essentially making visible interconnectedness of things”. Rogers (2004) states that “critical” aims to tackle and solve any cultural and social problems that are related to the use of language by means of analyzing within their social and political contexts.

2.5 Fascism

Fascism is a political philosophy movement which places emphasis on conceptions of race and nationhood above the individual (Wolfreys et al. 2006, p. 41). On his part, Woodley (2010, p. 14) shows that fascism reflects a highly noteworthy change from liberal politics as debate on ultimate values like rights, justice, democracy, etc., in the direction of mass politics as the production of dispositions like militarism, antisemitism, anti-feminism, etc. along the lines of altering social and material basis of industrial society. According to Griffin, fascism should be seen as a revolutionary form of nationalism inspired by the concept of

the nation's approaching rebirth in decadence. Fascism emphasizes the positive view of violence (Griffin, 2002).

Griffin (1991, p. 26) emphasizes that fascism is a type of political ideology. It is the result of racism. The same idea is held by Passmore (2002, p. 11) who asserts that along with the great political ideologies like liberalism, conservatism, communism, socialism, and democracy, fascism is one of them which shaped the 20th century. Accordingly, Passmore (2002) defines it as a set of beliefs and practices defined in special biological, cultural, and/or historical terms, which consequently look for placing the nation above all other sources of loyalty, and to construct an organized national community. Likewise, Davies and Lynch (2002) in their discussion of the "roots" of fascism demonstrate that fascism had a variety of origins and as an ideology was, at one and the same time, both new and old. Moreover, Copsey (2004) on his part confirms that fascism is not a concept that can be captured in time and place.

In relation to this, Laclua (1977, p. 115) asserts that a dual crisis can be the source of fascism: on the one hand, a crisis of the power union which was incapable of absorbing and reducing the effect of its contradictions with the popular sectors through traditional channels; while on the other hand, it is a crisis of the working class, which was unable to control popular struggles and fuses its revolutionary class purposes and its popular democratic thoughts into a comprehensible political and ideological practice (Landy, 1986, p. 126).

Trotsky (1996, p. 54) believes that the important function of fascism includes smashing and destroying the working class and its organizations, and whenever the capitalists discover that they are unable to govern and dominate with the aid of democratic machinery it has the function of

stifling political liberties. Consequently, it is a must for the advanced workers to know that they will have to fight and win a struggle to the death in order to fit within their society. Fascism is a political system that aims to unite society in crisis in a dynamic and tragic dimension by promoting the mobilization of the masses by equating social and national demands (Bobbio, Matteucci, 1981).

Fascism, as a political-ideological movement, always arises when a society is in crisis and discredited by economic models. The social crisis is the ideal scenario for the emergence of the third solution, even if the world is already vigorously diversified in opinions. there are characteristics common to the historical appearance of fascist movements, a situation in crisis, both at the economic, political and ideological levels” (Trotsky, 1996, p. 54).

Fascism is a complex and mutable political ideology, which came to prominence in the 1920s and 1930s in Europe. The most notorious examples of fascist governments are Benito Mussolini’s National Fascist Party in Italy from 1922 to 1943 and Adolf Hitler’s National Socialist German Workers’ Party (Nazi Party) from 1933 to 1945.

According to Soucy “Fascism is based on an ethnic division between ‘us’ and ‘them’, an extreme ethno-nationalism. It is based on nostalgia for a mythic past, typically in which members of the chosen ethnic group had an empire and it represents the present as loss of that great empire, that natural standpoint in which members of this ethnic group dominated their environment militarily, politically, and culturally.” (Soucy, 1995)

According to Paxton, “Fascism may be defined as a form of political behaviour marked by obsessive preoccupation with community decline, humiliation, or victimhood and by compensatory cults of unity, energy,

and purity, in which a mass-based party of committed nationalist militants, working in uneasy but effective collaboration with traditional elites, abandons democratic liberties and pursues with redemptive violence and without ethical or legal restraints goals of internal cleansing and external expansion” (Paxton, 2004, p. 218). Fascism in action looks much more like a network of relationships than a fixed essence (Paxton, 2004, p. 207).

Roger Griffin states that Fascism should be seen as a revolutionary form of nationalism guided by the myth of the imminent rebirth of the nation in decadence (Griffin, 2002).

Fascism is a set of right-wing political beliefs that includes a strong control of society and the economy by the state, a powerful role for the armed forces, and the stopping of political opposition. It is any ideology or movement inspired by Italian Fascism, such as German National Socialism; any right-wing nationalist ideology or movement with an authoritarian and hierarchical structure that is fundamentally opposed to democracy and liberalism, any ideology, movement, programme, tendency, etc, that may be characterized as excessively prescriptive or authoritarian (Griffin, 2002).

Fascism is a political system which aims to unite a society in crisis inside a dynamic and tragic dimension promoting the mobilization of the masses by equating social and national demand (Bobbio and Matteucci, 1981). The primary aim of the fascist ideology is to build a strong nation by prioritizing the country over its people. A fascist style is a political aesthetic of romantic symbolism, mass mobilization, a positive view of violence, and promotion of masculinity, youth, and charismatic authoritarian leadership.

Michael Mann (2005, p. 14) defines fascism in terms of the key values, actions, and power organizations of fascists as the pursuit of a transcendent and cleansing nation-statism through paramilitarism. The five key terms, some with internal tensions, are nationalism, statism, transcendence, cleansing, and paramilitarism. Given that many of these concepts are relatively consensual it is not necessary to introduce them in any great detail: Nationalism: the ‘deep and populist commitment to an “organic” or “integral” nation’; Statism: this is concerned with goals and organizational form; Transcendence: this is the typical neither/nor of fascism as a third way. Mann stresses that the core constituency of fascist support can be understood only by taking their aspirations to transcendence seriously. ‘Nation and state comprised their center of gravity, not class’; Cleansing: ‘Most fascisms entwined both ethnic and political cleansing; Paramilitarism: both a key fascist value and an organizational form.

According to previous definitions, the researcher believes that fascism is considered a political movement that places emphasis on conceptions of race and nationhood above the individual and it is the result of racism. It is a complicated political behaviour. It opposes communism, socialism, pluralism, individual rights and equality, and democratic government, it emphasizes the positive view of violence, where harmless members of an ethnic group are attempt to control militarily, politically, and dominate culturally. This definition is the operational definition that the researcher will adopt through the analysis.

2.5.1 Characteristics of Fascism

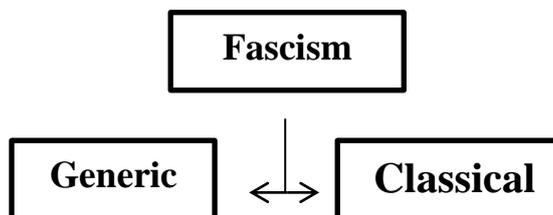
Although fascism is a difficult ideology to define, many 20th-century fascist movements shared several characteristics:

- 1- Nationalism
- 2- Liberalism
- 3- Totalitarianism
- 4- Secular origins
- 5- Socialist and Populist
- 6- Capitalism and Elitism (Soucy, 1995).

2.6 Types of Fascism

Fascism can be seen differently according to the period they appear at. Classical fascism (CF, henceforth) which is also called Italian fascism starts from 1919 up to 1990, whereas generic fascism (GF, henceforth) appeared during the 1990s.

Figure 9: Types of Fascism



2.6.1 Classical (Italian) Fascism

The term ‘fascism’ has come into being because of an intuitive recognition that a new genus of revolutionary politics entered European history with the establishment of fascism in Italy in march 1919. The currency it subsequently gained as a political category registered the underlying affinity which Mussolini’s revolutionary form of politics was sensed to have with a growing number of other political movements and ideologies in the inter-war period. CF is a genus of political ideology whose mythic core in its various permutations is a palingenetic form of populist ultranationalism (Griffin, 1991, p. 48).

CF is characterized by a set of ideological and political aims and methods in which ideas, attitudes and behaviours are determined by an anti-democratic palingenetic ultranationalism underpinned by a sacralized ideology; the quest for a united, indissoluble society as a political system and, at the same time, the collective myth that mobilizes and redeems the nation; and third, violence as a political vehicle applied unchecked against internal opposition and against external enemies who challenge the nation’s progression towards the dream of rebirth and the culmination of this progression in the form of an empire (Mellon, 2008). Italian fascism was rooted in Italian nationalism, national syndicalism, revolutionary nationalism, and the desire to restore and expand Italian territories, which Italian fascists deemed necessary for a nation to assert its superiority and strength and to avoid succumbing to decay (Kallis, 2000, p. 41).

This type of fascism emphasizes the idea that “The more a person deems absolute equality among all people to be a desirable condition, the further left he/she will be on the ideological spectrum. The more a person

considers inequality to be unavoidable or even desirable, the further to the right he/she will be". This type of fascism believes that violence is the solution of any problem (Stackelberg, 1999, pp. 4-6)

2.6.2 Generic Fascism

A generic ideology is one whose core values and goals have expressed themselves in a variety of distinct, or even apparently conflicting surface manifestations (Griffin, 1991, p. 36).

During the 1990s, interest in the nature of GF revived, driven by the claim it was possible to identify a radical fascist ideology. This constituted an important corrective to earlier interpretations that had stressed fascism's violent nihilism, or the marxist claim that its programme masked capitalist reaction. However, when Roger Griffin (1991, p. 26) claimed that a new consensus had emerged around this approach many remained unconvinced. One major critic, Robert Paxton, argued that the ideological approach is static, whereas the two major manifestations of fascism went through five distinct phases from birth to death, encompassing both conservatism and radicalism. This rightly stresses the mercurial nature of fascism, though the argument overstates clear diachronic development and neglects significant synchronic variation (2004, p. 216).

British fascism is an example of GF. It is a form of fascism that is promoted by some political parties and movements in the United Kingdom. It is based on British ultranationalism and imperialism and had aspects of Italian fascism and Nazism both before and after World War II. Far-right politics in the United Kingdom have existed since at least the 1930s, with the formation of Nazi, fascist, and anti-Semitic movements. It

went on to acquire more explicitly racial connotations, being dominated in the 1960s and 1970s by self-proclaimed white nationalist organizations that opposed non-white and Asian immigration. The idea stems from the belief in white supremacy, the belief that white people are superior to all other races and should therefore dominate society (Cross, 2020).

2.7 Stages of Fascism

Paxton (2004) proposes five stages of fascism. He states that it is required to distinguish the different stages of fascism in time. It has long been standard to point to the difference between movements and regimes. He believes everyone can usefully distinguish more stages than that.

- The initial creation of fascist movements.
- Their rooting/embedding as parties in a political system.
- The acquisition of power.
- The exercise of power.
- Radicalization or Entropy.

According to Paxton, this creates a simpler illustration of how fascism far from being static, was a succession of processes and choices, requiring different conceptual tools for each stage.

2.8 Functions of Fascism

The main functions of fascism are:

- Smashing and destroying the working class.

- Stifling political liberties.

The functions of mature fascism became even clearer in each stage of fascism, its role was to break a logjam in national politics by a solution that excluded socialists. In a longer term, it was to enlist mass support behind national, social defense, to unify, regenerate and rejuvenate, “moralize,” and purify the nation that many saw as weak, decadent, and unclean (Paxton, 2004, p. 130).

2.9 Language of Literature

Language and Literature are two interrelated concepts. Language can be simply defined as the study of sounds, words, and sentences whereas literature is the study of written work. The existence of literature is solely based on language. The language of literature embodies a significant aspect of human experience; it has a pattern of verbal substructure much more carefully modified than that of everyday language; it is this language that expresses the meaning of literature. Most modern literary theories, like formalism, new criticism, stylistics, structuralism, post-structuralism, deconstruction, discourse analysis, semiotics and dialogic criticism, in one way or the other emphasize the study of the language of literature in order to understand its meaning and relish it (Abrams, 1962).

The language of literature is highly innovative and creative, and represents the most delightful and unique expression of the human soul. It is “a conspicuous departure from what competent users of a language apprehend as the standard meaning of the words, or else the standard order of words, in order to achieve some special meaning or effect” (Abrams, 1962, p. 107). It is this language which enables a poet/writer to transform his basic concept into an effective and meaningful message. It

is the language which enables a reader also to understand the meaning of a literary work which is an inescapable notion because it is not something simple or simply determined. Hence, it requires assiduous use of linguistic elements to express the sense or sensibility of language. When composing a piece of literature, one may need concern themselves with the phonological, morphological, syntactical, and semantic components of language, amongst others, as well as all the additional linguistic aspects like plot, characterization, setting, theme, motifs and imagery.

Percy B. Shelley (as cited in Shrawan, 2019) describing the language of literature in “A Defence of Poetry” holds that it “lifts the veil from the hidden beauty of the world, and makes familiar objects to be as if they were not familiar...”. The language of literature, according to him, in other words, overcomes the barriers of customary perception, and enables us to see some aspect of the world freshly, or even for the first time. Conceptualising his view about the language of literature, Richards observes: “Metaphor is something special and exceptional in the use of language, a deviation from its normal mode of working, instead of the omniscient principle of all its free action... a grace or ornament or added power of language, not its constitutive form”.

The main difference between ordinary language and literary language is that ordinary language is the most common, everyday usage of the language among people while literary language is the figurative form of language that is often used in literature (Shrawan, 2019).

2.9.1 Language of Plays

Theatre performance has a clear-cut artistic, intellectual, dramaturgical, theatrical and ideological directions. Playwrights embed their intention,

and their thematic concerns and activate the theatre director's vision (Knight, 1998, p. 14). The play producer must not deduce his business from the play's surface. He/she must make a leap to the inward meaning and use the play's surface as expression (Knight, 1998, p. 43).

Scholars indicate the existence of close and inseparable relationship between text and performance, the performance involves the characters physically and emotionally in a different way compared to simple texts. It is not made of words alone, but of sights and sounds, stillness and motion, noise and silence, relationships and responses (Styan, 1975, p. Vii). Knight (1998, p. 15) states that the final elements of any theatre performance, such as the plot, conflict, genre, language, and character types, theme and sub-themes, should reflect whatever ideologies whether covert or overt. All these must go along with physical properties such as costumes, make-up, lighting, set design in addition to any artistic qualities the performers do such as speech delivery, movements, tempo, rhythm, picturization, composition and so on.

Dramatic language is language traditionally associated with drama. It incorporates theatrical vocabulary, designed to pack an emotional punch, and elicit strong feelings. Dramatic language is meant to be performed. It is because of this, interjections are a common part of dramatic language, as it mimics speech (Styan, 1975).

2.10 Previous Studies

The concept of fascism, to the best of the researcher's knowledge is not investigated by other researchers from a critical pragmatic perspective, but there are theses and research articles investigated the whole content of fascism.

In this section, five studies, to the best of the researcher's knowledge are discussed as follows:

2.10.1 Cadmus Kyrala (2009)

A dissertation by Cadmus Kyrala (2009), under the title "Corpus Tools and the Linguistic Study of Ideology: Searching for Fascism in Atlas Shrugged". The study talks about Corpus tools that were not sufficient in themselves to provide a complete picture of ideology. However they did facilitate comparative keyword and collocational analysis and also the screening of Atlas Shrugged for the use of passive voice, ergative verbs and negation.

The results were then investigated in context to ascertain their ideological impact. Key elements of fascism were not substantiated. Use of concealed agency did not reflect mitigation of ideological content. Negation, while present, could not be assessed in a purely linguistic study. The ideology was found to be explicit, not concealed, and not indicative of fascism.

2.10.2 Peter Wien (2012)

A paper by Peter Wien (2012), under the title "Arab Fascism - Arabs and Fascism: Empirical and Theoretical Perspective". The researcher presents preliminary results of an inquiry about the presence or absence of fascism in the Arab Middle East. His approach combines an inventory of the state of empirical research about pro-fascist trends in the region, primarily until 1945, with an attempt to locate fascism in the Arab world in a broader context of fascism as a phenomenon of non-European societies.

2.10.3 Estrella Idea Yopez (2018)

A thesis by Estrella Idea Yopez (2018), under the title “The Reemergence of Fascism”. The aim of this study is to discuss the basic laws in which fascism emerges. These basic guidelines are determinant in distinguishing regimes and movements from being authoritarian, totalitarian, and in this case, fascist. With this being said, given that every fascist regime in history emerged under different circumstances and for different reasons, for this reason, fascism cannot be defined by one universal definition, it can only be described by using such laws. When examining the twenty first century reemergence of the radical right, the researcher will identify the Alt Right as a neo-fascist movement by applying Payne’s Retrodictive Theory of Fascism, support each component of Payne’s theory through the social; cultural; political and psychological findings through the Marxist lens, and apply his “Polar Opposite” theory to properly place and identify the Alt Right on the political sphere.

2.10.4 Dylan Riley (2018)

Dylan Riley published his study in (2018) under the title “Theses on Fascism and Trumpism”. The researcher presents a set of contrasting theses on fascism and Trumpism. Then he pulls together their implications for the different forms of rule characteristic of these two forms of right-wing regime.

He concludes that there are four clusters of factors that distinguish fascism from Trumpism. While the first arose out of an experience of massmobilizing war, the second arose out of the long aftermath of a financial crisis. While the first emerged out of a quasi-revolutionary situation, the second emerged in the absence of an organized left. While

the first galvanized the middle strata behind it, the second did not. While the first was both a project to discipline and to build state power, the second aims to dismantle the “administrative state.” He reached at a general feature that distinguishes the two cases. While fascism was a product of intense civil society and associational development, Trumpism is an expression of the etiolation and weakening of civil society.

2.10.5 Baktalaia de Lis Andrade Leal (2021)

An article by Baktalaia de Lis Andrade Leal (2021), its title “About Language and Fascism: Configurations of the Barthesian Look”. Based on Barthes’ statement, stating that language is fascist, this opinion article establishes a relationship between the political-ideological models of the Nazifascist movements and the characteristics of the concept of the Barthesian language. The analyses go through the field of philosophy of language and metaphorize the spaces of the reader, author, text and context in order to bring a provocative reflection on the historical moments and political frameworks of the last 80 years.

The results of this study show that discursive spaces are capable of generating imprisonment or freedom, they can propose fascism or democracy through literature, and such analyses need to be considered.

To the best of the researcher’s knowledge, the concept of fascism is not investigated by other researchers pragmatically, and the data of this study is never studied before.

CHAPTER THREE

METHODOLOGY

3.0 Introductory Remarks

This chapter focuses on the data, their collection, their description, and their selection. Then it is devoted to the development of an eclectic pragmatic model for analysing the data in the current work. The model of the study is introduced based on the pragmatic analyses and the theories within the field as well as the concept of fascism. The researcher looks into the relevant pragmatic models to the analysis of fascism and manifestations in the selected literary work to achieve the aims of the current study.

3.1 The Data

The data is the British play “Strawberry Fields” written by Stephen Poliakoff (1977). The researcher looks for some extracts from the play that carries a fascist ideology. Then, the extracts are analyzed to decide how fascism is manifested by those speakers to impart their mode of fascism.

3.1.1 Data Description

In order to have a clear insight about the work of any author one has to look first at his/her life, because it reflects his/her thoughts and impressions about the surrounding environments. Stephen Poliakoff is a British playwright, screenwriter and director. He was born in Holland Park, west London, in 1952. Poliakoff receives scant critical attention

from academics, his early plays directly address British culture in the 1970s. His writings focus upon politicians, identifiably the political daily lives of people and the political events (Nelson, 2011, p. 1). For what have been mentioned, the researcher chose Stephen Poliakoff as a representative playwright for contemporary political British plays.

His play “Strawberry Fields” was the opening production on 31 March 1977 of the Cottesloe, the NT’s ‘black box’ studio theatre. The play follows two twentysomethings, Kevin and Charlotte, who scarcely know each other but who have met up to take a van northwards. They are members of a minority political party and their mission is to distribute publicity and to collect donations from supporters on the way. The short scenes are stations of the journey. The events of the play, apart from two moments of high drama, are unremarkable, but interest is held by an increasing mystery about their identities, purposes and politics (Poliakoff, 1977, p. 6). Poliakoff has himself remarked with green concerns. Indeed, writing in 1989, he ascribed the fact that the play is ‘regularly performed all over the world to its resonance with green issues and ‘a European terrorism both from the left and the right’ (Poliakoff, 1977, p. xiv), postdating the play. In its 1977 context, the play resonated more with ‘the time of the National Front, of racist demonstrations, of a minority labour government lurching from crisis to crisis’ (Poliakoff, 1977, p. xiv).

Poliakoff’s treatment of issues in Strawberry Fields is set against the question of how seemingly harmless individual characters might, in given sociohistorical circumstances, get drawn into extreme beliefs and, indeed, violent action. Poliakoff has not written a ‘State of the Nation’ play analysing politically the rise of the extreme right in the UK. In contrast, as Bull (1994, p. 584) has remarked, ‘Poliakoff is a theatre of individual gesture’. Poliakoff’s Strawberry Fields picks up on the dangers which can

arise from individuals' confusion when a progressive trajectory falters. This play is the most inclusive, powerful, and vivid literary scrutiny of the issues of racism, and fascism in Britain. The play has an important role in showing how the political circumstances at that time affected people behaviours by making them more aggressive. It also has a role in revealing discrimination against blacks. Poliakoff puts the emphasis on people's reactions to the economic, social, and political changes at that time which obliged them to take decisions and to act in one way or another.

The data consists of thirteenth extracts have been chosen purposefully for being the best examples to demonstrate facsism, each extract will be subjected to qualitative and quantitative analyses. The extract consists of one, two or more utterances in order to make the thought complete. This means that the unit of analysis is the utterance.

3.1.2 Data Selection

This study is designed to investigate how fascism is manifested from a critical pragmatic perspective. To do this, thirteenth extracts are quoted from the British play "Strawberry Fields". The reason behind choosing this right-wing politic genre in the analysis is due to the fact that utterances occur in the play are full of ideology. The researcher intentionally collected almost all the most important utterances of the main and minor characters that carry the theme of fascism. It is worth mentioning that the play is not available as an electronic version, so the researcher has ordered it from Internet Archive.

When it comes to data description, essential characteristics of the data must be illustrated with the contextual factors that affect any

communicative process. In general, some contextual factors serve as a representation of the social and situational background and influence the pragmatic strategies used in any communicative mode. These contextual factors can be examined using Hymes' (1974) SPEAKING model, which consists of eight components: setting, participants, ends, act sequence, key, instrumentalities, norms, and genre.

Table (3): Hymes' 1974 Speaking Model

Contextual Factors	Subcomponents
Setting and scene	- Indicates the time and place of the event. - Psychological setting: participants' understanding of event or environment of setting
Participants	Speaker, addresser, hearer, and audience
End	Purpose - goals Purpose - outcome
Act sequence	Sequential organization of speech acts Message form and content
Keys	Tone of the communicative act
Instrumentalities	Forms of speech and style
Norms	Rules of interaction
Genre	Discourse type that achieves the speech event

3.2 The Nature of the Study

The chosen data consists of thirteenth extracts have been chosen purposefully for being the richest extracts in the play that demonstrate facsism, each extract will be subjected to qualitative and quantitative analyses. The extract consists of one, two or more utterances in order to make the thought complete. This means that the unit of analysis is the

utterance which means a bit of spoken language, it could be anything from a word to a full sentence.

3.3 The Model

This section explains the chosen elements of the eclectic model which is used to analyze the ideology of fascism in the chosen play. The model of analysis is based on the concepts and ideas of Searle's speech acts (1979), Yule's theory of presupposition (1996), Grice's conversational maxims. In addition to Harris's (2008) rhetorical tropes and Aristotle's persuasion appeals (Kennedy, 1991) to portray a full picture of the concept of fascism in the chosen play. First, the analysis starts with giving the types and functions of fascism, as mentioned in the literature review there are two types of fascism: CF, and GF (Soucy, 2022). Second, in order to find out how fascism is manifested, the same extract is analysed according to the speech act strategies proposed by Searle (1979). Third, presupposition triggers which are proposed by Yule (1996) are investigated as a way of understanding the purposes of using them. Fourth, the study investigates Grice's (1975) conversational maxims which make up the cooperative principle to investigate how and why speakers flout and opt out the maxims in their utterances. Fifth, Harris's (2008) rhetorical tropes and Aristotle's persuasion appeals also used as the pragmatic items that are closely related to the nature of the targeted data and used by the writers of the play for manifesting the concept of fascism.

The elements of the model are as follows:

1. Fascism Types

- i- Classical (Italian) Fascism (CF)
- ii- Generic Fascism (GF)

2. Pragmatic Strategies

- i. Speech Acts
- ii. Presupposition
- iii. Grice's conversational maxims
- iv. Tropes
- v. Appeals

It is aimed to use the elements mentioned above of the eclectic critical pragmatic model to detect how fascism is manifested by speakers. Different linguistic strategies are used during the events of the play by the writer, certain linguistic tools are selected in order to reach a suitable eclectic model for analyzing the selected data pragma-critically.

CHAPTER FOUR

DATA ANALYSIS

4.0 Introductory Remarks

This chapter is devoted to the practical part of the present study. It deals with the analysis of the data, which is concerned with the British play “Strawberry Fields,” written by Stephen Poliakoff, based on an eclectic model designed by this study and represented in Figure (10). It is the basic apparatus for analyzing the data of this study to unveil the critical issue of fascism. Furthermore, it is worth noting that the concepts of ideology, power, dominance, and criticality are very well incorporated in this play by the characters. Hence, they contributed to the understanding and interpretation of the text. Finally, this chapter presents the results of the analysis, as well as the discussion of analysis.

4.1 Data Analysis

This section displays the analysis of the most representative extracts of the play, which express the critical issue of fascism in Britain in the 1970s. In this study, two types of analyses are adopted: qualitative and quantitative analysis. The first is accomplished through the analytical framework developed in Chapter Three. It is applied to some extracts to demonstrate the main concept under the study. The other one enhances the validity of the results of the qualitative one. The purpose is to check whether the hypotheses set in the chapter one are valid or not. The selected extracts represent both types of fascism, following the definition of fascism developed earlier.

Extract 1

NICK: The English people's party!!

KEVIN: Yes – that's what we are.

NICK: What? All two of you. I'm afraid I haven't heard of it. Is it new?

CHARLOTTE: Not all that new, no.

NICK: (begins to read the leaflet) Have you thought about England lately, England now . . . the ordinary long-suffering English people. Pollution . . . the length and breadth of England polluted, every river, every field! Pollution on a gigantic scale. Urban wastelands . . . the sad urban wastelands, disaster of our citycentres . . . too many people crammed together like mice. Leading to distressing violence, criminal town and population planning. Impersonal Government – ordinary people offered no chance or choice, crushed by impersonal government. The Mauling of the countryside – the countryside has been mauled . . . disastrous series of mistakes . . . the worship of the motor car . . . internal combustion engine eaten away the fabric of the country, the very fabric of ordinary people's lives destroyed. Preserve. (He turns the page.) Preserve. Are you really distributing this?

This is pretty heavy isn't it? Are you really distributting this?

CHARLOTTE: Yes

NICK: You two... Both of you together.

KEVIN: That's right. (Strawberry Fields, 1977, Act 1, Scene 2, p. 12)

Table 4: The Contextual Factors of Extract (1)

Contextual Factors	Description
Setting	Up the motorway heading to Hertfordshire
Participants	Speaker: Nick Addressee: Charlotte and Kevin
End	Classical Fascism
Keys	Asking, questioning
Instrumentalities	Formal
Norms	Political
Genre	Leaflet

Charlotte and Kevin rest on their way to Hertfordshire. They met Nick, who asked for a lift. He questioned what their van was full of. Nick realized that Charlotte and Kevin belong to the English People’s Party, which is a minor political party, and they have many leaflets they intend to distribute. They also try to collect donations from supporters on their way. The leaflets describe England’s recent situation due to political conflicts. In this extract the writer employs a language that is well-suited to convey his messages about fascism in Britain by using words that describe the results of fascism on England such as “*the ordinary long-suffering English people*”. According to Fairclough (2001, p. 18-19), language is described as a social practice, so whenever people speak, listen, write, or read, they do so in ways that are determined socially and have social effects. Thus, Stephen uses language in a way that reflects his aim to explore the ideologies of the characters who represent a certain party, whether these ideologies are social, economic, or cultural. This

leaflet reflects the time when England suffered from fascism and racism, which were rampant in the country, and in turn, this will reflect on people's behavior. This extract represents the use of fascism explicitly through the way certain people try to make a new political movement and intend to spread it all over the country. It is an introduction to the play and the characters.

a- Types and Functions of Fascism

The characters of the play are divided into people who are bias to either CF or GF, and people who are not interested in politics at all. Nick represents the character who is not interested in political trends, while Charlotte is a member of a new political movement growing during the inter-war period. She believes and works for the political faction that she follows, and rebukes anyone who stands against what she believes in. The type of fascism used in this extract is classical fascism, where England suffered from the effects of classical fascism of the inter-war, which support using violence and destroying the life of individuals as it is mentioned in the leaflet "*Impersonal Government – ordinary people offered no chance or choice, crushed by impersonal government..*" Charlotte and Kevin are working for their political movement that they follow. The function of fascism that used in this extract is smashing and destroying the working class which refers to blacks as in "*internal combustion engine eaten away the fabric of the country, the very fabric of ordinary people's lives destroyed*".

b- Speech Acts

The actual words that are produced during a locutionary act signify a meaningful linguistic speech. Starting with the speech act classification according to Searles (1969), the leaflet presents a series of representative

speech acts of reporting referring to what is happening in England lately. The characters use representative speech act specifically referring speech act to explain to the audience the political direction that they follow and they use stating speech act to inform the audience about the situation in England recently. *Have you thought about England lately...* the form of the sentence is a question, it is considered as a representative speech act of suggestion to listen and think of what happened to England. The representative speech act of persuading is also used to persuade people to fight for England.

c- Presupposition

An existential presupposition is used, which refers to the existence of the entities named, and by using definite descriptions such as possessive in the expression “*people’s party*” as well as the definite article in “*The English people’s party*” and demonstratives “*that*” and “*this*”. A structural presupposition is used by using yes-or-no questions in “*Is it new?*”, and “*Are you really distributing this?*”. The quantifier “*every river, every field*” raises and carries lexical presupposition.

d- The Cooperative Principle

In reference to breaching the conversational maxims, the maxim of quality is flouted by using the expression “*the length and breadth of England polluted*” as a metaphor to indicate every single place in England. Nick, who is the speaker, flouts the maxim of quantity by reading more information from the leaflet than the situation requires. Charlotte and Kevin were informative enough, speaking in a relevant manner, telling facts, and being orderly. So they kept all of Grice’s maxims. Charlotte and Kevin opted out of the maxim of quantity by not giving information about the political party they belong to.

e- Rhetorical Tropes

A simile is used in the expression “*many people crammed together like mice*”. The author employs it when drawing parallels between two related concepts, he resembles people with mice because of the poverty and pollution that England has experienced as a result of the war caused by fascism.

f- Persuasive Appeals

Pathos is used as an emotional persuasion tool throughout the extract by the emotional words they use to describe England recently such as “*the ordinary long-suffering English people*” to engage the audience’s emotions regarding the mode of life in England.

Extract 2

MRS ROBERTS: This is a quiet corner anyway – it’s so big here. There’s always a corner where you can be unnoticed. And there’re hardly any black waiters, or black waitresses, which is extraordinary isn’t it. But they don’t seem to have them here.
(Strawberry Fields, 1977, Act 1, Scene 3, p. 15)

Table 5: The Contextual Factors of Extract (2)

Contextual Factors	Description
Setting	The motorway heading to Nottingham
Participants	Speaker: Mrs. Roberts Addressee: Charlotte
End	Generic Fascism
Keys	Stating
Instrumentalities	Informal
Norms	Political
Genre	Conversation

This scene happens on the highway. Poliakoff introduces a new character, Mrs. Roberts. Charlotte and Kevin went to meet Mrs. Roberts to collect donations for their political party. Mrs. Roberts, as a lady in her late thirties, shows fascist behavior by holding the fascist belief that white people are superior to all other races and should therefore dominate society, so she thinks that black people are spies and tries to avoid them. She was relieved to be unnoticed by blacks. This signifies the racial discrimination that explicitly leads to fascism. This clearly shows the concept of dominance, which is defined by Van Dijk (1993) as the use of social power by institutions, elites, or groups resulting in social discrimination and inequality that includes cultural, ethnic, class, political, gender, and racial inequality (Bloor and Bloor, 2013, p. 85). Fascism is manifested clearly in this extract.

a- Types and Functions of Fascism

The type of fascism used in this extract is generic fascism, which embraces racial connotations by opposing non-white and Asian immigration. Fascism is the result of racism, so people were totally against blacks. It simply sets the blame for the war on a specific group of people. The function of fascism that used in this extract is smashing and destroying the working class that refers to blacks.

b- Speech Acts

The locutionary act is represented by the physical act of speaking. That means the speaker composes a sentence in a specific context. The illocutionary act of the speech is Mrs. Roberts' intention behind saying "*There's always a corner where you can be unnoticed.*" She made the statement that black people are unwanted so she used the representative speech act of statements. The representative speech act of reporting is

explicitly issued in the utterance where Mrs. Roberts reports the condition of this part of the country to Charlotte “*This is a quiet corner anyway – it’s so big here.*” It can also be interpreted as a representative speech act of stating in reference to the fact that English people dislike black people. The verdictive speech act ranking is used by ranking black waiters as spies.

c- Presupposition

The existential presupposition is used by using the demonstrative “*This*”. And the expression “*where you can be unnoticed*” infers with the presupposition that the information after the wh-word is known to be the case or a fact. Also, the structural presupposition is used by using comparison and contrast “*but*” which presupposes that black waiters and waitresses can be seen all over the country but not here.

d- The Cooperative Principle

Regarding breaching the conversational maxims, Mrs. Roberts flouts the maxim of relation. Mentioning black people is irrelevant to the quiet of the place. She also flouts the maxim of manner by insulting black people indirectly. She kept the maxims of quality and quantity. The speaker does not opt out of any maxim.

e- Rhetorical Tropes

Dysphemism is used as a figure of speech, a marked form that expresses the speaker’s view or attitude toward a group of people. Mrs. Roberts used the term “*black waiters*” to distinguish them from members of her race.

f- Persuasive Appeals

Logos is employed in the extract by referring to the logical fact that no black servants work there. Ethos is also found, as Mrs. Roberts considers herself a source of knowledge by describing the place.

Extract 3

MRS ROBERTS: (opening the scrapbook) There's Mr Relph of course. The Relph case, you know, the case of his board, his notice, 'NO BLACKS ALLOWED TO BUY THIS HOUSE' you know about that of course. Then there's the piece about trouble at the comprehensive. A stabbing – a black boy did there. It's extraordinary what goes on, isn't it? I mean you notice it all the time, I'm not that particular, but you can't walk down the street without them running into you, hitting you and things, on Saturdays especially. Mostly black boys of course – but not all by any means I'm afraid. I got bruised three times last week. Bruised rather badly. (Strawberry Fields, 1977, Act 1, Scene 3, p. 17-18)

Table 6: The Contextual Factors of Extract (3)

Contextual Factors	Description
Setting	A quiet place on the motorway
Participants	Speaker: Mrs. Roberts Addressee: Charlotte, Kevin and Nick
End	Generic Fascism
Keys	Reporting
Instrumentalities	Assertive
Norms	Political
Genre	Conversation

This scene takes place in a quiet place on the motorway. Mrs. Roberts reported Mr. Relph's case against black people. She has a book of cuttings full of stickers that she keeps as a record of what's happening in the world. This reveals the writer aims to draw the attention to an important figure who may have played a significant role in the series of events against black people. The idea of dominance is highlighted once again by Mr. Relph; this shows the power of whites against blacks. They refuse to sell them anything; they use them as servants, and they think that black people are violent and murderous. The writer wants to emphasize that people were insecure at that time and there is discrimination in each part of England. Fascism expressed explicitly in this extract.

a- Types and Functions of Fascism

The type of fascism used in this extract is generic fascism, which embraces an individual fascist movement against a particular group that represents black people in this extract. Fascists rallied around the banner of a preventive anti-democratic counter-revolution. Generic fascism is less aggressive than CF and does not try to unite the nation. The fascists fight only for their own rights. The function of fascism that used in this extract is smashing and destroying the working class which refer to blacks.

b- Speech Acts

A series of representative speech acts are presented in this extract. Mrs. Roberts used the speech act of reporting an event that occurred prior to the moment of reporting. She reports Mr. Relph's panel against black people: "*NO BLACKS ALLOWED TO BUY THIS HOUSE*". The representative speech act of asserting is used as well. The speaker asserts

that black people are annoying and undesirable in their country. The rep SA of criticizing is also used where Mrs. Roberts criticizes black boys and their aggressive attitudes. Another type of speech act is used, which is the expressive speech act. The speaker expresses her feelings about living with black people and the violence she faced. The directives speech acts of challenges and dares are used by Mr. Relph's panel.

c- Presupposition

The existential presupposition is used by using the proper name "Relph" which is presumed to be assured of the existence of someone called Relph, and the definite article in "The Relph case", as well as the demonstrative in "THIS HOUSE". The factive presupposition is used by using the verb "know" in the expression "you know". The lexical presupposition is also used by the implicative verb "got".

d- The Cooperative Principle

Mrs. Roberts flouts the maxim of manner by indicating that most black people are violent. She kept the maxim of quality by saying the truth, and she kept the maxim of quantity by being informative. She does not opt out of any maxims.

e- Rhetorical Tropes

Repetition and dysphemism are used as figures of speech. The verb "know" is repeated twice to emphasize Relph's case, and the word "black" is repeated. Dysphemism is used to express the speaker's view of black boys as they are bad because of their color.

f- Persuasive Appeals

Pathos is utilized by the use of the word “*not afraid*” that describes Mrs. Roberts’ feelings. Ethos is also found as Mrs. Roberts refers to herself as a person of knowledge and experience by telling old stories.

Extract 4

NICK: There. She’s gone anyway. One of your more extreme member of two organisations?

CHARLOTTE: I don’t know.

NICK: Why is she a member of two organisations?

CHARLOTTE: It’s her choice.

NICK: So you’re the sort of conservation wing of the National Front ... are you?

CHARLOTTE: No, we certainly are not! We are not connected with it. They’re aware of our existence. But you’re not really interested anyway.

NICK: Where do you stand in all this, Charlotte?

CHARLOTTE: Stand in what?

NICK: I mean she was saying some pretty hideous things.

CHARLOTTE: She has her views... and I have mine.

NICK: And what are they?

CHARLOTTE: You know what they are. You read the leaflet.

NICK: I want to hear you say them. Explain them to me, Charlotte.

CHARLOTTE: No. You’d only mock wouldn’t you? (Strawberry Fields, 1977, Act 1, Scene 3, p. 19)

Table 7: The Contextual Factors of Extract (4)

Contextual Factors	Description
Setting	On the highway
Participants	Speaker: Nick Addressee: Charlotte
End	Classical Fascism
Keys	Asking
Instrumentalities	Curious
Norms	Conversation
Genre	Political

This scene happens on the motorway between Nick and Charlotte, where Nick questions the orientation of these political movements and asks Charlotte where she stands. This reveals that politics in England is divided into groups with different objectives and orientations. Charlotte adopts the character of a protagonist. Despite the fact that she is a young lady, but she has an important role to play in the political party she belongs to. Nick presents the character, who understands nothing about what is happening around him. When he tried to understand what was going on, he got involved in a very dangerous situation and became suspicious. Charlotte expresses the ideology of fascism explicitly by explaining that she is aware of the different political movements, but she believes in the objectives of her political movement and fights for them. This scene sends the message that harmless individual characters of different sexes can be fascists since fascism refers to the deployment of a mass movement against the revolution. The participants in this mass

movement are usually unorganized workers, the lower-middle class, the farm workers, and the retrograde sectors of the ruling class.

a- Types and Functions of Fascism

The type of fascism used in this extract is classical fascism. Classical fascism, which is considered violence as a political vehicle, is applied unchecked against internal opposition and against external enemies who challenge the nation's progression toward the dream of rebirth and the culmination of this progression in the form of an empire. The function of fascism that used in this extract is stifling political liberties.

b- Speech Acts

The rep SA of asserting is used by the expressions "*It's her choice*", and "*She has her views... and I have mine.*" Where Charlotte says what she believes to be true. The rep speech act of boasting is also used by Charlotte when she shows pride in her party's views and considers them her own. She is ready to fight for what she believes in. A rep speech act of referring also used by Charlotte by indicating she belongs to different political party.

c- Presupposition

The existential presupposition is used by the demonstrative "there", and the definite article "the" as well as the name of the political party "*the National Front*". The structural presupposition is used by the wh-question "why" and "where". The same type is used by using the yes-or-no question "are you?". The factive presupposition is used by using verbs such as "know" and "aware".

d- The Cooperative Principle

Regarding breaching the speech maxims, Charlotte flouts the maxim of quantity by giving less information than the situation requires. She used the expressions “*It’s her choice*”, and “*She has her views... and I have mine.*” These expressions are non informative at the level of what is said, but they are informative at the level of what is implicated, and the hearer’s intention toward such an utterance depends on the speaker’s ability to explain the speaker’s selection of this particular speech. Also, Charlotte opted out of the maxim of quantity by refusing to answer Nick; she just said, “*I don’t know.*”

e- Rhetorical Tropes

Metaphor is used as a figure of speech by using the expression “*She has her views... and I have mine.*” She intentionally speaks in a metaphorical way to make the hearer look for implicatures. Repetition is also used in “*And what are they?, You know what they are*”. She refuses to reveal more information about her political orientation and what it aims to achieve. She left a room for Nick to think and suspects.

f- Persuasive Appeals

In reference to rhetorical appeals, logos is used in this extract. She expresses logos by providing events that happened with the National Front Party. She answered with facts.

Extract 5

NICK: Charlotte (with nervous energy, trying to get a reaction.) I mean, the terrible thing about grenades these days is they all come covered with tomato juice and mustard already on them, whether you like it or not, not like the good old England grenade. I mean there’s absolutely no freedom of choice anymore is there? You can go into a nice ordinary hamburger house – can I have a grenade please, and it comes

in fifteen seconds, totally packed in this nasty box, and smothered in all kinds of filth, hardly recognisable. It's the terrible American influence isn't it?

KEVIN: You realise we're in the middle.

NICK: Middle of what?

KEVIN: Middle of England. Middle of Britian. The heart as it were. We're standing on it. Now!

NICK: (ignoring him, looking at CHARLOTTE): Isn't this all a trifle dangerous for you, out in the open air? (Strawberry Fields, 1977, Act 1, Scene 4, p. 21-22)

Table 8: The Contextual Factors of Extract (5)

Contextual Factors	Description
Setting	On the highway
Participants	Speaker: Nick Addressee: Charlotte and Kevin
End	Generic Fascism
Keys	Stating
Instrumentalities	Informal
Norms	Political
Genre	Conversation

This scene takes place on the motorway between Nick, Charlotte, and Kevin. They talk about the changes they saw in the simplest things after the war. They implicitly refer to the fact that everything has changed in England. The fascist movement not only changed people's behaviour, but also food, cinemas, and other things. There is no freedom of choice.

a- Types and Functions of Fascism

The type of fascism used in this extract is generic fascism. The effect of the fascist movement on people and the country is shown in this extract. The belief that British is better than America. The function of fascism used in this extract is stifling political liberties.

b- Speech Acts

Many of the statements Nick states in this extract are for the sake of achieving the perlocutionary force for his utterances. The representative speech act of asserting is used by Nick, who is saying what he believes to be true. The representative speech act of referring to the influence of America is also used. The rep speech act of statement is used by the sentence “*You realise we’re in the middle*”.

c- Presupposition

The existential presupposition is used by using the expressions “*the good old England grenade*” and “*The heart as it were.*” As well as the proper noun “*Charlotte*”. The lexical presupposition is used by using the quantifier “*all*”. The factive presupposition is also used by the verb “*realize*”. The structural presupposition is used by using the yes-or-no question “*isn’t it?*”, and the temporal clause “*now*”.

d- The Cooperative Principle

Regarding breaching the speech maxims, Nick flouts the maxim of quantity by giving more information than the situation requires. Nick flouts the maxim of relevance by changing the subject. He flouts the maxim of the manner by being unorderedly and not brief. Nick opted out the maxim of relevance.

e- Rhetorical Tropes

A simile is used as a figure of speech by the expression “*not like the good old England grenade.*” Nick makes a comparison between what is new and what is old. Repetition is also used by repeating the word “middle”.

f- Persuasive Appeals

Ethos is also found as Nick refers to himself as a person of knowledge and experience. Pathos is also used by expressing his feelings toward the American influence.

Extract 6

NICK: Why's Kevin so nervous then?

KEVIN: I'm not nervous. Not at all... (Staring at a poster.) There's the last poster see, for the cinema, already fading fast.

NICK: (reading, smiling): 'The Killer Elite'.

KEVIN: Yeah. We can't even keep our cinemas open anymore, in this country, can we? Used to be the centre of the community didn't it? No British movies anymore, nothing really. (Strawberry Fields, 1977, Act 1, Scene 4, p. 22)

Table 9: The Contextual Factors of Extract (6)

Contextual Factors	Description
Setting	In the middle of Doncaster
Participants	Speaker: Kevin Addressee: Nick and Charlotte
End	Classical Fascism
Keys	Stating
Instrumentalities	Informal
Norms	Political
Genre	Conversation

This scene happens on the motorway. The participants are Nick, Kevin and Charlotte. Nick is doubting their actions and tries to find out what they are up to do. They told him that they were talking about the conditions of cinema in Britain before and how it is now after the deteriorating political conditions. Fascism in Britain explicitly destroyed the country and nothing remained the same.

a- Types and Functions of Fascism

The type of fascsim used in this extract is classical fascism. The effect of the war appears on people and the country. Kevin describes the situation in Britain where there is no freedom anymore and the cinemas closed their doors. The function of fascism that used in this extract is stifling political liberties.

b- Speech Acts

The representative speech act of stating is used in this extract while describing the devastation of the war by the expression “*We can’t even keep our cinemas open anymore*”. The representative speech act of reporting is also used by Kevin in the expression “*There’s the last poster see, for the cinema, already fading fast.*” The expressive speech act is used as well by feeling sorry for what happened to their cinemas because of the war.

c- Presupposition

Existential presupposition is used in the expression ‘*The Killer Elite*’, and “*our cinemas*” which refers to the existence of these entities.

d- The Cooperative Principle

Kevin flouts the maxim of relevance while Nick was questioning what they are doing in the middle of Doncaster in such an empty and dark place he shifts the attention toward the cinema and how much he adores watching films, but he cannot anymore. Kevin opted out of the maxim of quality by hiding the truth and shifting the subject.

e- Rhetorical Tropes

The figure of speech used in this extract is repetition of negative as in the sentence “*No British movies anymore, nothing really.*”

f- Persuasive Appeals

Pathos is used as a rhetorical appeal tool in this extract by Kevin, who intended to drag the audience’s intention toward the damage of the war and distract Nick from what they actually do there. Logos is also used referring to the damage left after the war.

Extract 7

CHARLOTTE: You're very drunk, aren't you? Far too drunk.

NICK: Am I?(He moves away) Oh no, I'm not. (Moving further away.) You realise of course I could expose the whole organisation now if I wanted, the whole tiny network, the whole cobweb of shabby semi-fascist study groups, little grubby fanatics whispering about England in corners. Could expose the lot if I wanted. Couldn't I? 'Bye now. I've got to piss. Nice knowing you – or was it? (About to go) But I may be back. (He goes.) (Strawberry Fields, 1977, Act 1, Scene 4, p. 24)

Table 10: The Contextual Factors of Extract (7)

Contextual Factors	Description
Setting	In the middle of Doncaster
Participants	Speaker: Nick - Addressee: Charlotte
End	Classical Fascism
Keys	Stating
Instrumentalities	Formal
Norms	Political
Genre	Conversation

This scene happens on the highway between Charlotte and Nick. Nick was too drunk. He talked about their political party by describing it as a semi-fascist group. They hold racial connotations by being opposed to non-white and Asian immigration.

a- Types and functions of Fascism

The type of fascism used in this extract is classical fascism, where the work of the new political movements is highly secret, so fascism is

manifested implicitly in this extract. The function of fascism in this extract is stifling political liberties.

b- Speech Acts

The representative speech act of complaining is used by Charlotte. The rep speech act of referring is used by Nick when he refer that he could expose their secrets. The commissive speech act of threatening is also used by Nick.

c- Presupposition

The factive presupposition is used in this extract by the expression “*You realise of course.*” Counterfactual presupposition is also used by using the ‘if-clause’ in the expression “*if I wanted.*” This type of presupposition indicates that what is presupposed or assumed is not only untrue, but it is actually contrary to what is true. Normally, counterfactuals suppose that the information in ‘if-clause’ is not true at the time of utterance.

d- The Cooperative Principle

Charlotte flouts the maxim of manner by her response to Nick’s question. He was wondering if they were crazy to go on such a trip through England, and she answered, “*You’re very drunk, aren’t you? Far too drunk.*” They did not opt out of any maxim.

e- Rhetorical Tropes

Repetition is the act of repeating words, phrases, and sentences to emphasize them, used in this extract as a figure of speech by the expression “*if I wanted.*” repeated twice and the verb “*expose*” repeated as well.

f- Persuasive Appeals

In reference to rhetorical appeals, logos is used in this extract by referring to what he could have done to expose them, but he did not. He expresses his feelings.

Extract 8

CHARLOTTE: They're worse than rats those sort of people.

NICK: I heard. Extraordinaty thing to say. Come here Charlotte, (He catches hold of her arms; the cisterns flush.) They flush a lot those cisterns. Perhaps they've gone mad like everything else tonight, can't stop flushing. (Up close to her:) Do you think there's somebody in one of the cubicles now, a special sort of fascist dwarf, that comes out at night, never sees daylight at all, comes out when it catches your scent, when it knows you're in town. (Aggressive.) We are not amused are we? (Loud, confident.) You're unherving me, charlotte! (Strawberry Fields, 1977, Act 1, Scene 4, p. 25)

Table 11: The Contextual Factors of Extract (8)

Contextual Factors	Description
Setting	In the middle of Doncaster
Participants	Speaker: Nick - Addressee: Charlotte
End	Classical Fascism
Keys	Stating
Instrumentalities	Informal
Norms	Political
Genre	Conversation

This conversation takes place on the motor way between Charlotte, Kevin, and Nick. Nick reveals that everything around has changed. He does not trust people.

a- Types and Functions of Fascism

The type of fascism used in this text is classical fascism. This type of fascism emphasizes in the idea that “The more a person deems absolute equality among all people to be a desirable condition, the further left he/she will be on the ideological spectrum. The more a person considers inequality to be unavoidable or even desirable, the further to the right he/she will be”. This type of fascism believes that violence is the solution of any problem, and people are not equal. The function of fascism used in this extract is stifling political liberties.

b- Speech Acts

The representative speech act of stating is used by Nick explains why people behave like this under these circumstances. Nick employs the representative speech act of declaring to explain why individuals respond in this manner in these political conditions. A directive speech act of command is used by the expression “*come here*”.

c- Presupposition

The existential presupposition is used in this extract by using the expression “*fascist dwarf*”. Lexical presupposition is also used by using the quantifiers “every” in “*everything*, and *everyone*”.

d- The Cooperative Principle

Nick flouts the quantity maxim by providing more information than the situation requires. He does not opt out any of the maxims.

e- Rhetorical Tropes

A simile is used twice as a figure of speech by the expressions “*They’re worse than rats those sort of people*” and “*Perhaps they’ve gone mad like everything else tonight.*” She looks down on people by resembling them with rats.

f- Persuasive Appeals

Pathos is used as a rhetorical appeal. Pathos is used as an emotional persuasion through the extract to engage the audience and Charlotte’s emotions to the mode of life in England. Nick expresses his feeling, he became so mad when she resembles people with rats. Logos is also used by Nick when he gives her facts and reasons of why people behave like this.

Extract 9

NICK (barring her way, smiling): Yes! But you Charlotte, you’re not quite so simple are you?

CHARLOTTE: Kevin’s not simple. Can I . . . ?

NICK (ignoring her): I mean, most extreme right wing cranks, I mean the actual activists, are usually bandy, legged little tin soldiers, isn’t that right? You know those typical slightly manic faces, the pictures of them, their eyes staring out at you, full of the usual English sort of hatreds, Charlotte, (Watching her closely.) foreigners . . . sex . . . change, all that, desperately trying to whip it all up now. (Loud.) Right? You can recognise them a mile off: I know. We used to live near one of them when I was a kid, who’s now quite famous, he used to sing to himself, in the street when he saw somebody coloured. Yes sing! ‘Black Beetle, Black Beetle, stick him with a needle’. He did. Not loudly. But you could hear him.

CHARLOTTE: They’re pathetic nonentities.

NICK: *Who?*

CHARLOTTE: *The leaders of the National Front. They're ridiculous . . . useless.*
 (Strawberry Fields, 1977, Act 1, Scene 4, p. 26)

Table 12: The Contextual Factors of Extract (9)

Contextual Factors	Description
Setting	In the middle of Doncaster
Participants	Speaker: Nick - Addressee: Charlotte and Kevin
End	Generic Fascism
Keys	Stating
Instrumentalities	Formal
Norms	Political
Genre	Conversation

This scene takes place in Doncaster between Nick, Charlotte and Kevin. Nick is describing those who belong to an extreme right wing. They distinguish between different races and colors. They are totally fascist and racist. He refers to all political movements implicitly. Charlotte described them as pathetic and ridiculous the National Front leaders. She excludes her own party, the English People Party.

a- Types and functions of Fascism

The type of fascism used in this extract is generic fascism. This type of fascism is very similar to racism. Fascists are being totally against particular groups of people, they fight them just for being different. The function of fascism used in this extract is smashing and destroying the working class.

b- Speech Acts

The representative speech act of stating and reporting are used by Nick describing those who belong to an extreme right wing. And an indirect speech act is also used by referring to Charlotte's political movement implicitly.

c- Presupposition

An existential presupposition is used, which refers to the existence of the entities named, and by using definite descriptions such as the definite article in "The National Front". A structural presupposition is used by using the wh-question "who" and yes-or-no questions in "isn't that right?".

d- The Cooperative Principle

In reference to breaching the conversational maxims, Nick flouts the maxim of quantity by saying more information than the situation requires. Charlotte was informative enough, speaking in a relevant manner, telling facts, and being orderly. So she kept all of Grice's maxims. Charlotte does not opt out of the maxims.

e- Rhetorical Tropes

A simile is used as a figure of speech by Nick, who makes a comparison between what is new and what is old.

f- Persuasive Appeals

Ethos is also found as Nick refers to himself as a person of knowledge and experience. Pathos is also used by Nick when he expressed his own opinion.

Extract 10

KEVIN: People always want superficial reasons for things. (To NICK:) They do, don't they. So then they can dismiss them. They want easy, obvious reasons for things. (Loud, urgent:) Listen to this, Nick. You really out to, you know! But you see I've felt these things for a long time. Oh yes. Like a lot of people now. Know this place, this country belongs to them. Know it has to be protected.

NICK (bewildered): Protected . . .

KEVIN: It's not just a question of race - It's a question of England.

NICK (clenched): I'm not listening to this . . . (Loud.) I'm just not listening to this, Kevin, so you can . . . (Strawberry Fields, 1977, Act 2, Scene 1, p. 35)

Table 13: The Contextual Factors of Extract (10)

Contextual Factors	Description
Setting	Doncaster
Participants	Speaker: Kevin Addressee: Nick
End	Classical Fascism
Keys	Stating
Instrumentalities	Informal
Norms	Political
Genre	Conversation

This scene takes place in Doncaster between Nick and Kevin. Kevin expresses his feelings by saying that he knows this country belong to them. He defences and protects his political movement.

a- Types and Functions of Fascism

The type of fascism used in this extract is classical fascism. The effect of the fascist movement on people and the country is shown in this extract. The functions of mature fascism became even clearer in each stage of fascism, its role was to break a logjam in national politics by a solution that excluded socialists. The function of fascism used in this extract is stifling political liberties.

b- Speech Acts

The locutionary act is represented by the physical act of speaking. That means that the speaker composes a sentence in a specific context. The illocutionary act of the speech is represented by Kevin's intention behind saying "*It's not just a question of race - It's a question of England.*" He made the statement that black people are unwanted. The perlocutionary act is to express the harsh reality of the country. The representative speech act of stating is explicitly issued in the utterance where Kevin states the condition of this part of the country to Nick. It reveals the fact that English people dislike black people. The expressive speech act used as well.

a- Presupposition

The existential presupposition is used by using the demonstrative "This place". The structural presupposition is used by using comparison and contrast "but" which presupposes that blacks have no place in this country.

b- The Cooperative Principle

Regarding breaching the conversational maxims, the characters kept all the speech maxims of quality, quantity, manner, and relevance. The speakers do not opt out of any maxim.

c- Rhetorical Tropes

Dysphemism is used as a figure of speech, a marked form that expresses the speaker's view or attitude toward a group of people. They use the word black to look down on people.

d- Persuasive Appeals

Logos is employed in the extract by referring to the logical fact that blacks have no place here. Ethos is also found, as Kevin considers himself as a source of knowledge.

Extract 11

CHARLOTTE (really tense): Look, you've got the money haven't you? Would you go now?

KID: I'm allowed to be here.

CHARLOTTE: But I'm asking you to leave. I find your being here – I don't find it very pleasant.

The KID is pressed up next to her on the tarpaulin.

KID: You can't stop me being here.

CHARLOTTE (to KEVIN): Are you going to get rid of him please?

KID: I'm all right here, aren't I?

CHARLOTTE (beginning to get desperate): Are you going to go? (She turns to the men.) Come on, one of you make him go away. (Suddenly she screams.) DON'T YOU UNDERSTAND, I CAN'T STAND HIM BEING NEAR ME - DON'T YOU UNDERSTAND.

KID: Are you nutty or something?

CHARLOTTE: MOVE HIM – (Screaming.) GO ON. GO. JUST GO AWAY. JUST GET AWAY FROM ME. GET OUT. (Strawberry Fields, 1977, Act 2, Scene 2, p. 40)

Table 14: The Contextual Factors of Extract (11)

Contextual Factors	Description
Setting	Doncaster
Participants	Speaker: Charlotte - Addressee: A kid
End	Classical Fascism
Keys	Stating
Instrumentalities	Worried
Norms	Conversation
Genre	Political

This scene happens on the motorway between a random kid and Charlotte. The kid came to ask for money and asked to joining them but Charlotte refused that. She has no trust in people.

a- The Types and Functions of Fascism

The type of fascism used in this extract is classical fascism, which embraces racial connotations by opposing non-white and Asian immigration. Fascism is the result of racism, so people were totally against blacks. It simply sets the blame for the war on a specific group of

people. Also the use violence to get rid of them. The function of fascism used in this extract is smashing and destroying the working class.

b- Speech Acts

The commissive speech act of shouting is used by Charlotte. The commissive speech act of command is used by the expression "*I'm asking you to leave*". The intimidating expressive is also used by Charlotte to get rid of the kid.

c- Presupposition

An existential presupposition is used, which refers to the existence of the entities named. The structural presupposition is used by using the wh-word and by using the comparison word "but".

d- The Cooperative Principle

Regarding breaching the conversational maxims, Charlotte flouts the maxim of manner by insulting and shouting in the little kid directly. She kept the maxims of quality and quantity. The speaker does not opt out of any maxim.

e- Rhetorical Tropes

The dysphemism is used as a figure of speech, a marked form that expresses the speaker's view or attitude toward another person by using the word "*nutty*".

f- Persuasive Appeals

Logos is employed in the extract by referring to the logical fact that no strangers are allowed. Pathos is also used by expressing her anger.

Extract 12

NICK (carrying straight on): No! Worried about what's happening to England, Worried that things might get worse for her, so Blame it on the Blacks, so round them up, ship them off, of course, ship them away, out to sea – (Shouting:) – and then, of course, anything else that's offensive, remove that as well.

CHARLOTTE (loud): STOP IT, NICK. I mean it. You won't ever shout at me again.

NICK: Tell me everything now – tell me about the English People's Party –

CHARLOTTE: I've told you all you're going to know.

NICK: Why were you carrying a gun, Charlotte?

CHARLOTTE: To protect myself against all the leftist groups that know what we're doing. (Strawberry Fields, 1977, Act 2, Scene 2, p. 42-43)

Table 15: The Contextual Factors of Extract (12)

Contextual Factors	Description
Setting	In the middle of Doncaster
Participants	Speaker: Nick - Addressee: Charlotte
End	Classical Fascism
Keys	Stating
Instrumentalities	Formal
Norms	Political
Genre	Conversation

a- Types and functions of Fascism

The type of fascism used in this extract is classical fascism, which is considered violence as a political vehicle, is applied unchecked against internal opposition and against external enemies who challenge the nation's progression toward the dream of rebirth and the culmination of

this progression in the form of an empire. The function of fascism used in this extract is smashing and destroying the working class.

b- Speech Acts

The representative speech act of criticizing is used by Nick who belittle other characters' behaviors and mocking by saying "Blame it on the Blacks". Direct speech act of shouting is used by Charlotte when she told Nick "STOP IT" very loudly. The directives speech act of warning is also used by Charlotte when she warned Nick by saying "*You won't ever shout at me again.*"

c- Presupposition

The existential presupposition is used in this extract by using the name of an existing entities like "*The English People's Party*". The structural presupposition is used by using the Wh- question, which infers with the presupposition that the information after the wh-word is known to be the case or a fact.

d- The Cooperative Principle

Regarding breaching the speech maxims. Nick flouted the maxim of manner by asking too much questions. While Charlotte flouted the maxim of quantity by refusing to tell Nick every thing about the English People's Party and she only said "*I've told you all you're going to know*". The characters do not opted out of any maxims.

e- Rhetorical Tropes

Dysphemism is the figure of speech used in this extract by using the word "Blacks" to refer to a groupe of people.

f- Persuasive Appeals

In reference to rhetorical appeals, pathos is used in this extract by expressing their feelings towards Blacks. Ethos is also used by the characters who experiend the change of life after the war.

Extract 13

NICK: What are you expecting?

CHARLOTTE (with controlled passion): Look at this – look at it, here. (She gazes out across the landscape.) This sprawling mess, those lights up there, that savage light, have you ever seen something so horrible, anything so inhuman , more disgusting, it’s degrading. It presses down on us all. Do you know what used to be here – where we are now. DO YOU? How can people live with a dread of the future all the time. Somebody’s got to do something. (Strawberry Fields, 1977, Act 2, Scene 2, p. 44)

Table 16: The Contextual Factors of Extract (13)

Contextual Factors	Description
Setting	In the middle of Doncaster
Participants	Speaker: Charlotte - Addressee: Nick
End	Classical Fascism
Keys	Stating
Instrumentalities	Informal
Norms	Political
Genre	Conversation

This extract represents a conversation between Charlotte and Nick where Charlotte realized how miserable life became after the war and all the past they have been through still there is no future for them. This

realization leads to the massive devastation caused by the political movements that followed the behaviour of fascism.

a- Types and Functions of Fascism

The type of Fascism used in this extract is classical fascism that destroyed people's life, divided them into groups, took away their freedom, and spread fear in people's hearts. The result of fascism is clearly showed. The function of fascism used in this extract is stifling political liberties.

b- Speech Acts

Charlotte used the representative speech act of stating and referring by mentioning how life has been changed after the war and how people lost the hope for better future. She used commissives speech act of command by using the verb "look". She also used the representative speech act of suggestion by suggested that someone has to take a step and do something "*Somebody's got to do something*". She used the expressive speech act by telling how she feels about the current situation, she feels sorry and angry. She used the representative speech act of concluding in the expression *Do you know what used to be here – where we are now. DO YOU?* To conclude that they have arrived nowhere in the world because of wars.

c- Presupposition

An existential presupposition is used by using the demonstratives "this", "that", and "there". A structural presupposition is also used by asking a yes-or-no question "*Do you know what used to be here – where we are now. DO YOU?*"

d- The Cooperative Principle

Charlotte flouts the maxim of quality by exaggerating, while she follows a political movement that destroy England as well in one way or another. She opted out the maxim of relation by changing the subject and not answering Nick's questions.

e- Rhetorical Tropes

Repetition is used as a rhetorical tool in this extract by Charlotte by repeating the verb "look" and the question "Do you".

f- Persuasive Appeals

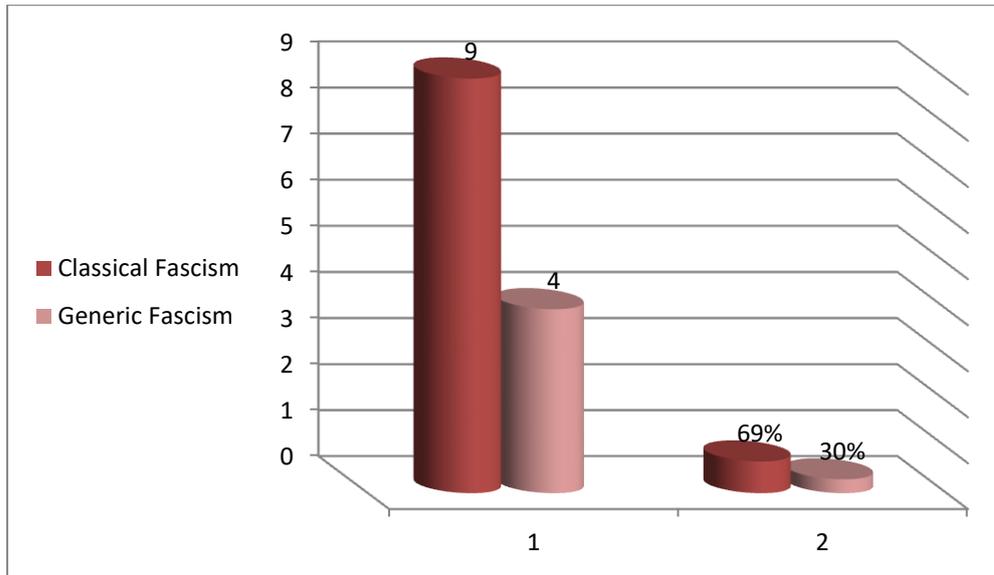
Pathos is utilized by the use of the expressions "*horrible, anything so inhuman , more disgusting, it's degrading*", to express her emotions toward the current state of the country.

4.2 Results and Discussion

This section is intended to sum up the findings of the analysis of fascsim in the political play. After analyzing Poliakoff's political play "Strawberry Fields" (1977). It has been shown that harmless characters choose to be fascists to hide thier weaknesses and hesitations. Or, may be, to achieve some advantage of others by using violence. In the light of the results, it has been obviously shown that classical fascism is the type of fascsim that is highly used in the play, it represents 9 frequencies out of the total number and reads (69%) as it is shown in Figure (11) below, the characters used the classical fascist behaviour of extreme violence that reaches the attempt to kill innocent people to defend their political tendencies and manifest racism manifestations in their actions as well as

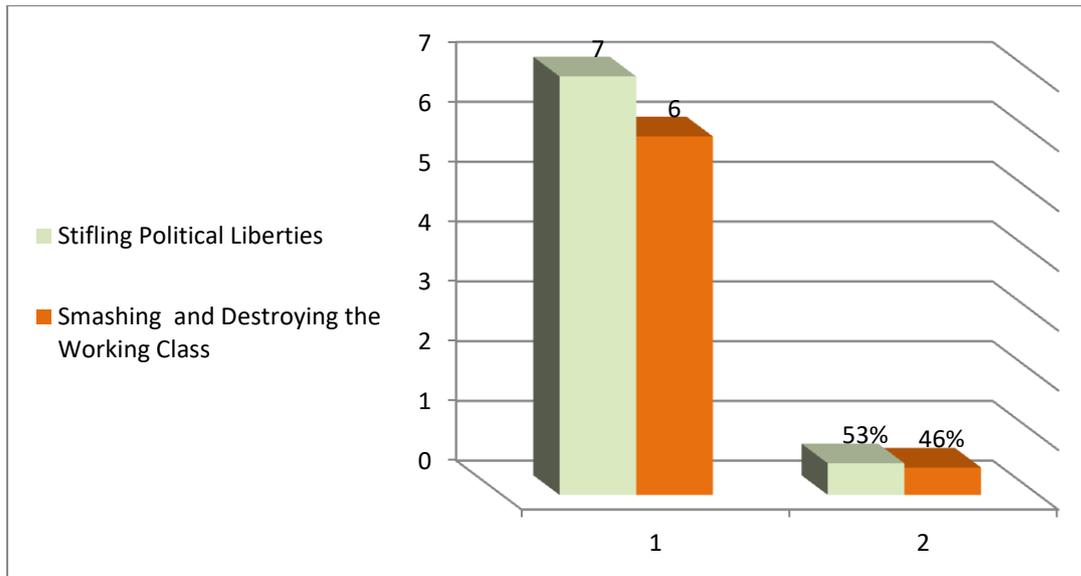
the belief of domination over the other. Generic fascism is also used in the play by characters where it shapes 4 frequencies from the total number with the ratio 30%.

Figure 11: The Rate of Types of Fascism



The function of stifling political liberties is the function of fascism mostly found in the play. It has received a higher percentage than the function of smashing and destroying the working class as it is presented in Figure (12) below. Although fascists dominated the blacks and tried to avoid them and displace them from England and eliminate the working group. Still stifling political liberties is more prevalent and overshadowing the behaviour of fascists towards others who follow different political movements. The function of stifling political liberties represents 7 frequencies out of the total number and reads 53%. While destroying the working class represents 6 frequencies out of the total number and reads 46%.

Figure 12: The Rate of the Functions of Fascism



Fascism specifically generic fascism has been manifested explicitly by characters throughout the play by them standing against certain group of people who are called “Blacks”.

The results of the analysis indicate that, most of the types of speech acts are used in the utterances of the characters to make explicit their radical and fascist attitudes. However the representative speech act is the most common type of speech acts used to demonstrate fascism. It has the highest frequency than the other types, it represents 35 frequencies out of the total number and reads 64%, while the declarative speech act has never been used by characters and got 0%. Commisive represents the second most used speech act where it shapes 8 frequencies from the total number with the ratio 14%. The following table can summarize the overall number of speech acts found in each of the selected extracts of the play.

Table 17: Frequencies and Percentages of the Types of Speech Acts

Extract No.	Representative	Directive	Commissive	Expressive	Declarative
1	5	0	0	0	0
2	3	0	1	0	0
3	3	2	0	1	0
4	4	0	0	0	0
5	3	0	0	0	0
6	3	0	0	1	0
7	2	0	1	0	0
8	2	1	0	0	0
9	2	0	0	0	0
10	2	0	0	1	0
11	0	0	2	1	0
12	2	2	3	1	0
13	4	0	1	1	0
Frequency	35	5	8	6	0
Percentage	64%	9%	14%	11%	0%

Regarding the types of presupposition, the table below shows that the total number of the presuppositions used in the selected extracts is 46. This indicates the writer's style that makes his play comprehensive to examine fascism in England. Existential presupposition, as indicated in table (18), has the highest frequency than the other types which indicates the actual being of the entities named. In other words, using existential presupposition means that the writer tries to make sure the existence of referents, so that his messages displayed openly. As a result, it represents

22 frequencies out of the total number and reads 46%. Structural presupposition follows existential presupposition where it shapes 13 frequencies from the total number with the ratio 28%. However, non-factive presupposition has never been used, it got 0%.

Table 18: Frequencies and Percentages of the Types of Presupposition

Presupposition Types	Frequency	Presentage
Existential	22	47%
Factive	5	10%
Non-Factive	0	0%
Lexical	5	10%
Structural	13	28%
Counter-Factual	1	2%

From the analysis of the play and as may be seen in Figure (13), the characters fails to observe Grice’s maxims. they flouts all the maxims in order to achieve their goals. Consequently, The maxim of manner is the most frequently flouted by the characters while the maxim of quantity and relation are mostly opted out by characters as it is shown in figureS (13) and (14).

Figure 13: The Rate of Flouting of Maxims

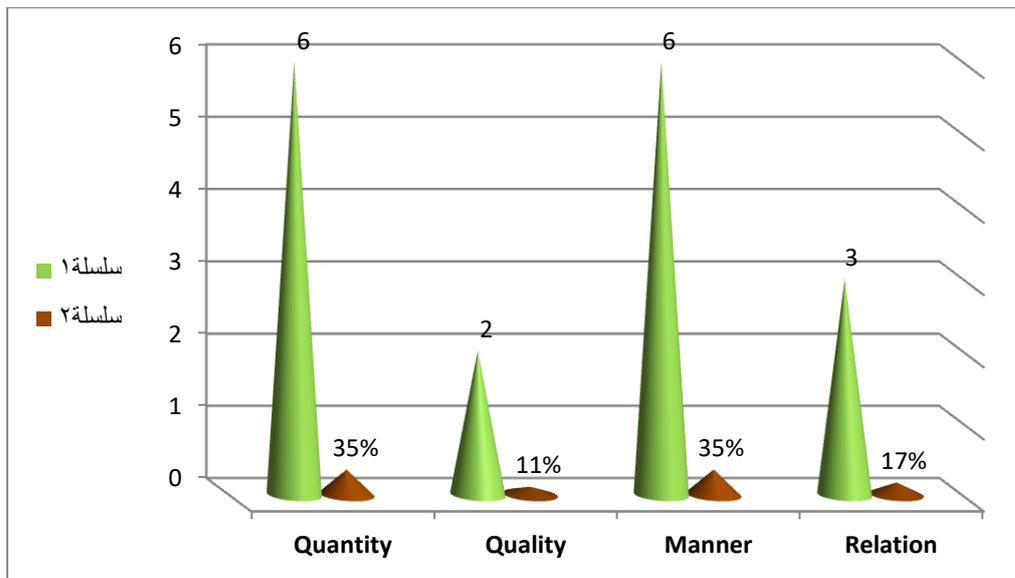
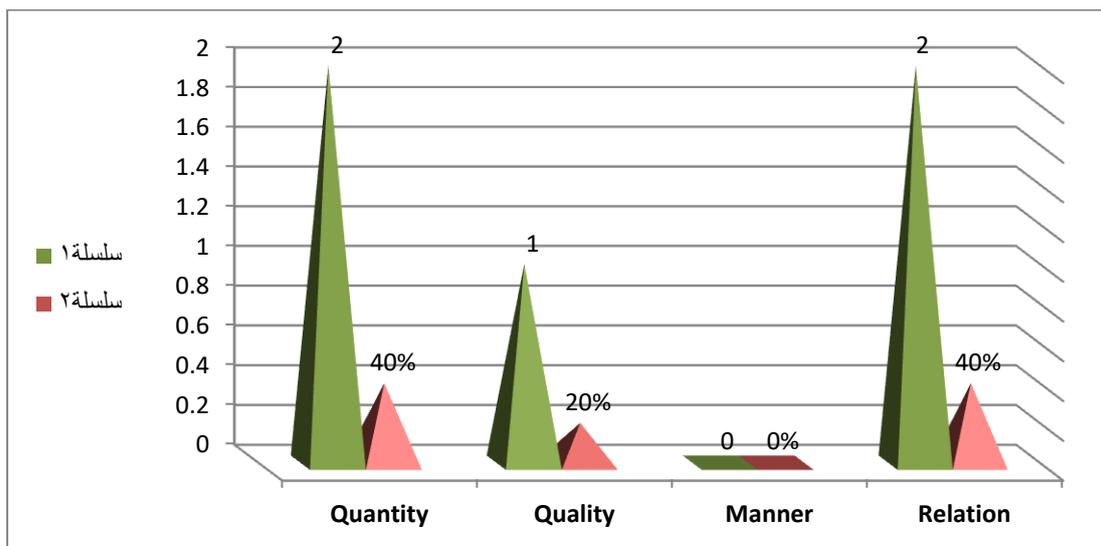
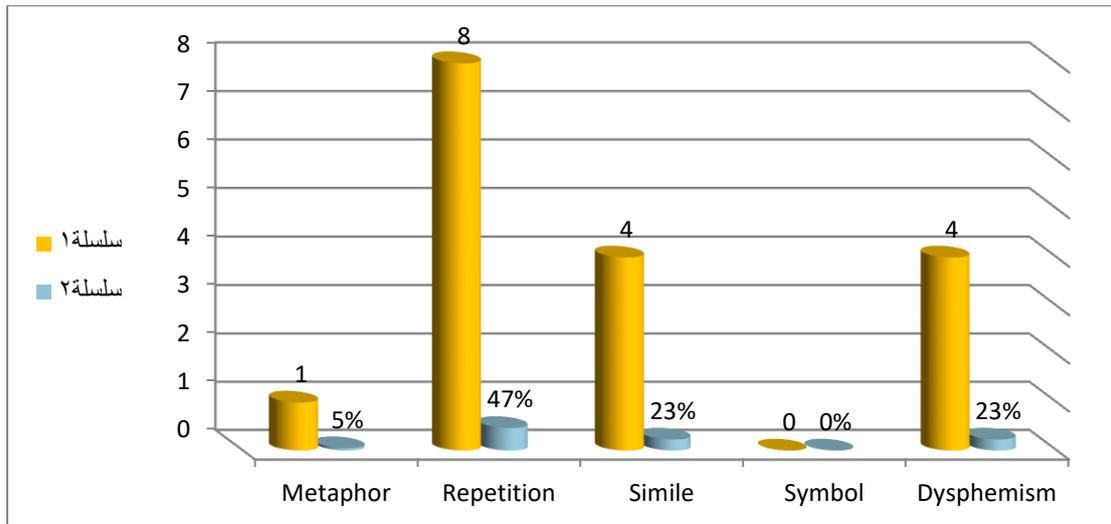


Figure 14: The Rate of Opting out the Maxims



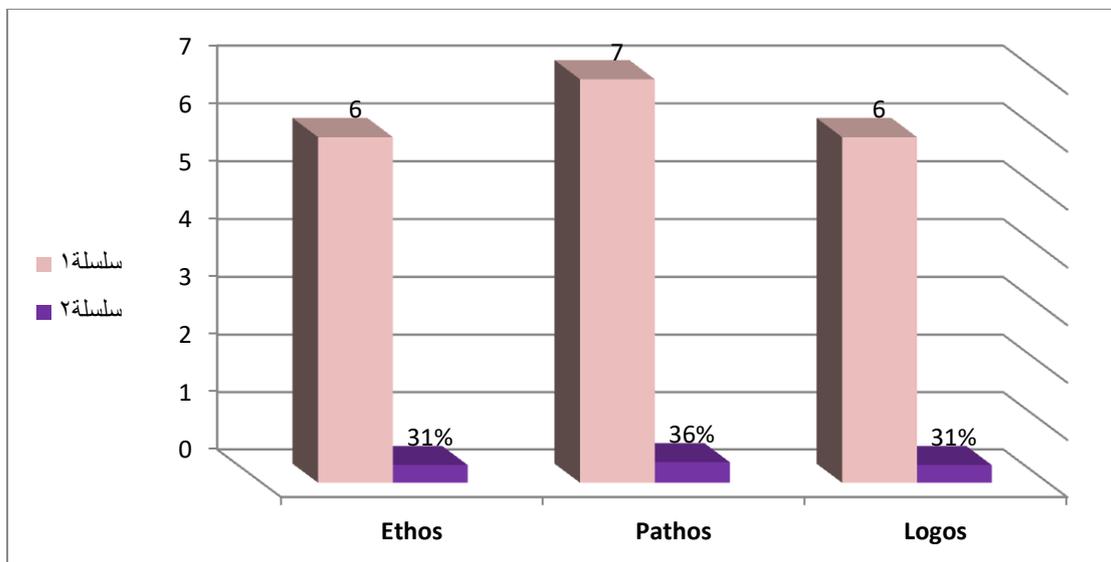
Concerning the types of rhetorical tropes, repetition has the highest frequency than the other tropes it represents 8 frequencies out of the total number and reads 47%, while dysphemism and simile are the second mostly used tools by characters, each one of them represents 4 frequencies out of the total number and reads 23%. Symbol is the least tool used by characters in the play as it is shown in figure (15) below:

Figure 15: The Rate of Rhetorical Tropes



According to the persuasive appeals, pathos is highly used by characters to express their feelings. It represents 7 frequencies out of the total number and reads 36%. While ethos and logos have equal frequencies represent 6 and reads 31%. as shown in the figuer (16) below:

Figure 16: The Rare of Persuasive Appeals



CHAPTER FIVE

CONCLUSIONS, RECOMMENDATIONS, AND SUGGESTIONS FOR FURTHER RESEARCH

5.1 Conclusions

After analyzing the thirteenth extracts chosen from the British play “Strawberry Fields”, the study concludes the following:

- 1- The first hypothesis which states “Classical fascism is the type of fascism that is most commonly used in Strawberry Fields, and stifling political liberties is the function of fascism mostly found in the play” is completely verified.
- 2- The second hypothesis which indicates “Fascism has been manifested implicitly and explicitly throughout the chosen data” is partially validated since fascism has been manifested implicitly only once in the selected extracts.
- 3- The third hypothesis which reads “Representative speech act is the most common type used to demonstrate fascism” is completely verified.
- 4- The fourth hypothesis which reads “The most types of presupposition triggers that are utilized in the data are existential and structural, is completely verified.
- 5- The fifth hypothesis which states “All the cooperative maxims are flouted and opted out in the chosen data” is not verified because only the maxims of quantity, quality, and relation are opted out in the selected extracts.

- 6- The sixth hypothesis which reads “Repetition, symbol, simile, metaphor, and dysphemism are the rhetorical tropes used in the chosen play” is refuted.
- 7- The seventh hypothesis which reads “Pathos and logos are the types of persuasive appeals that are heavily used in the chosen data” is partially validated since ethos is also used by characters throughout the play.

5.2. Recommendations

In view of the results and conclusions of this study, the following recommendations can be recommended:

1. It is highly recommended for writers and EFL learners to know about the pragmatic strategies since they help them in delivering information and ideas efficiently and have eyes on largely ignored issues underlying language use other than fascism and racism like unhealthy ideologies, discrimination, sexism, deception, vulgarity, harmony, language abuse, and civilization.
2. It is also of benefit for lecturers and students of linguistics to get familiar with using other pragmatic theories in general, and the speech acts in particular and how the speaker can use them to achieve the intended meanings as well as to get better understanding of the writer’s messages.
3. It is recommended for researchers to design more models seeking for giving pragmatics its own methodological identity. A CDA models are also recommended.
4. It is recommended to apply the model of the study to the Iraqi literary work to investigate and shed light on the social critical problems of our society.

5.3. Suggestions for Further Studies

The following suggestions are relevant to the results and conclusions of the study:

1. A Critical Pragmatic Study of Fascism in American Plays.
2. A Discourse Analysis Study of Fascism in Selected English Political Speeches.
3. A Critical Stylistic Study of Racism in Selected Political Advertisement.
4. Classical fascism in Stephen Polikoff “Bloody Kids”: A critical pragmatic perspective.
5. A Socio-Pragmatic Analysis of Fascism in American debates.

References

- Abrams, M. H. (1962). *the Norton anthology of English Literature*. W. W. Norton & Company.
- Adorno, T. W. (1973). *negative dialectics*. Routledge and Kegan Paul.
- Ali, Y. (1989). *the holy Quran - English translation of the meaning and Commentary*. King Fahad Printing Complex.
- Allan, K. & Burridge, K. (2001). *euphemism and dysphemism: Language Used As Shield and Weapon*. Replica Books.
- Allan, K. & Jaszczolt, K. (2012). *the cambridge handbook of pragmatics*. Cambridge University Press.
- Aristotle A. K. (2000). *fascist ideology: territory and expansionism in Italy and Germany, 1922–1945*. New York
- Austin, J. (1962). *how to do things with words*. Oxford University Press.
- Baktalaia, de Lis Andrade, Leal. (2021). *about language and fascism: configurations of the barthesian look*. Vol. 65. <https://doi.org/10.1590/1981-5794-e12459>
- Belsey, C. (1980). *critical practice*. Methuen.
- Birner, B. (2013). *introduction to pragmatics*. Wiley-Blackwell.
- Blakemore, D. (1992). *understanding utterances*. Blackwell.
- Bloor, M. & Bloor, T. (2013). *the practice of critical discourse analysis: an introduction*. Routledge.

- Bobbio, N. (1972). “Riforme E Rivoluzione” in P. Farsetti, (Ed.), *Politica e Società*, Florence, La Nuova Italia.
- -----, & Matteucci, N. (Eds.). (1981). *Diccionario De Política*. Siglo XXI.
- Bolinger, D. (1980). *Language: The Loaded Weapon: The Use and Abuse of Language Today*. Longman.
- Brown, G., Yule, G. (1983). *Discourse Analysis*. Cambridge University Press.
- Brown, P. G. (1980). Characterizing Indirect Speech Acts: *American Journal of Computational Linguistics*, 6(3-4),150-166. <https://aclanthology.org/J80-3002>
- Brown, R. , Gillman, A. (1960). Pronouns of Power and Solidarity. In: T. A. Sebeok (Ed.). *Style in language* (pp. 253-276). MIT Press.
- Bull, J. (1984). *New British Political Dramatists* (Basingstoke: Macmillan) (1994) ‘Poliakoff, Stephen’, in M. Hawkins-Dady (Ed.), *International Dictionary of Theatre Playwrights*. Detroit, MI and Washington. St James Press
- Bunnin, N., Yu, J. (2004). *The Blackwell Dictionary of Western Philosophy*. Blackwell Publishing Limited.
- Burke, K. (1969). *A Rhetoric of Motives*. California University Press.
- Celce-Murcia, M., Olshtain. (2000). *Discourse and Context in Language Teaching*. Cambridge University Press.
- Chen, X. (2020). *Critical Pragmatic Studies on Chinese Public Discourse*. Routledge.

- Chen, Y., Deng, S., Kwak, D., Elnoshokaty, A., & Wu, J. (2019). A Multiappeal Model of Persuasion for Online Petition Success: A Linguistic Cue-based Approach. *Journal of the Association for Information Systems*, 20(2), 105-131. doi: 10.17705/1jais.00530.
- Copsey, N. (2004). *Contemporary British Fascism: The British National Party and the Quest for Legitimacy*. Palgrave Macmillan.
- Cross, Kelly J. (2020). Racism is the Manifestation of White Supremacy and Antiracism is the Answer. *Journal of Engineering Education*. 109 (4), 625-628. doi:[10.1002/jee.20362](https://doi.org/10.1002/jee.20362). ISSN [1069-4730](https://doi.org/10.1002/jee.20362).
- Cruse, A. (2006). *A Glossary of Semantics and Pragmatics*. Edinburgh University Press Limited.
- Cutting, J. (2002). *Pragmatics and Discourse*. University Press.
- Dahl, R. A. (1957). The Concept of Power. *Behavioral science*, 2(3), 201-215.
- Davies, P., Lynch, D. (Eds.). (2002). *Routledge Companion to Fascism and the Far Right*. Routledge.
- Davis, K., Leijenaar, M., and Oldersma, J. (1991). *The Gender of Power*. Sage Publications.
- Eagleton, T. (Ed.). (1994). *Ideology*. Longman Publishing.
- Eccleshall, R. (1984). *Political Ideologies: An Introduction*. Hutchinson.
- Etaywe, A. S. (2017). A Pragmalinguistic and Sociopragmatic Study of Praise and Criticism in Academic Writing: The Case of Arabic Academic Book Reviews. *International Journal of*

Humanities and Cultural Studies, 4(2), 87-121.
<https://www.researchgate.net/publication/322696614>

- Fadaee, E. (2011). Symbols, Metaphors and Similes in Literature: A case Study of Animal Farm. *Journal of English and Literature*, 2(2), 19-27.
- Fairclough, N. (1989). *Language and Power*. Longman.
----- (1992). *Discourse and Social Change*. Polity Press.
----- (1995). *Critical Discourse Analysis: the Critical Study of Language*, (2nd ed.). Longman.
----- (1996). A Reply to Henry Widdowson's "Discourse Analysis: A Critical View". *Language and Literature*. 5(1), 49-56.
----- (2001). *Language and Power*. Pearson Education Limited.
----- (2002). Critical Linguistics: CDA. In Malmkjær, K. (2002). *The Linguistics Encyclopedia* (2nd ed.). Routledge.
- Fischer, A. (1994). *Repetition*. Gunter Narr Verlage Tubingen.
- Foss, S. (1996). *Rhetorical Criticism: Exploration and Practice*. Waveland Press.
- Foucault, M. (1979). On Governmentality. *Ideology & Consciousness*, 6, 5-22.
----- (1980). *Power-knowledge: Selected interviews and other writings: 1972-1977*. Harvester Press.
- Geddes, J. (2016). *The Persuasion Triad – Aristotle Still Teaches*. Interaction Design Foundation.

- Grice, H. (1975). *Logic and Conversation*. In *Syntax and Semantics 3: Speech Acts*, P. Cole and J. Morgan (Eds.). (pp. 41-58). Academic Press.

- Griffin, Roger. (1991). *The Nature of Fascism*. Pinter Publishers Limited.

- (2002). *Cruces Gamadas Y Caminos Bifurcados: Las Dinámicas Fascistas Del Tercer Reich in Anton Mellon, Joan (coord.): Orden, Jerarquía y Comunidad. Fascismos, Dictaduras y Postfascismos en la Europa Contemporánea*. Tecnos.

- Guillaumin, C. (1995). *Racism, Sexism, Power and Ideology*. Routledge.

- Harris, R. (2008). *Writing with Clarity and Style: A Guide to Rhetorical Devices for Contemporary Writers*. Taylor & Francis.

- Hauser, G. (2002). *Introduction to Rhetorical Theory*. Waveland Press, Inc.

- Hadi, A. (2013). A Critical Appraisal of Grice's Cooperative Principle. *Open Journal of Modern Linguistics*, 3(1).

- Herzog, B. (2016). *Discourse Analysis as Social Critique: Discursive and Non-Discursive Realities in Critical Social Research*. Palgrave Macmillan.

- Horkheimer, M. (1975). *Critical Theory : Selected Essays by Max Horkheimer*. Continuum Publishing Corporation.

- Horn, L., Ward, G. (2006). *The Handbook of Pragmatics*. Blackwell.

- Howells, C. (Ed.). (2004). *French Women Philosophers: A Contemporary Reader*. Routledge.
- Huang, Y. (2007). *Pragmatics*. Oxford University Press.
- (2014). *Pragmatics* (2nd ed.). Oxford University Press.
- Hymes, D. (1974). *Ways of Speaking*. in *Explorations in the Ethnography of Speaking*, R. Bauman and J. Scherzer (Eds.). Cambridge University Press.
- Juteau-Lee, D, (1995). *Introduction (Re)constructing the Categories of “Race” and “Sex”: the work of a Precursor*. In *Guillaumin, C., Racism, Sexism, Power and Ideology*. Routledge.
- Kallis, A. (2000). To Expand or Not to Expand? Territory, Generic Fascism and the Quest for an ‘Ideal Fatherland’. *Journal of Contemporary History*. 38(2), 41- 49.
- Keenan, Edward L. (1971). Two Kinds of Presuppositions in Fillmore, Charles J., and D. Terence Langendoen (eds.). (1971). *Studies in Linguistic Semantics*. New York: Irvington.
- Kennedy, G .A. (1991). *Aristotle on Rhetoric: A Theory of Civic Discourse*. Oxford University Press.
- Knight, C. D. (1998). *Approaches to the Evolution of Language: Social and Cognitive Bases*. Cambridge University Press.
- Korta, K., Perry, J. (2011). *Critical Pragmatics: An Inquiry into Reference and Communication*. Cambridge University Press.
- Korta, K., Perry, J. (2013). Highlights of Critical Pragmatics: Reference and the contents of the utterance. *Intercultural Pragmatics*; 10(1), 161-182.

- Kyrala, C. (2009). *Corpus Tools and the Linguistic Study of Ideology: Searching for Fascism in Atlas Shrugged*. URL={<https://api.semanticscholar.org/CorpusID:102341854>}
- Laclau, E. (1977). *Politics and Ideology in Marxist Theory: Capitalism - Fascism - Populism*. NLB.
- Lakoff, G., Mark J. (1980). *Metaphors We Live by*. University of Chicago Press.
- Landy, M. (1986). *Fascism in Film: The Italian Commercial Cinema, 1931-1943*. Princeton University Press.
- Larrazabal, J. and Koorta. K. (2002). Pragmatics and Rhetoric for Discourse Analysis: Some Conceptual Remarks. *Manuscrito: Revista Internacional de Filosofia*, 25(2), 233-248.
- Leech, G. (1983). *Principles of Pragmatics*. Longman.
- Locher, M. A. (2004). *Power and Politeness in Action: Disagreements in Oral Communication*. Mouton de Gruyter.
- Mehdi, W. (2020). A Critical Pragmatic Study of Racism as Conceptualised in the Glorious Quran. *Journal of College of Education for Women*. 31(2).
- Melefa, O., Emeka, T. (2014). A Critical Pragmatic Analysis of the Discursive Expression of Power and Dominance in Chinua Achebe's *Arrow of God*. *An African Journal of New Writing*. 52, 153-175.
- Mellon, J. (2008). *The Core Ideas and Axioms of Classical Fascism (1919-1945)*. Institut de Ciències Polítiques i Socials.
- Mey, J. (1993). *Pragmatics: An Introduction* (1st ed.). Blackwell.

- (2001). *Pragmatics: An Introduction* (2nd ed.). Blackwell Publishing.
- (2009). *Concise Encyclopedia of Pragmatics* (2nd ed.). Elsevier Limited.
- Michael. M. (2005). *Fascists*. Cambridge University Press.
 - Mooney, A., Betsy, E. E. (2015). *Language, Society and Power: An Introduction* (4th ed.). Routledge.
 - Morris, C. (1938). *Foundations of the Theory of Signs*. University of Chicago Press.
 - Mosher, D, L. (1992). Ideological Presuppositions. *Journal of Psychology & Human Sexuality*, 4(4), 7-29, DOI: 10.1300/J056v04n04_02.
 - Nelson, R. (2011). *Stephen Poliakoff “on Stage and Screen”*. (pp. 103-109) Methuen Drama.
 - Pandey, R. (2008). *Speech Act and Linguistic Communication*. Concept Publishing Company.
 - Passmore, K. (2002). *Fascism: A Very Short Introduction*. Oxford University Press.
 - Paxton, R. O. (2004). *The Anatomy of Fascism* (1st ed.). (pp. 218). Alfred A. Knopf.
 - Pennycook, A. (1994). *Incommensurable Discourses: Applied Linguistics*. 15(2). Oxford University Press
 - Perrine, L. (1970). *Literature: Structure, Sound and Sense*. Harcourt Brace Jovanovich, INC.

- Poliakoff, S. (1977). *Strawberry Fields*. Expression Printers Limited.
- Rattansi, A. (2007). *Racism: A Very Short Introduction*. Oxford University Press.
- Reeves, F. (1983). *British Racial Discourse: A Study of British Political Discourse about Race and Race-related Matters*. Cambridge University Press.
- Riley, D. (2018). *Theses on Fascism and Trumpism*.
- Robert, Eccleshall. (1984). *Political Ideologies: An Introduction*. Hutchinson.
- Roberts, W. R. (1954). *Rhetorics in Aristotle: Rhetorics and Poetics*. (pp. 3-218). Random House, Inc.
- Rogers, R. (2004). *An Introduction to Critical Discourse Analysis in Education*. Lawrence Erlbaum Associates.
- Searle, J. (1969). *Speech Acts: An Essay in the Philosophy of Language*. Cambridge University Press.
- (1975). A Taxonomy of Illocutionary Acts. *Language, Mind, and Knowledge, Minneapolis Studies in the Philosophy of Science*, 7, (pp. 344- 369). Cambridge University Press.
- (1976). A Classification of Illocutionary Acts, *Language in Society*, 5(1), 1- 23.
- (1979). *Expression and Meaning*. Cambridge University Press.
- Seliger, M. (1976). *Ideology and Politics*. Routledge

- Shaw, H. (1881). *Dictionary of literary terms*. McGraw-Hill, Inc.
- Shanon, B. (1976). On the Two Kinds of Presuppositions in Natural Language. *Foundations of Language*, 14(2), 247-249. Springer. <http://www.jstor.org/stable/25170057>
- Shrawan, A. (2019). *The Language of Literature and its Meaning: A Comparative Study of Indian and Western Aesthetic*. Cambridge Scholars Publishing.
- Soucy, R. (1995). *French Fascism: The First Wave, 1924-1933* (1st ed.). Yale University Press
- Stalnaker, R. C. (1972). *Pragmatics*. In Donald Davidson and Gilbert Harman (eds). *Semantics of Natural Language*. New York University Press.
- Surtees, V. (2016). Beliefs about Language Learning in Study Abroad: Advocating for a Language Ideology Approach. *The Interdisciplinary Journal of Study Abroad*, XXVII, (pp. 85-103).
- Swann, J, Deumert, A., Lillis, T. & Mesthrie, R. (2004). *A Dictionary of Sociolinguistics*. Edinburgh University Press.
- Stackelberg, Roderick. (1999). *Hitler's Germany*. Routledge.
- Styan, J. L. (1975). *Drama Stage and the Audience*. Cambridge University Press.
- Thomas, J. (1995). *Meaning in Interaction: An Introduction to Pragmatics*. Routledge.
- Thornborrow, J. (2002). *Power Talk: Language and Interaction in Institutional Discourse*. Longman.

- Todorov, T. (1993). *On Human Diversity: Nationalism, Racism, and Exoticism in French Thought*. (pp. 90-94). Cambridge. Harvard University Press.
- Trotsky, L. (1996). *Fascism: What It Is and How to Fight It*. Pathfinder Press.
- Van Dijk, T. (1993). *Elite Discourse and Racism*. Sage Series on Race and Ethnic Relations, 6. Sage Publications.
- (1998). *Ideology: A Multidisciplinary Approach*. Sage Publications Limited.
- (2005). *Racism and Discourse in Spain and Latin America*. John Benjamins Publishing Company.
- (2008). *Discourse and Power*. Palgrave Macmillan.
- Verschueren, J. (1999). “Whose Discipline? Some Critical Reflections on Linguistic Pragmatics”. *Journal of Pragmatics*, 31, 869-879.
- (2012). *Ideology in Language Use: Pragmatic Guidelines for Empirical Research*. Cambridge University Press.
- Watts, R. (1991). *Power in Family Discourse*. Mouton de Gruyter.
- Weber, M. (1978). *Economy and Society: An Outline of Interpretive Sociology*. University of California Press.
- Weiss, G., and Wodak, R. (Ed.). (2003). *Critical Discourse Analysis: Theory and Interdisciplinarity*. Palgrave Macmillan.
- Widdowson, H. G. (1995). Discourse analysis: A Critical View. *Language and Literature*. 4, 157- 172.

- Wien, P. (2012). *Arab Fascism - Arabs and Fascism: Empirical and Theoretical Perspective*.
- Wodak, R. (2002). Aspects of Critical Discourse Analysis. *ZfAL*, 36, 5-31.
- (2007). Pragmatics and Critical Discourse Analysis: A cross-disciplinary inquiry. *Pragmatics & Cognition*. 15(1), 203-225).
- , Meyer, M. (Eds.). (2001). *Methods of Critical Discourse Analysis*. Sage Publications Limited.
- , Chilton, P. (Eds.). (2005). *A New Agenda in (Critical) Discourse Analysis*. John Benjamins Publishing Company.
- Wolfreys, J., Robbins, R., Womack, K. (2006). *Key Concepts in Literary Theory* (2nd ed.). Edinburgh University Press.
- Woodley, D. (2010). *Fascism and Political Theory Critical Perspectives on Fascist Ideology*. Routledge.
- Wrong, D. H. (1980). *Power – Its Forms, Bases and Uses* (2nd ed.). Harper & Row.
- Yepez, Estrella, I. (2018). *The Reemergence of Fascism*.
- Yule, J. (1996). *Pragmatics*. (1st ed.). Oxford University Press.

STRAWBERRY FIELDS

This new play by the author of *Hitting Town* and *City Sugar* is the first National Theatre production to be staged in the Cottesloe, the National's studio theatre. *Strawberry Fields* is a funny, haunting, frightening play about three young members of the 'lost generation' of the sixties, steeped in folk-memories of open-air pop festivals like Glastonbury and Easy Rider-type road movies. As they journey the length of England in the heat of a summer's day, their apparently harmless jaunt begins to take on increasingly overtones . . .

'Charlotte is a fanatic serpent masquerading as an English rose and is prepared ruthlessly to shoot her venom into a national body soft with nostalgia and dripping with lethargy . . . Kevin, on the other hand, is blissfully concocting his very own home movie Bonnie and Clyde style, gleefully tuning in to radio reports of the murder and declaring the incident a prelude to "quite a famous summer". His chance of fame will coincide with the end of an era . . . Poliakoff's dialogue has real muscle and much style. Few words are wasted . . .'

Michael Coveney, *Plays and Players*

'Here, thank God, is a young playwright who cares, and cares deeply, about the quality of our lives.'

Frank Marcus, *Sunday Telegraph*

STEPHEN POLIAKOFF wrote *Strawberry Fields* while Writer in Residence at the National Theatre, and it continues to be his most widely performed play.

by Stephen Poliakoff

AMERICAN DAYS
FAVOURITE NIGHTS & CAUGHT ON A TRAIN
HITTING TOWN & CITY SUGAR
SHOUT ACROSS THE RIVER
THE SUMMER PARTY

in the same series

SAMBA

by Michael Abbensetts

EAST-WEST & IS UNCLE JACK A CONFORMIST?

by Andrey Amalrik

SORE THROATS & SONNETS OF LOVE AND OPPOSITION

by Howard Brenton

THIRTEENTH NIGHT & A SHORT SHARP SHOCK!

by Howard Brenton (*A Short Sharp Shock!* written with Tony Howard)

POOR TOM & TINA

by David Cregan

WRECKERS

TEENDREAMS

by David Edgar

THE HOUSE

by David Halliwell

FROZEN ASSETS

SUS

BASTARD ANGEL

by Barrie Keeffe

SERGEANT OLA AND HIS FOLLOWERS

by David Lan

LAVENDER BLUE & NOLIME TANGERE

by John Mackendrick

AMERICAN BUFFALO, SEXUAL PERVERSITY IN CHICAGO &

DUCK VARIATIONS

by David Mamet

THICK AS THIEVES

by Tony Marchant

NICE, RUM AN' COCA COLA & WELCOME HOME JACKO

PLAY MAS, INDEPENDENCE & MEETINGS

by Mustapha Matura

LUNATIC AND LOVER

by Michael Meyer

SALONIKA

by Louise Page

BRIMSTONE AND TREACLE

by Dennis Potter

LIVE THEATRE: Four Plays for Young People

by C. P. Taylor

THE ACCRINGTON PALS

by Peter Whelan

RENTS

by Michael Wilcox

SUGAR AND SPICE & TRIAL RUN

W.C.P.C.

by Nigel Williams

HAS 'WASHINGTON' LEGS & DINGO

by Charles Wood

STRAWBERRY FIELDS

STEPHEN
POLIAKOFF

A Methuen New Theatre Script
Methuen · London

STRAWBERRY
FIELDS
STEPHEN
POLIAKOFF

A METHUEN PAPERBACK

First published in 1977 by Eyre Methuen Ltd, 11 New Fetter Lane, London EC4P 4EE
Reprinted 1980 and 1981
Copyright © 1978 by Stephen Poliakoff
Reprinted 1983 by Methuen London Ltd
Printed in Great Britain by Expression Printers Ltd, London N7

ISBN 0 413 38470 5

CAUTION

All rights whatsoever in this play are strictly reserved and application for performance etc. should be made to Margaret Ramsay Ltd, 14a Goodwin's Court, London WC2.
No performance may be given unless a licence has been obtained.

This paperback edition is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, resold, hired out, or otherwise circulated without the publisher's prior consent in any form of binding or cover other than that in which it is published, and without a similar condition being imposed on the subsequent purchaser.

Strawberry Fields was first staged by the National Theatre in the Cottesloe on 31 March 1977. The cast was as follows:

KEVIN	Stephen Rea
CHARLOTTE	Jane Asher
NICK	Kenneth Cranham
MRS ROBERTS	Anne Leon
TAYLOR	Frederick Warder
CLEANER	Maya Kemp
KID	Peter Hugo

Directed by Michael Apted
Designed by Di Seymour

The play is set in various locations up a motorway.

The time is the present.

The photograph on the front cover is by Nobby Clark and shows Jane Asher as Charlotte in the National Theatre production of Strawberry Fields.

ACT ONE

Scene One

Cafe, hot, dusty, edge of London, start of the motorway.

CHARLOTTE *sitting at a table. Jukebox in the background playing. She is 21. She is drinking orange juice.* KEVIN, tall, lanky, with long hair and dark glasses, stands watching her. He is 30. He moves closer as she drinks delicately through a straw. He takes out his wallet, slight smile. He takes out of the wallet a small green card, he puts it on the table and pushes it towards her. CHARLOTTE looks up, she picks up the card, glances back, hands it back. He puts it back in the wallet. She smiles at him. KEVIN sits down at the table glancing over his shoulder as he does so.

KEVIN: I'm Kevin.

CHARLOTTE *(shy smile)*: Yes.

KEVIN *(smiles)*: Kevin.

Pause.

That's my real name as it happens.

CHARLOTTE: I know.

KEVIN: Good. *(Pause.)* Great then.

CHARLOTTE: And I'm Charlotte.

KEVIN: Yes . . . Great.

Silence.

I've got the van outside. Waiting!

CHARLOTTE: Yes. *(She sips her orange juice.)*

KEVIN: Yes. She's completely ready. Tuned up. I've tuned her up. She'll give us a fantastic ride. Yes – we'll be really safe inside her.

CHARLOTTE: Good. *(Very delicately.)* Do you think I could have another straw, this one's got a little dirty . . .

KEVIN: A dirty straw! They're probably all really dirty straws in a place like this, probably been used several times before. *(He reaches for a glass of straws, knocks it over.)*

KEVIN *(smiles)*: That tends to happen.

CHARLOTTE *picks it up quickly and takes a straw.*

Have you got a straw?

CHARLOTTE *(shyly)*: Yes. Thank you very much. *(She starts to drink again out of the new straw.)*

KEVIN *(staring at her drinking)*: Got a straw now, have you?

CHARLOTTE *(surprised)*: Yes!

KEVIN: Great.

Pause.

I'm very early aren't I?

CHARLOTTE: No, you're exactly on time, I think.

KEVIN *(grins)*: Am I? Looking forward to it are you?

CHARLOTTE: Yes, in a way.

KEVIN: Yeah. So am I. Where are we going first?

CHARLOTTE: Hertfordshire.

KEVIN: Great. I've got the 'literature' and everything. It's all ready – it looks really good, really clear, I'm quite proud of it. Yes! They're all expecting us, are they?

CHARLOTTE: Yes, of course.

KEVIN: Great.

Pause.

Got the list and everything, have you?

CHARLOTTE: Yes. *(She taps her bag.)* In here.

KEVIN: Great. *(He smiles at her.)* Guard it carefully, won't you?

CHARLOTTE: Of course. *(Shy smile.)* Naturally.

KEVIN: I've got hundreds of maps – yes, the whole country! Every inch, M1, M6, M18 *all the roads*. Want a cup cake? *(He fishes into his pockets.)* I've got some somewhere. One chocolate, two banana flavour . . . *(Smiles.)* Where are they? May have melted, of course in this weather. *(Grins.)* Maybe I'll find they've run down my trouser leg. Sorry.

CHARLOTTE: No, thank you anyway.

KEVIN *(looking at her)*: Nervous, are you?

CHARLOTTE: Slightly, I think. I don't know . . . a little.

KEVIN: Your first time is it?

CHARLOTTE: Yes.

KEVIN: Mine too. No need to be nervous, no need at all. (*He smiles.*) Perhaps we ought to go for a swim instead, much better. One of those days your arse, your bottom sticks to the leather of the seat, isn't it! You'll like the smell of leather in the van, you know, that smell of really old leather, it's a great smell, gets you like a drug, old wooden dashboard too, fantastic, really ace one, with an extraordinarily roomy glove compartment, enormous! Like a tunnel. You can reach for miles, up to your armpit.

Pause. He smiles.

Sorry.

CHARLOTTE: We ought to leave in four minutes. (*She takes out a yoghurt, begins to eat.*)

KEVIN: Soon as that? (*He watches her.*) What you got there in your hand?

CHARLOTTE (*looks surprised*): It's my yoghurt. (*She stares at him.*) You ought to wear real spectacles, I think.

KEVIN (*broad smile*): Yeah - I only wish I could.

Silence. CHARLOTTE watches him.

CHARLOTTE: We've met before once, haven't we?

KEVIN: Yes - at the winter meeting, I think. I sat on the radiator. And you may have seen me duplicating.

CHARLOTTE (*starting right at him*): You're the one that has trouble with his eyes.

KEVIN: That's right. I've trouble with my eyes. Yes - a little.

CHARLOTTE: But you can see all right, can't you . . . I mean.

KEVIN: Oh yes, yes, I can see all right.

Pause.

But I'm going blind . . . maybe.

CHARLOTTE: Blind? (CHARLOTTE

is calm; she stares at him.) I'm sorry to hear that.

KEVIN (*genuine smile*): So was I. It's a disease you know - of the retina. So all could be blackness up here - (*He taps his eyes.*) - quite soon.

CHARLOTTE: I'm sorry.

KEVIN (*smiles*): No, no need to be. We ought to have a coffee now - sharpen us up for it.

CHARLOTTE: No, thank you very much, but I don't drink coffee.

KEVIN: The thing is . . . what's worrying me, about our journey . . . is, my driving licence is a bit out of date. Two years out of date.

CHARLOTTE: Why? (*Astonished.*) Why didn't you have it renewed?

Pause.

KEVIN: I forgot.

CHARLOTTE: And anyway, one's not really meant to drive at all if one can't see. (*She looks at KEVIN.*) Is one?

KEVIN: You're right about that . . .

CHARLOTTE: Then what happens if we're stopped . . .

KEVIN: Stopped by whom?

CHARLOTTE: The police, of course.

KEVIN: They won't stop us. (*He smiles.*) They won't know I can't see, will they? I'm a very safe driver, I am in fact - I just keep going in a straight line.

CHARLOTTE: I'll drive, I think.

KEVIN: You can drive?

CHARLOTTE: Yes - a little.

KEVIN: A little.

CHARLOTTE: Enough . . .

KEVIN: OK then. Why not? (*He pulls out the keys, holds them.*) But the whole point of me being here was to drive the van.

CHARLOTTE: I know. (*She smiles.*) But we don't want to get killed, do we?

KEVIN: No. You're right, of course. Here. (*He hands her the keys.*)

8 STRAWBERRY FIELDS

CHARLOTTE: I hope you don't mind me asking, but it's important . . . I mean, what can you see?

KEVIN: Well, I can see you . . .

CHARLOTTE: Good, that's a start.

KEVIN: You've got black hair, haven't you? (CHARLOTTE is blonde.) Short cropped black hair.

(Pause. KEVIN gives a broad smile.)

Actually you haven't. Don't worry. I know you haven't. Only a joke, it's apricot, a sort of apricot.

CHARLOTTE (staring hard): Yes. I've just had it cut, actually.

Pause.

KEVIN (suddenly looks nervously over his shoulder then back at her): Sorry – just having a look, that feeling gets to you, doesn't it, a sort of buzz down here. (He feels the pit of his stomach.) Christ! (He suddenly smiles.) Any moment we'll be speeding along, actually starting on it. I've got a camera with me. And some film. Be able to record it all. It's great weather for it anyway.

CHARLOTTE: You're very warmly dressed for it, aren't you?

KEVIN: Am I? (He smiles.) I don't like taking clothes off in public. I even sunbathe in a mackintosh.

CHARLOTTE: Do you really?

He glances at her.

KEVIN: You're not wearing sandals anyway.

CHARLOTTE: How do you know I'm not wearing sandals?

KEVIN: I can feel under the table.

CHARLOTTE: Yes. (She smiles.) I don't usually wear sandals.

KEVIN (suddenly): I saw a film once, it was only half an hour, but it was all of feet, feet crawling, feet eating, feet running over marshy ground and things, even over hot coals, getting burnt, that wasn't so nice. Just gone through my mind, you see. (He smiles.) Sorry, those pre-journey nerves again. (Suddenly, a shrewd

look.) You're a little keyed-up, aren't you, but not showing it. Don't worry about it. (He moves.)

(Fast:) Yeah. I used to go to the movies a lot you see, more than just a lot really. I went every day for two years. Almost. You know, see all the movies – (He indicates his eyes.) – before these run out . . .

CHARLOTTE gives a slight, amused smile.

Go ahead. I don't mind people laughing . . .

CHARLOTTE: I wasn't. I wouldn't laugh at something like that.

KEVIN: No, honestly, I don't mind people laughing, it's no skin off my elbow. (Friendly smile.) It really isn't. (He looks at the table.) Filthy here, isn't it, in this cafe, start of the road! A bit of fried egg here on the table – full of stains.

CHARLOTTE: Yes it is.

KEVIN: Imagine when the holocaust comes and these places are all deserted and there are thistles growing on the motorway . . . and there's grass growing over the jukebox . . . and honeysuckle coming out of the espresso, yeah . . . and tadpoles swimming in the ladies.

CHARLOTTE (amused smile): Yes – I can imagine.

KEVIN: And of course there'll be a new sort of beast that hatches its eggs in the remains of the stale chips, yeah, in the chip trays, it lays its small blue eggs everywhere, all over, this new beast, and suddenly . . . and then suddenly it emerges from the fryers, this monster covered in batter, whole body in batter, and it goes after the last humans, catching and eating them. (He smiles.) We'd be among the survivors of course.

CHARLOTTE: Yes, of course.

KEVIN: Great scenario isn't it, for a B movie. Scenario de Bergerac.

CHARLOTTE: Yes. It's time now.

KEVIN: Sorry. I'm sorry – I'm talking shit, don't usually talk as much as this, must be annoying you.

CHARLOTTE: No. It's not.

KEVIN: It's just nerves you know. (*Self-mocking smile.*) Not that I'm nervous, of course.

CHARLOTTE: No.

KEVIN (*brushing himself*): It's just so dusty in here.

CHARLOTTE: I have a few of these if you like, moistened tissues.

CHARLOTTE *passes a tissue to* KEVIN.

KEVIN: Thanks, yeah. (*He wipes his face.*) Great things these. Now I feel ready for anything. We ought to get you some dark glasses too, oughtn't we, for the journey?

CHARLOTTE (*smiles*): Then we'd certainly get stopped, wouldn't we . . .

KEVIN: Yes, maybe. We mustn't get stopped . . . (*He grins.*) Not a good idea.

CHARLOTTE: Shall we . . .

KEVIN (*jumps up*): Yes! (*He moves over to the jukebox.*) I think we'd just better have a record for the road, don't you? Get us in the mood. (*He crosses over.*) Get us travelling well – speeding along . . . we're going the whole way . . . (*He selects a nostalgic Beach Boys standard.*)

(KEVIN *picks up his bag.*) Nice! It brings back memories, doesn't it? Let's leave. (*He doesn't move.*) Gets one, doesn't it . . . No, come on – let's leave!

CHARLOTTE *leaves a tip on the table and picks up her bag.*

(KEVIN *is staring about him with feeling.*) This cafe could be anywhere, couldn't it? This view – this smell, the traffic out there – not just London – we could be anywhere on earth.

CHARLOTTE (*glancing round*): No it couldn't.

KEVIN (*quiet*): No. (*Then he grins.*) Ready? Prepared?

CHARLOTTE: Yes.

KEVIN: Great!

Blackout

Scene Two

The verge. NICK blond hair, in his early twenties, stands staring down at them. Sound of traffic very loud, then quieter dying in and out of scene. KEVIN and CHARLOTTE are sitting with their picnic basket, and a small vat of ice-cream, a bottle of mineral water, a camera, an umbrella, and a book lying beside the picnic basket.

KEVIN (*staring at the ice-cream*): We better have it now, don't you think or it'll melt.

CHARLOTTE (*glances round at him*): You're always wanting to eat, aren't you?

KEVIN (*smiling*): No. No I'm not. But I bought this specially. See, mocha almond fudge, lots of it. (*He lifts the lid slightly.*)

NICK (*calls down at them*): Hey!

KEVIN: We don't have to have it now, if you don't want. Save it till later. Easy. (*He moves the vat of ice-cream.*) It's nice and cold anyway.

CHARLOTTE (*quietly to herself*): I've got to phone home at some point. I mustn't forget. I've got to phone mother. (*She glances at him.*) Why don't you eat it if you want some – go on!

KEVIN (*lifts the lid of the ice-cream*): I don't know . . .

NICK (*very loud*): Hey!

They turn and see him.

KEVIN: Yes?

NICK *moves closer.*

NICK: I . . . (*He smiles.*) I saw you get out of that van just now, the old one back there.

KEVIN: Yes, that's the one – she's just being filled up.

NICK: And I just wondered – (*He smiles, looks from one to the other.*) – which way you're going?

KEVIN: Which way we're going? (*He glances at CHARLOTTE.*)

NICK: Are you going north by any chance . . . ?

10 STRAWBERRY FIELDS

KEVIN: You mean up the motorway?

NICK: Yes – are you?

KEVIN: Yes, I think we are. We're going that way. *(He indicates.)*

NICK: That's north.

CHARLOTTE *(sharp)*: Yes we know.

KEVIN *opens the lid of the ice-cream.*

KEVIN: I think we'll have the ice-cream now don't you, get it open, before it disappears.

NICK: And I was wondering – *(He smiles.)* – just wondering if you had any room?

KEVIN *(looking up)*: Any room?

NICK *(irritated)*: Yes.

KEVIN: You mean in the van?

NICK: Yes, for a lift.

KEVIN: No, we don't have any room at all. I'm sorry, we're full-up.

NICK *(quieter, smiles)*: With what?

CHARLOTTE *(suddenly sharp)*: We're full. *(She's drinking out of a bottle, but with a straw, delicately.)*

NICK: Sorry, OK, thanks. *(He moves slightly, then stops.)*

CHARLOTTE: Is there anything else you want . . . ?

NICK: No.

KEVIN *(looking towards*

CHARLOTTE): We don't mean to be rude, we're just full up. Want an egg? Got hundreds of boiled eggs here?

NICK: OK. *(He Smiles.)* Thanks very much.

KEVIN: I'll peel it for you. *(He begins to peel it very slowly.)* This heat's so heavy isn't it, hottest summer there's ever been. *(He glances behind him.)* Can hardly see the pylon back there – through the haze.

CHARLOTTE: Hardly, no.

KEVIN: The road may melt, of course, in a moment. No, seriously, roads are melting now, traffic, slushing around in hot black tar. Just look at it, you can smell it from here, it's already starting

to bubble a little. *(Pause.)* Not a pretty sight. Great setting for a modern-day Western wouldn't it?

NICK *(smiles, amused)*: Yes I suppose it would be. *(He glances with an amused grin.)* People galloping along the free-way, keeping to their different lanes, lassoing everything. *(He smiles.)* Yes . . .

KEVIN *(smiles at him)*: Yeah . . . sorry we couldn't help you.

NICK: That's OK.

KEVIN *puts the egg he was peeling for NICK into his own mouth.*

CHARLOTTE: Careful Kevin – it's still got the shell on.

KEVIN: OK thanks – I thought I'd got it all off. *(He looks at NICK.)* I was doing it for you, wasn't I, anyway. Here do one for yourself. *(He stretches to give NICK an egg and knocks over the mineral-water bottle; NICK catches it.)*

NICK: There!

KEVIN: Thanks.

NICK: Lucky it had the top on, isn't it.

KEVIN: I'll try the ice-cream shall I – hope for more success. *(He scoops at the ice-cream.)*

NICK *(watching them)*: Where you going?

CHARLOTTE: Scotland.

NICK: That's nice isn't it. *(He smiles, watching them.)* I'm going to Scotland too actually, as it happens.

KEVIN *(hardly listening)*: And back. We going there and back.

NICK: Visiting relatives you see.

KEVIN *(ignoring him)*: Great. That's great. Here try that. Mocha almond fudge. *(He holds out a cone with ice-cream.)* Should be OK.

NICK: Thanks. *(He takes the cone and licks it.)*

KEVIN: How is it?

NICK: Yes, fine. *(He takes another cautious lick.)* Tastes a little of petrol but it's fine.

KEVIN: Petrol?

NICK: Yes – just a little.

KEVIN: Can't taste of petrol can it?

NICK *squats, picks up the book.*

CHARLOTTE: Careful of the ants – they're everywhere.

NICK: Yes, of course I will.

He flicks the pages of the book; CHARLOTTE is tense.

KEVIN: Must be my hands if it tastes of it. Nasty stuff petrol . . . occupational hazard you know.

NICK (*amused*): I quite understand. (*He licks the ice-cream.*) It's very nice really.

CHARLOTTE (*she picks up a piece of litter*): Careful of mess.

KEVIN: Yeah. (*Suddenly pushing his hand into the ground:*) I wonder what's underneath here, under the ground, probably a drainage system, a whole network of shafts, five hundred, a thousand feet deep, going right into the heart of it. Maybe something in them as well. All the rubbish. Tons of it. Bound to be. Dead animals and things, maybe a dead body even. One never knows what's underneath the earth, does one?

NICK (*puzzled*): No . . .

KEVIN: Could be anything.

The roar of a jet overhead – really loud and screeching; they all look up and shade their eyes.

KEVIN: See it! Can you see it!

NICK: Yes! It's very low.

CHARLOTTE: It's a really large one.

KEVIN (*suddenly shouts*): Get away!

Go on!

You want to stretch out your hand, don't you – pull it down, put it out of the sky. We *would be* eating under a flight path.

The noise begins to die.

KEVIN: I once went to a concert near here. I used to travel round England a lot you see. Great concert round here somewhere, you know outdoors, years ago.

NICK (*smiles lightly*): Yes, I can remember all that too.

KEVIN: I don't remember the planes though. Sorry – nostalgia corner there! Take a picture shall I – (*He jumps up, picks up the camera.*) – of this haze. Better use the camera since it's here. (*He lifts the camera.*) A landscape. (*He clicks, moves his position.*) There! Easy! A landscape with road! (*He clicks again.*) Great shots.

NICK: Yes!

KEVIN: It's good to keep a record. See what's happening in the countryside. Yeah, be great to put a camera in the truck, keep filming as we move, whole lot of images moving along the road, filming everything.

NICK: Don't forget to wind on the film.

CHARLOTTE: That's right, did you wind it on Kevin?

KEVIN: I have now. (*He does so.*) Take one of you Charlotte, shall I?

CHARLOTTE: No, thank you.

KEVIN: Come on, don't be shy.

CHARLOTTE: I am shy – I'm not at all photogenic. People are always teasing me.

KEVIN: No, come on, it'll be great. Just one picture. Come on, no keep still.

CHARLOTTE: Please Kevin – I'm asking you, I *don't want* my picture taken. And you're embarrassing me in front of strangers.

NICK: I'll turn my back – (*He smiles.*) I'm not watching. (*But he doesn't move.*)

KEVIN: One, two, three, nothing to be afraid of.

He snaps; CHARLOTTE jolts.

You moved!

NICK (*watching, amused smile*): Why you going to Scotland?

KEVIN (*winding on the film*): What?

NICK: Why you going?

KEVIN: Business.

CHARLOTTE: And a very short holiday.

12 STRAWBERRY FIELDS

NICK: What . . . if you don't mind me asking . . . what sort of business?

KEVIN: What sort? Just business, that sort.

NICK: I see. (*He smiles, glances at the book he's holding.*)

CHARLOTTE: Are you reading that book, because if not . . .

NICK (*smiling*): No – does it look like it?

Awkward atmosphere. They watch him.

I mean, sorry to be curious, what's the van full of?

KEVIN: Packages.

NICK: Packages of what?

They look at him.

Sorry, I'm just interested.

CHARLOTTE: Packages of leaflets.

NICK (*flicks one out of the book, from a wadge which is between its pages*): Is this one of them?

KEVIN: What's that?

NICK: They're lots in this book.

KEVIN: Yeah – that's one of them. (*He looks at CHARLOTTE.*) There's no reason why he shouldn't know is there? Don't muck it up will you?

NICK: Can I read it?

CHARLOTTE: If you have to . . . if you're really interested.

NICK glances at the leaflet.

KEVIN: They're nicely printed this time aren't they?

CHARLOTTE: Yes.

NICK (*surprised*): The English People's Party!!

KEVIN: Yes – that's what we are.

NICK (*grins*): What? All two of you.

Silence.

I'm afraid I haven't heard of it. Is it new?

CHARLOTTE: Not all that new, no.

NICK (*begins to read the leaflet, they*

watch him intently): I see . . . (*He suddenly laughs.*) Fucking hell! (*He reads, skipping through the leaflet.*) Have you thought about England lately, England now . . . the ordinary, long-suffering English people. *Pollution* . . . the length and breadth of England polluted, every river, every field! *Pollution* on a gigantic scale. *Urban Wastelands* – (*He smiles.*) – the sad urban wastelands, disaster of our city centres . . . too many people crammed together like mice. (*He grins.*) LIKE MICE! . . . leading to distressing violence, criminal town and population planning. *Impersonal Government* – ordinary people offered no chance or choice, crushed by impersonal government. *The Mauling of the Countryside* – the countryside has been mauled . . . disastrous series of mistakes . . . the worship of the motor car . . . internal combustion engine eaten away the fabric of the country, the very fabric of ordinary people's lives destroyed. Preserve . . . exclamation mark . . . Preserve. (*He turns the page.*) Preserve.

Silence. He smiles.

This is pretty heavy isn't it? Are you really distributing this?

CHARLOTTE: Yes.

NICK (*amused*): You two . . . Both of you together.

KEVIN: That's right.

NICK: Going up the road, handing these out.

CHARLOTTE: Yes. What's the matter?

NICK (*smiling*): It's just a little surprising finding you two picnicking by the motorway . . . and doing this. (*He looks at the leaflet with a broad smile.*) So it's conservation, and kill the motor car.

CHARLOTTE (*looking at KEVIN*): He's not really interested.

NICK: Of course I am. Can I keep this?

CHARLOTTE: Only if you're really interested.

KEVIN: I think we better clear up, hadn't we?

CHARLOTTE: Yes, we're five minutes behind schedule.

NICK: Schedule! (*He grins.*) You've got a schedule?

CHARLOTTE: Yes, thank you. do you think you could pick that up? (*She points to the ice-cream cone he's left lying; NICK picks it up.*) It's just litter's not very nice, is it?

KEVIN: Even by a motorway.
Right. I'll take the picnic basket, shall I? (*He picks it up.*) Nice meeting you, mate. Have a good trip. Good luck. (*He goes.*)

NICK (*picks up another piece of litter, puts it in her plastic litter bag*): There.

CHARLOTTE: That's right. Could you pass me the mineral water, please.

NICK: There.

CHARLOTTE *sits, methodically rolls back her sleeve.*

CHARLOTTE: The sun doesn't do me any good.

NICK (*watching, smiles*): It looks as if you're going to give yourself an injection.

CHARLOTTE: Don't be stupid. Please don't talk like that. (*She lifts the mineral water, suddenly splashes it over her arm.*) That's better.

NICK: Are you – (*He laughs.*) Are you really on this English People's Party trip?

CHARLOTTE: We told you, yes.

NICK (*smiles*): I don't quite believe you.

CHARLOTTE *picks up the litter.*

CHARLOTTE (*detached*): And what do you do?

NICK: I'm trying to be a teacher.

CHARLOTTE: Good. (*Not unpleasant*;) I hope you find work.

NICK: And you're going all the way up the country.

CHARLOTTE: Yes.

NICK: I'm going that way myself.

CHARLOTTE: So we gathered.

NICK (*picks up another piece of litter, big smile*): There.

CHARLOTTE: Thank you. Do you always try to force yourself on people for free lifts?

NICK: Yes. Quite often. Yes.

CHARLOTTE (*not unpleasant*): Must make you popular, mustn't it. (*Holding her bag*;) Do you want the eggs? No. You can have them. We'll give them to you.

NICK (*laughing, amused*): No, thank you.

KEVIN *enters.*

KEVIN: There!
Ready? Prepared?

CHARLOTTE: Yes.

KEVIN: I must find my shoes. (*He glances round.*)

NICK: Here they are! They're here. (*He finds them for KEVIN.*)

KEVIN: Great. Thanks. Knock the insects out. (*He does so.*)

NICK: How about as far as Nottingham?
Slight pause.

CHARLOTTE: I don't think so.
They move to go.

NICK: Won't you be needing these.
They turn.

Your car keys. (*He holds them up.*)

KEVIN: Oh great – thanks. We ought to have those. Yeah.

NICK: You would have left them behind wouldn't you? (*He holds them.*) Do I get a lift now, just as far as Nottingham.
Pause.

Come on, why not? It won't cost you anything.

KEVIN: No . . . but . . .

NICK: Why not. I won't be in the way of anything, will I.

KEVIN (*casual*): No . . . but . . .

NICK: And you could always try to convert me, couldn't you?

14 STRAWBERRY FIELDS

KEVIN: Are you really interested?

NICK: In a way.

Pause.

KEVIN: OK. Why not. To Nottingham then.

NICK (*smiles*): Here.

NICK *tosses the keys, KEVIN completely misses them. CHARLOTTE stops, looking for them.*

There . . . to your left.

KEVIN *goes to his right.*

No, to your left.

KEVIN: Yes. (*He picks them up. They stare at NICK.*) Great.

Blackout

Scene Three

The sun lounge. Muzak rising and falling. CHARLOTTE and KEVIN. MRS ROBERTS sitting, nervously flicking through a magazine; she's in her late thirties, good-looking. She's surrounded by shopping bags.

CHARLOTTE (*staring behind her*): Has he come up? (*She turns to KEVIN.*) Has he?

KEVIN: Yes, he's just behind you.

CHARLOTTE *swings round as NICK enters.*

CHARLOTTE: We said Bedford, didn't we. You'd leave at Bedford.

NICK (*grins*): I know.

CHARLOTTE (*moving down to KEVIN*): I wish he'd go away.

KEVIN: It'll be all right - he'll leave.

CHARLOTTE (*staring down at MRS ROBERTS*): There she is, anyway.

KEVIN: Where?

CHARLOTTE: Over there.

KEVIN: You sure that's her?

CHARLOTTE: Yes.

KEVIN: The one on the list?

CHARLOTTE: Yes. (*She turns towards NICK.*) If you have to be here, please be polite.

NICK: Of course.

They approach MRS ROBERTS.

CHARLOTTE: Hello, Mrs Roberts.

MRS ROBERTS *flicks round and stares up at her.*

It is Mrs Roberts?

MRS ROBERTS: Yes, yes it is.

CHARLOTTE: I'm terribly sorry we're so late.

KEVIN: We had a bit of a picnic you see.

NICK (*staring behind him*): God, it's enormous back there, isn't it?

MRS ROBERTS: That's perfectly all right of course. How do you do . . . ?

CHARLOTTE (*they shake hands*): I'm Charlotte. We met very briefly before. The February meeting.

MRS ROBERTS: That's right - yes.

CHARLOTTE: This is Kevin Gellot.

KEVIN: Hello. Great to meet you.

MRS ROBERTS: Yes. (*She glances towards NICK who is standing some distance away.*)

CHARLOTTE: He's nobody. He managed to cadge a free lift off us; we'll be dropping him off.

MRS ROBERTS: Yes, I thought meeting on the road was best, so you didn't have to leave the motorway. And it's always empty, here in the sun lounge.

NICK (*smiles*): The sun lounge . . .

The muzak cuts out. An announcement comes over the speakers: 'The coach to Newcastle will be leaving in three minutes, please take your seats'.

MRS ROBERTS (*looks round at the speakers*): I have to listen out . . . For my coach. Do you want anything? Some tea? Some chocolate. I could go and fetch some.

CHARLOTTE: That's awfully kind – no thank you.

MRS ROBERTS: Do sit down . . . please.

CHARLOTTE: Thank you.

MRS ROBERTS *looks anxiously at NICK.*

NICK: I'll stand, thank you. I'm only here to watch.

KEVIN *(staring out)*: It's incredible here – the glass is thick. Can hardly hear the traffic, just watch it.

MRS ROBERTS: I know, there was an accident last time I was here and nobody heard it. It was extraordinary really.

NICK *(smiles)*: It's just like an airport in here isn't it?

KEVIN *(serious, staring out)*: Yeah . . .

MRS ROBERTS *(glancing up)*: It's all right for you here is it: *(She smiles.)* I do hope it's all right. We can manage here I think, do what we have to do. I mean it's quite nice here, have you seen the pictures on the walls, the pictures of England everywhere, some beautiful views, and on *all* the ashtrays and the mats. See, *(She indicates the mats.)* and brochures too. *(She shows CHARLOTTE.)* Even in the passageways and the toilets. *(She smiles.)* Quite fun really, isn't it? And there's lots of sun for you today.

CHARLOTTE: Of course. It's perfect. *(She laughs a short laugh. She picks up a mat.)* They're lovely, that's one of home I think, the North Downs.

KEVIN *(staring down)*: See, look at that one, so bulging with oil, hardly can get round the bend.

NICK: You don't like traffic, do you?

Over the speakers: 'The coach to Newcastle will depart in one minute. Take your seats'.

MRS ROBERTS *(suddenly urgent)*: I mustn't miss the coach back. That would be terrible – I have to fetch the children.

CHARLOTTE: Yes, how are they?

MRS ROBERTS: They're well thank you. A lot of bother of course. The eldest, Barbara, she's always going off, she's a lot of bother, I hardly ever see her. The baby's very well. The other two – *(She smiles.)* – they're becoming a little difficult too of course . . . oh yes. They're very well. *(She looks at the speakers.)* But I know you want to get down to business. I know you're very short of time . . . and so am I. We must do it. *(She looks at NICK.)*

NICK *(smiles)*: Yes . . . I'll – *(He grins.)* I'll make myself scarce, shall I? I'll play the machines. That's OK is it? I have a habit of winning on these. *(He moves over to two fruit machines standing side by side.)*

CHARLOTTE: Don't worry about him.

MRS ROBERTS: Yes, this is a quiet corner anyway – it's so big here. There's always a corner where you can be unnoticed. And there're hardly any black waiters, or black waitresses, which is extraordinary isn't it. *(She smiles nicely.)* But they don't seem to have them here. *(She suddenly turns in her seat.)* Sorry, I'm a little worried about missing my coach.

A loud buzz is heard through the muzak, then a voice: 'The coach to Newcastle has left, the coach to Newcastle has now left'.

MRS ROBERTS *(glancing at CHARLOTTE)*: There's not much time to go you know.

KEVIN *(suddenly, still staring out)*: I went to a concert near here.

MRS ROBERTS *(to herself)*: Oh yes.

KEVIN: An open air concert, a long time ago now. It was a festival. A huge one. And at the end, the last evening we walked back along here, down the motorway, right down here, brought the whole road to a standstill. There were jugglers, people lighting bonfires along the way, sword swallowers, a whole fayre. It was three miles long, a great sight, a huge column, and a whole colourful army of it.

NICK: Three lemons and a cherry. Fourteen! Fourteen! You see I always win.

KEVIN: Can almost see it now. And hear it. Then fade back, fade back to the road, the roar of the traffic, back to . . . now. We're going all the way up that road.

The loudspeakers: 'The coach to Crewe will leave in three minutes. The coach to Crewe will leave in three minutes. Please take your seats'.

MRS ROBERTS (*looking towards KEVIN*): We ought to get on.

CHARLOTTE: Why don't you join him, Kevin, just for a moment. Play the machine.

NICK (*calling*): Yes, come and try to win!

KEVIN: Great! Of course.

CHARLOTTE (*to MRS ROBERTS, as KEVIN goes to the machines*): There's our latest circular for you to read. The membership's rising you know, through word of mouth, and our advertisements have been successful. They've done very well.

MRS ROBERTS (*takes the circular*): Thank you.

KEVIN: I used to know somebody that could get these machines to pay up, just by tickling them. Like tickling fish. Yeah, they loved it, it was great, they coughed up like anything, they loved it. (*He rubs the handle of the machine in masturbatory fashion.*)

NICK (*laughs*): Hey! What you doing?

KEVIN (*grins*): Sorry about that, bit of crudity for you there.

MRS ROBERTS (*having glanced at the circular*): Thank you. That's good news. I came here last week as well you know, on party business.

CHARLOTTE: Did you?

MRS ROBERTS: It's good to get out of town for once. It was my husband's night out. I took the coach, full of people shouting and screaming, as you can imagine.

CHARLOTTE: Yes.

MRS ROBERTS: I got Eileen from next door, she's a very excitable girl, but

she came round to mind the kids.

NICK: Four strawberries. Sixteen! Sixteen!
Don't do that Kevin.

KEVIN (*wrenching at the handle*): I never win.

MRS ROBERTS: I came here to meet a schoolmaster, a Mr Godfrey. He's a very nice man, very well-mannered, You wouldn't know him but . . .

The speaker: 'The coach to Crewe will depart in one minute. The coach to Crewe will depart in one minute. Take your seats'.

MRS ROBERTS (*swings rounds as the announcement is made*): Sorry, I just mustn't miss my coach. We have so little time, but I must tell you this, may I, quickly (*Fast*:) . . . Mr Godfrey, you see, I came here to meet him. He's a teacher at the comprehensive. He teaches Latin and French, I think it is, he's a very clever man, he feels things strongly. There's a few of them at that school who do. It's nice isn't it, to meet somebody that feels things strongly, instead of just muddle.

CHARLOTTE: Of course.

NICK: Four cherries. There we go – another eight!

KEVIN: Don't know how you do it.

MRS ROBERTS: I came here to meet him. *But he didn't turn up.* I don't know why – maybe he couldn't get away. I was here, in this very seat, for hours and hours waiting. It was night, you get some rather strange people about at that time you know, their faces coming up to you.

KEVIN (*by the machine*): I never win anything.

MRS ROBERTS (*fast*): I went and asked them to call him over the speakers. Call Mr Godfrey, see if he was somewhere in this huge place, in a corner somewhere. But they wouldn't. (*Urgent*:) I tried to phone him too – tell you this too, if there's time . . . it's good to talk to you, you know – I tried to phone him. There're eighteen telephones back there, I don't know if

you can see them, I went to call him, and fourteen of them, no, fifteen of the phones were out of order. You lifted them up and they made this really terrible whining noise, nearly blows your head off you know – (*She smiles.*) – like a scream almost. You know what I mean. Fifteen of them. I left all the receivers off, one by one, let them make the noise, to draw attention to it. I think it was worth doing.

CHARLOTTE: Yes, of course.

MRS ROBERTS: There's so little time, I know . . . (*She glances over her shoulder.*) – but can I tell you this too, I think I can. (*She looks at the loud-speakers.*) You see I had rather a strange experience when I was here then . . .

NICK and KEVIN return.

NICK (*grins*): I won over a pound.

KEVIN: He's really lucky – really really lucky. They just poured out for him.

NICK (*smiles*): I'm always lucky.

CHARLOTTE (*to NICK*): Ssssh . . . Mrs Roberts.

MRS ROBERTS: Don't you want to sit down . . . I was telling Charlotte . . .

The speakers: 'The coach to Crewe has left. The coach to Crewe has now left'.

(*Louder:*) Yes! I had to wait such a long time here last week and I had . . . I'll show you – (*She gets up.*) – if you excuse me . . .

NICK *moves out of the way.*

You don't mind me showing you. (*She moves over to the radiator.*) I was alone here you see, by myself, by this radiator, and then I saw a little smoke coming out of it. I smelled this strange heat, and saw this piece of smoke. (*She smiles.*) It was coming out, you see. (*She shows with her hand.*) And I saw here – (*She feels in the radiator.*) – there was this long plastic thing lying in the radiator smoking. (*Lightly:*) I thought it was a bomb put there. Of course I shouted. They came – after a long time. They said it wasn't a bomb, I didn't

know whether to believe them, whether they were just saying that. It was frightening of course. They scraped it away, scraped it off. (*She feels with her hand, then pulls it back.*) I think there's some there now, a little left. Yes. (*She smiles.*) Whatever it is. (*She smiles at them.*) I've told you now.

CHARLOTTE: Yes, it must have been unpleasant.

KEVIN: Oh yes.

MRS ROBERTS: I think, I really think people who do that, leave bombs and think up these terrible hoaxes, have to be really dealt with now. I think they have to be shot really. (*She smiles.*) Don't they? Shot on sight.

The speakers: 'The coach to London will leave in two minutes. The coach to London will leave in two minutes. Please take your seats'.

MRS ROBERTS: It's not my coach, but the next one will be. I have to get that one, can't let the kids get the school bus – they're all so violent on a Friday, all the kids, aren't they? Come on quickly, where's my bag? (*She scrambles with her bags.*) We must do it now, mustn't we, quickly I know. It's all in here. (*She opens a large bag.*) This is just . . . just a book of cuttings, I thought you'd like to see. (*It is a book like a child's album.*)

NICK (*smiles*): A book of cuttings?

CHARLOTTE (*to NICK*): Don't you want to play those machines again?

NICK: No, not now.

MRS ROBERTS: I stick things in here, to keep a record, so I remember what's happening in the world. It's not very complete I'm afraid.

KEVIN: Great! Look she's stuck everything in there.

MRS ROBERTS (*opening the scrap-book*): There's Mr Relph of course, the Relph case, you know, the case of his board, his notice, 'NO BLACKS ALLOWED TO BUY THIS HOUSE,' you know about that of course. Then there's the piece about trouble at the comprehensive. A stabbing – a black boy did there. It's extraordinary what goes

on, isn't it? I mean you notice it all the time, I'm not that particular, but you can't walk down the street without them running into you, hitting you and things, on Saturdays especially. (*She smiles.*) Mostly black boys of course – but not all by any means I'm afraid. I got bruised three times last week. (*She begins to roll her sleeve back.*) Bruised rather badly. I'm sorry to go on, but I better show you, if there's time, I'm not sure there is, but . . .

The speakers: 'The coach to London has now left'. She finishes rolling her sleeve up.

You can see them down my arm, right down my arm I'm afraid.

CHARLOTTE: Yes, that's horrible.

MRS ROBERTS (*smiles*): And I'm afraid it does hurt. It does really hurt rather a lot. (*Louder:*) It still does!

KEVIN (*looking at her arm*): Yes, that must do.

NICK (*staring at her*): Are you a member of the National Front.

MRS ROBERTS (*looks up*): Yes, yes I am.

NICK: Christ. (*He stares at CHARLOTTE.*) Did you hear that?

MRS ROBERTS (*rolling down her sleeve*): Sorry I know I shouldn't have bothered you with that. I just wanted to tell you, you see. My coach is coming now, any moment they'll call it. So here! Before it comes, here it all is. (*She rummages in her bag.*) The things I've got . . . I don't know if they'll come in useful. This is – (*She pulls out a crumpled parcel.*) . . . this is an eletroset, that's what the name is isn't it. It was going so cheap, I thought you might want it.

CHARLOTTE: Thank you, that's marvellous, isn't that good Kevin?

KEVIN: Yes, that's great.

MRS ROBERTS: And this is – (*She pulls it out of her bag.*) . . . here's some wire, a large roll, see, strong wire. I don't know if it'll come in

useful. But it's very strong.

NICK (*astonished*): Wire! What's that for?

CHARLOTTE: Thank you very much. That's wonderful.

MRS ROBERTS: And here we are now, here it is. There. (*She pulls out of the bag a wadge of bank notes wrapped in the sort of paper cheese is wrapped in.*) There's £83 and 40 pence. I'm very sorry, I thought it was going to be * more. I thought we were going to manage at least £110, but it's only £83. Do you want to count it, you better do it quickly, I expect you do, don't you?

CHARLOTTE: No, that's all right thank you.

MRS ROBERTS: Not nearly as much as we hoped. It's so difficult to get people to keep their word isn't it? I hope you're not too disappointed. I know I was terribly.

CHARLOTTE: No, of course we're not. (*With the money.*) That's wonderful, isn't it Kevin?

KEVIN: Yes that's great. It's a lot.

MRS ROBERTS: I don't feel that it's nearly enough really.

NICK (*suddenly*): Why are you a member of two organisations Mrs Roberts?

MRS ROBERTS: What? (*She looks up at him.*) What did you say?

The speakers: 'The coach to Preston will depart in one minute. The coach to Preston will depart in one minute. Take your seats'.

MRS ROBERTS: That's it now! That's my coach. Why have they only given us one minute now.

CHARLOTTE: Here's the receipt for the money.

MRS ROBERTS: Of course thank you – if I miss the coach – I don't know what will happen about the kids.

CHARLOTTE: Kevin, maybe you could help Mrs Roberts?

KEVIN: Of course. Here, I'll take those, no trouble at all.

MRS ROBERTS: Thank you. It's always such a rush now isn't it? Everything just one long rush. So nice seeing you, being able to talk, even for so short a time. I'm sorry I didn't have more for you.

KEVIN *moves off*.

Bye Bye. (*As she leaves:*) It is like an airport here, like he says.

Silence.

NICK: Christ! (*He smiles.*) And I thought she was almost normal at first.

CHARLOTTE (*turns*): What?

NICK: She wasn't obviously cranky.

CHARLOTTE (*sharp*): Why should she be cranky. She's no more cranky than you or me.

NICK: I'm sorry. Of course all this is perfectly normal! The usual goings-on in the sun lounge! I suppose she's lonely.

CHARLOTTE: No. I don't think she's lonely. (*Matter of fact:*) There are a lot more people like her.

NICK: She was a little paranoid, wasn't she?

CHARLOTTE *has moved over to the radiator. Over the speakers we hear: 'The coach to Preston has now left. The coach to Preston has now departed'*.

NICK: There. She's gone anyway. One of your more extreme members I take it - is she?

CHARLOTTE (*by the radiator*): I don't know.

NICK (*sharp*): Why is she a member of two organisations?

CHARLOTTE: It's her choice.

NICK: Making sure she's fully covered for when the holocaust comes.

Pause.

Charlotte.

She turns.

You don't mind me calling you that I presume.

CHARLOTTE: It doesn't worry me, no.

NICK (*suddenly*): So you're the sort of conservation wing of the National Front . . . are you?

CHARLOTTE: No, we certainly are not!

NICK (*moving nearer her*): I mean the National Front's no joke anymore, Charlotte.

CHARLOTTE: Of course not. It never has been.

NICK: Are you connected with it in any way?

CHARLOTTE: No we are not! Why should we be? They're aware of our existence. But you're not really interested anyway.

NICK: Oh yes I am! Very! (*Getting near her:*) I mean where do you stand in all this, Charlotte?

CHARLOTTE (*facing him*): Stand in what?

NICK: I mean she was saying some pretty hideous things.

CHARLOTTE: She has her views . . . and I have mine.

NICK: And what are they?

CHARLOTTE: You know what they are. You read the leaflet.

NICK: I want to hear you say them. (*He grins.*) Explain them to me, Charlotte.

CHARLOTTE (*firm*): No. You'd only mock wouldn't you? (*She feels the radiator.*)

NICK: Is there anything there?

CHARLOTTE (*she feels very carefully then pulls her hand away suddenly*): I don't know - I don't think so.

NICK (*grins*): Of course not.

CHARLOTTE: Why of course?

NICK: She's the sort of person that thinks there are bombs and landmines in every litter bin, illegal immigrants everywhere, drugs in the lining of every car, isn't she? Why did you take that wire off her?

CHARLOTTE: I had to take it, didn't I?

She would have been offended otherwise. If it's no use we'll probably use it for our Christmas decorations.

NICK (*smiles, amused*): I see!

CHARLOTTE: We can't get rid of you here I suppose. You'd only go straight down and sit in the van, wouldn't you? You leave finally at Doncaster.

NICK: That's right. I promise.

KEVIN *enters, smiles at them.*

KEVIN: Ready? Ready to hit the high road are you?

CHARLOTTE *moves away from NICK.*

CHARLOTTE: Yes . . . we're ready.

Blackout

Scene Four

Cinema posters and stills on one side of the stage. Hot dog van in the middle. The van is empty. The smell of onions. Sausages piled up. Fanta orange machines and Coke machines in the hot dog van. A pocket television flickering at the side of the van. Night. Stark lighting.

KEVIN and CHARLOTTE *standing waiting nervously.*

KEVIN: How long?

CHARLOTTE: He said ten o'clock. He should be here very soon. (*She looks about her.*) I don't even know what he looks like, but he'll be here. (*She takes out a handkerchief, wipes her face.*)

KEVIN: This is the right place, is it? You've looked on the list?

CHARLOTTE (*sharp*): I told you, yes.

KEVIN: You all right, Charlotte?

CHARLOTTE: Yes, I'm fine. I could have done without the company we had on the journey.

KEVIN: Nick?

CHARLOTTE: Yes, we've done very well otherwise, haven't we? We're ahead of schedule. (*Pause. She glances*

around.) I just feel a little exposed standing out here.

KEVIN *drinks from a wine bottle.*

Don't drink too much, Kevin.

KEVIN: No, of course not. (*He takes another drink, nervously rubs hand across the wall.*) It's pretty filthy round here isn't it?

A police siren in the distance.

KEVIN (*flicks round*): What's that?

CHARLOTTE: It's all right - (*But she tenses slightly too.*) I saw a fire engine dash up a street in London not so long ago. It was two, three in the morning. All the streets were deserted, but it was roaring up them, screaming its head off, its siren was screaming. It came to this square, and started going round and round in circles, making this extraordinary noise. I think they were just having a bit of fun, trying to wake people up. But nobody stirred. Nobody shouted. Nobody moved at all.

NICK *enters, CHARLOTTE looks up in surprise.*

CHARLOTTE: What?

NICK *stares at her, slight smile.*

CHARLOTTE: Why are you here?

NICK: I followed you.

CHARLOTTE: So I see. Why?

NICK: I don't know really. Just an impulse, an instinct, I hope you don't mind.

CHARLOTTE: We had said goodbye.

NICK: I know.

KEVIN: Yes, we had Nick.

CHARLOTTE: You don't intend to stay here I hope.

NICK: What? (*Worried by the tension in the air.*) I thought you'd be pleased to see me. (*Pause.*) What's happening here anyway?

KEVIN (*suddenly looks up*): Yes, where is he?

NICK: Who? (*He turns, stares at*

CHARLOTTE.) Who you waiting for Charlotte?

CHARLOTTE: We're just . . . waiting for someone, that's all.

NICK: Who? (*He stares at the hot dog stand.*) Not him? (*He looks at the hot dog stand.*) The little man from behind here?

CHARLOTTE (*very quiet, controlled nerves*): We're waiting . . . for a hamburger.

KEVIN: See here – it's just closed down.

NICK (*swings round nervously*): What?

KEVIN: The cinema! Last week – it's closed down, it's finished.

NICK (*swings back again*): The hot dog man. You're waiting for the hot dog man!

CHARLOTTE (*very quiet*): I didn't say that.

NICK (*excited*): I don't believe it. I can't believe it! You mean he! (*He points.*) Him! The guy who stuffs sausages into these. (*He holds up a fistful of onions.*) He's one of you – is he?

CHARLOTTE (*very quiet*): Is he what?

NICK (*shouts*): One of you? A member. Another member!

She is sitting on a step, completely still. No reply.

(NICK *smiles.*) He is? (*Moving round:*) And you've come to collect off him – have you?

Pause.

What's he going to give you?

CHARLOTTE (*very quiet*): That's our business, I think.

NICK (*delighted*): So he is going to give you something. (*Loud.*) Come on! What you going to get off him? (*Fast.*) What secret goodies is he bringing? What's he bringing?

KEVIN: Same as before.

NICK (*swings round*): Same as before. I see. Then why you so nervous?

CHARLOTTE: Nervous?

KEVIN (*trying to lessen the tension*):

Here, want a fag? Help you calm down. (*He gives him a cigarette.*) When I start rolling one – I like rolling seven or eight.

NICK: You're not going to get arms off him are you, Charlotte?

CHARLOTTE *remains still.*

CHARLOTTE (*puzzled tone, quiet*): Arms?

NICK (*smiling, mocking*): I mean he's not . . . (*He laughs.*) he is not going to produce a few grenades out of the sausages and hand them over 15 pence a time. Do they come with onions, or do you go out to a dark country lane with him and get them there. (*He moves over to the hamburger stand, stares at it.*) Fortunately for you, I don't believe it's possible. I mean that is just a little too unlikely, just a tiny bit too fantastic. I mean it's been a strange day, but not that strange.

CHARLOTTE: Please, just go.

NICK *flicks through the buns on the stall.*

NICK: Is it just from this one charming little stall or will any do – are there hundreds dotted over everywhere, the whole country?

Silence.

(*Loud.*) Charlotte? (*With nervous energy, trying to get a reaction.*) I mean, the terrible thing about grenades these days is they all come covered with tomato juice and mustard already on them, whether you like it or not, not like the good old English grenade. I mean there's absolutely no freedom of choice anymore is there? You can go into a nice ordinary hamburger house – can I have a grenade please, and it comes in fifteen seconds, totally packaged in this nasty box, and smothered in all kinds of filth, hardly recognisable. It's the terrible American influence isn't it?

Silence.

(*Aggressive.*) Not funny? NO.

Silence.

22 STRAWBERRY FIELDS

KEVIN: You realise we're in the middle.

NICK: Middle of what?

KEVIN: Middle of England. Middle of Britain. The heart as it were. We're standing on it. Now!

NICK (*ignoring him, looking at CHARLOTTE*): Isn't this all a trifle dangerous for you, out in the open air?

CHARLOTTE (*calmly but strongly*): Why don't you just go, Nick? Leave us alone.

NICK: No, I'm keeping you company aren't I? (*He smiles.*) I'm here to stay.

CHARLOTTE *looks away.*

KEVIN: I'm very thirsty now.

NICK: Why don't you help yourself. (*He indicates the hamburger stand.*)

CHARLOTTE: No, that would be breaking the law, wouldn't it.

NICK (*smiles, mocking*): Of course! The law. You're completely law-abiding, I forgot.

CHARLOTTE: Yes, of course.

NICK (*loud*): Why's Kevin so nervous then?

KEVIN: I'm not nervous. Not at all . . . (*Staring at a poster.*) There's the last poster see, for the cinema, already fading fast.

NICK (*reading, smiling*): 'The Killer Elite'.

KEVIN: Yeah. We can't even keep our cinemas open anymore, in this country, can we? Used to be the centre of the community didn't it? No British movies anymore, nothing really.

NICK (*in a teasing tone*): Are you a movie freak then, Kevin?

CHARLOTTE: Do you have to shout all the time?

KEVIN: Just a bit. You see my eyes have a little difficulty, as you may have noticed. I'm probably going blind.

NICK (*stunned, only half believing*): Blind?

KEVIN: No, don't worry - I've got a

disease up here, in these orbs. No real stopping it.

NICK: I'm sorry. I didn't realise.

KEVIN: No need to be. Doesn't worry me.

NICK: That explains a lot.

CHARLOTTE: I thought you'd make a remark like that.

KEVIN: So I went to the movies. I saw everything that they poured out. I went twice a day when I could afford it.

NICK: You should get them on the National Health, shouldn't you? The movies, I mean.

KEVIN: No, I've stopped going. Didn't want to take any more.

NICK (*loud*): So you've been living off films have you, Kevin?

KEVIN: That's right. Me and a few others. Hey! Imagine going in there now, into the empty cinema, there's a whole cinema there behind us, just waiting, with a bare screen, probably going brown now, being chewed up. Imagine going in there now.

NICK: Yes! Why not.

KEVIN: And you could sit me down, my head's full of pictures you see, you could sit me down, point me straight at the screen, give me one small hit on the head, or something like that, and we'd be away. I could pour it out onto the screen. All of it! Onto that empty screen. All that I've seen.

NICK: Yes, you could, Kevin.

KEVIN: No, I mean it. I've seen it all. Seen some great skin pictures.

NICK: Yes, you must have seen some pretty dirty things.

CHARLOTTE (*warning*): Kevin . . .

KEVIN: Yeah - I've seen some really filthy things, yeah and also some pretty weird ones, oh yes, spikes, big spikes, on metal gloves, and all over cars, and on people's tongues, yes! Saw a few forests, that was nice, and a few deserts, one all covered in tar, and a

lot of needles too – (*He grins.*) – they all run into each other, you see! Yes! And some pretty, you know, unpleasant things too, heads split open, running free.

NICK: Really?

KEVIN: And killings. Hundreds of killings, of course. In different colours, different ways, fast and slow, falling past you, and women's feet in bear traps. (*Loud.*) Yeah! There these car thieves, you see, a big gang, they steal cars and smash them up, in America, and blow them up all over the city. They wear stocking masks. Yes! And they always go back to this one great car park at night, forty stories high! And the police can't catch them, so this head guard, he puts down man-traps in the dark, he does! And this girl's leg goes into the metal man-trap, and it's bitten off her, the teeth goes in, and it bites it off. (*He flicks his hand.*) just like that! YOU SEE IT.

CHARLOTTE: Kevin . . .

KEVIN (*carrying straight on, fast, louder and louder*): And the head guard, he's got a withered arm – from Vietnam – with steel finger-nails – and he goes mad, you see, to catch this gang, and he goes round all the traps at dawn, collecting the feet in each one, he has a sackful of feet. *You see them!* Squashed in together, in a pile.

NICK *is grinning, drinking, watching KEVIN.*

CHARLOTTE: Please, Kevin, I don't want to hear . . .

KEVIN (*carrying straight on – oblivious, loud, fast*): And he hangs them above his bed, the feet! From his mantel-piece. You see them on this kitchen wire, dangling there, he plays with them! They stay there the whole film going bad. Slowly. They do!

NICK (*loud, grinning*): All right, Kevin! We get the . . .

KEVIN (*carrying straight on*): And he gets caught in *one of his own traps* at the end, because he's put down so many, hundreds! And he tears himself

out, and *it really hurts him!* You see it! It's *not nice*. And he crawls over the whole town with one leg, on his belly along the pavement, with a machine-gun, hunting them across these concrete walls, and across bridges, you see him crawling, and leaving a trail of blood and things behind him . . .

CHARLOTTE: Kevin, please, sssh.

KEVIN (*really loud*): And he gets face to face with the leader of the gang, and he blows his head off, and it bursts open, it bursts right open, splashes over all of them!

NICK (*grins*): Kevin, stop!

KEVIN (*very loud*): Then the rest of the gang get HIM, the guard, and they throw him into a dust-cart shredder, you know, and he's squashed, and eaten, and shredded up, you know, by the spikes, screaming his head off, screaming so loudly, really loudly, and they pick up little raw bits of him, they do, collect him in their hands. (*He screams.*) RAW PIECES OF HIM. YOU SAW IT.

Pause.

You see! (*Quieter.*) *That's* the last movie I saw, it's just run through my head, *unfortunately.*

NICK: Not very nice, no!

KEVIN: Could see how mad they were getting. Weirder and weirder. You began to feel a bit funny down here – (*He feels his stomach.*) – in your insides, as you went into the dark, before it started.

NICK: Did you, Kevin? You shouldn't have gone then . . .

KEVIN: Mad, mad images, they reflect things more than you imagine. Oh yes! You can see what's happening all right in the world, if you think, *if you really think about what you've seen*, when you come out of the dark, the attitudes in it, the sort of madness, you can see the whole sickness.

NICK (*loud*): No, you can't. They're only films, Kevin – *just films*, and they release things in some people.

KEVIN: No! No! I ought to run them for you now, while we wait, then you'll see. *Give a free show.*

NICK: OK then! Yes! Run them for me, now. Give me a playback. Run them now . . .

KEVIN (*grins*): No, sorry, no, I'm talking shit.

CHARLOTTE: Calm down both of you, that's enough.

NICK: No come on, run them for me . . . come on! You said you would! Splash them all over the walls of Doncaster.

CHARLOTTE: Stop it!

NICK (*pulling KEVIN - excited*): There's a wall. That one. About the size of a screen. It'll do perfectly.

KEVIN: No, look I'm talking shit, forget it. (*Loud.*) I mean how can I run them on that wall, it's absurd, isn't it?

NICK (*very animated*): No, run them, come on, I want to see.

CHARLOTTE: Just ignore him, Kevin.

KEVIN: No, look it was terrible shit. Forget I spoke.

NICK (*loud*): No! Kevin . . .

KEVIN: Always the best policy.

NICK (*pulling him up*): Come on do it! Run them. Let's see it Kevin! Do you want me to start it! (*He points KEVIN's head straight ahead. Very loud:*) There! Right Kevin. Run them, now. (*Even louder:*) NOW!

KEVIN (*standing facing the wall, standing very straight, arms by his side*): OK then . . . if you really want it.

CHARLOTTE: Just leave him alone, you've got him drunk.

KEVIN: No, he hasn't. (*He takes off his dark glasses; slight smile, then loud:*) A lot of strange muck will come out, of course. Here goes then! (*His arm stiffens by his side - slight pause.*) My eyes should light up, shouldn't they really, and film come out of my ears

and round into my mouth for the full effect. (*He stiffens.*) Here it comes then! (*He stands very straight, eyes wide, a noise like a projector beginning to come out of him, which turns into a high-pitched whine, which grows louder and louder, and really piercing.*)

NICK (*suddenly breaking away*): You're both completely crazy, do you know that? Complete nuts, look at you, a freak and an overgrown schoolgirl on this ludicrous trip through England! One of you thinks you're a film projector -

KEVIN: That's only a joke, mate . . .

NICK (*carrying straight on*): The other sits by a hot dog stand, expecting it to cough up rifles. (*He smiles.*) You're both completely gone - fortunately for the rest of us. Just a couple of little cranks.

CHARLOTTE: You're very drunk too, aren't you? Far too drunk.

NICK: Am I? (*He moves away.*) Oh no, I'm not. (*Moving further away.*) You realise of course I could expose the whole organisation now if I wanted, the whole tiny network, the whole cobweb of shabby semi-fascist study groups, little grubby fanatics whispering about England in corners. Could expose the lot if I wanted. Couldn't I? 'Bye now. I've got to piss. Nice knowing you - or was it? (*About to go:*) But I may be back. (*He goes.*)

The stage cross-fades to semi-darkness, the sound of urinals flushing, sputter of water. Lavatory atmosphere, although all we see is NICK in the half light, back to the audience, relieving himself.

For a moment he's alone, shaking his head slightly. CHARLOTTE enters behind him.

CHARLOTTE: Are you there?

NICK turns.

NICK: You shouldn't be in a Gentlemen's lavatory -

CHARLOTTE: But I am – there's nobody about anyway.

NICK: Yes – why is that? (*He swings round.*) Why is the whole fucking place deserted. The hot dog stand, the urinals, it's a fucking ghost town, the whole place has stopped breathing. Where is everybody?

CHARLOTTE (*staring straight at him*): They're all indoors watching television probably. (*At him:*) Aren't they?

NICK: Except you two! It's very dark, Charlotte – isn't it?

CHARLOTTE: I'm sure it's meant to be closed, Nick. It's hot even here!

Pause. CHARLOTTE *is looking at him.*

NICK: You know I haven't seen you sweat yet.

CHARLOTTE: Haven't you? (*She looks over her shoulder.*) I ought to spend a penny myself actually.

NICK (*amused smile*): Spend a penny?

CHARLOTTE: That's right, yes.

CHARLOTTE *moves into darkness, suddenly she stops, having trodden on something. She stoops, picks up smashed toy, an 'action man' model, mangled, its head battered, filthy, pushed into a hole in the floor.*

CHARLOTTE (*to herself*): Look at that.

The sound of cisterns flushing in the darkness.

NICK: Yes!

CHARLOTTE (*handling it carefully*): It's very dirty! Who would have done that, mangled it? Children I suppose, fighting. The savagery of what they do – it's torn to pieces.

NICK: It's not savagery at all – just energy.

CHARLOTTE (*turning*): How can you possibly know?

NICK: Because I do!

Pause.

Because I'm good with kids believe it or not.

Pause.

Which you won't! It's what I like doing actually, playgrounds, community projects, (*Defiant.*) that sort of thing, Charlotte!

CHARLOTTE *glances into shadows.*

What? Nobody? Some people probably still feel forced to meet here – leaving messages on walls.

CHARLOTTE: They're worse than rats those sort of people. (*She drops the model onto the floor.*)

NICK (*disbelief*): What did you say . . . ?

CHARLOTTE: They're worse than . . .

NICK: Yes, I heard. Extraordinary thing to say. Come here Charlotte. (*He catches hold of her arms; the cisterns flush.*) They flush a lot those cisterns. Perhaps they've gone mad like everything else tonight, can't stop flushing. (*Up close to her:*) Do you think there's somebody in one of the cubicles now, a special sort of fascist dwarf, that comes out at night, never sees daylight at all, comes out when it catches your scent, when it knows you're in town. (*Aggressive.*) We are not amused are we? (*Loud, confident.*) You're unnerving me, Charlotte!

CHARLOTTE: Am I? You've been drinking too much.

NICK: No I haven't.

CHARLOTTE: I've come to tell you I want you to be on your way.

NICK: Yes. (*He smiles.*) Yes!

CHARLOTTE: I mean it.

NICK: Of course you do.

CHARLOTTE: Right.

She moves to try to go, but he blocks her, moves in on her.

NICK: I'm not sure about you, Charlotte, you know.

CHARLOTTE: Aren't you? Why not?

NICK (*smiles*): I mean, I can understand about Kevin thinking like he does. I mean, he's one of those sixties' left-overs, isn't he really, a great many of

them about at the moment, an epidemic, I meet them everywhere. Lost in his own pool of exciting memories isn't he? Especially when summer comes. I mean, he's quite a nice guy in his way, with his eyes and all his movies. Got some imagination too, hasn't he, a spark . . . It's just a little unfortunate isn't it, when the Easy Rider bit goes badly sour, a little sad. He's just a crank now.

CHARLOTTE (*turning on him*): He is not a crank. I have told you. No more than you, probably considerably less. Why do people always have to be cranky to feel things strongly? (*She moves.*) Now can I get out.

NICK (*barring her way, smiling*): Yes! But you Charlotte, you're not quite so simple are you?

CHARLOTTE: Kevin's not simple. Can I . . . ?

NICK (*ignoring her*): I mean, most extreme right wing cranks, I mean the actual activists, are usually bandy-legged little tin soldiers, isn't that right? You know those typical slightly manic faces, the pictures of them, their eyes staring out at you, full of the usual English sort of hatreds, Charlotte, (*Watching her closely.*) foreigners . . . sex . . . change, all that, desperately trying to whip it all up now. (*Loud.*) Right? You can recognise them a mile off; I know. We used to live near one of them when I was a kid, who's now quite famous, he used to sing to himself, in the street when he saw somebody coloured. Yes sing! 'Black Beetle, Black Beetle, stick him with a needle'. He did. Not loudly. But you could hear him.

CHARLOTTE: They're pathetic nonentities.

NICK: Who?

CHARLOTTE: The leaders of the National Front. They're ridiculous . . . useless.

The lavatories flush.

NICK (*up close to her*): But I mean you, Charlotte, you're not bandy-legged,

are you?

CHARLOTTE: No?

NICK: At least it doesn't appear so, or balding. (*He smiles.*) I mean, you probably approach being a normal healthy girl. Quite attractive in a schoolmistressy, English-rose sort of way. You don't seem to be suffering from a hatred of your body, disgust at the bodily functions.

CHARLOTTE (*quiet*): No . . . I'm not.

NICK: Probably enjoy an energetic screw as much as most people.

CHARLOTTE: Sometimes, yes . . . with the right person.

NICK (*suddenly up to her, loud*): So what do you really believe in, Charlotte? (*Urgent.*) Come on. What?

CHARLOTTE: I told you, it's in the leaflet. That's all you need to know. (*By him.*) I want you to leave.

NICK (*smiles*): I am.

CHARLOTTE: Good.

CHARLOTTE *moves as if relieved,*
NICK *suddenly catches her.*

NICK: But first, Charlotte. Come here. (*He pulls her close - quite roughly.*) We're in an underground toilet, in the middle of Doncaster, the entire population is watching telly, there is an abandoned hot dog stand outside - and you're going to tell me all the rest's a joke.

CHARLOTTE *stares.*

Hamburgers and arms.

CHARLOTTE: You mentioned those, didn't you?

NICK: I know.

Pause.

CHARLOTTE: All the rest's a bit of a joke, yes. (*She smiles very slightly.*)

NICK: That's better. At last! (*He is still barring her way.*) You're all goose-pimplily suddenly. (*He touches her off-handedly.*)

CHARLOTTE: That's because I don't particularly like being touched by you.

NICK: No, of course not.

CHARLOTTE: Like all stupid people, you're very clumsy, aren't you?

The cisterns flush.

I don't like men's lavatories very much, they must be the ugliest places in the world. But that's quite appropriate isn't it? *(She touches his crotch in a detached way.)*

NICK: Yes, Charlotte. *(He grins.)* That's right.

CHARLOTTE *(moving her hand away)*: Just think if there was a whole mass consisting of holes like these, suddenly there they were, they'd grown up, side by side, back to back, like all those screaming echoing subways you walk through at night. If you woke up in the morning, and that's all there was everywhere . . . everywhere you breathed was *like this* stench, tasted like this.

NICK *(loud)*: But that's not what everything's like, *(Aggressive)* is it?

CHARLOTTE: What would you do, Nick?

NICK: If it happened, I'd get out.

CHARLOTTE: No, you wouldn't, because there's nowhere to go.

NICK *(amused smile)*: No, of course not, nowhere.

CHARLOTTE *(suddenly loud)*: There isn't.

NICK *(grins)*: No.

CHARLOTTE: That's right, that's better.

NICK *(amused smile)*: Yes, Charlotte. *(He touches her again.)* The goose-pimples have gone now, almost a throb going through you.

CHARLOTTE: Is there? . . . Yes. *(Suddenly she turns.)* No, I've had enough now. It's time to get back to work. *(She moves.)* Can I . . . ? *(She brushes past him and out.)*

Lights up on the whole stage. The hamburger van, KEVIN sitting there.

NICK *(suddenly mocking, excited tone)*:

Nobody's come? See!

KEVIN: No.

CHARLOTTE: Have you been watching?

NICK: Of course he has.

KEVIN: Yes.

CHARLOTTE *(sharp)*: Have you been watching?

KEVIN: Yes, Charlotte . . . I told you, been watching everything.

NICK: What he can see, that is.

CHARLOTTE *(quiet)*: Why isn't he here?

NICK: Why indeed?

CHARLOTTE *(turns on him)*: You're going now, Nick . . . NOW!

NICK *(grins)*: In a moment, not now. I want to see how long you're going to keep this up. It's getting late you know. Are you going to camp on the building-site over there then Charlotte? Among the scaffolding and the cement-mixers. Not quite what you're used to, is it? Or maybe inside Kevin's rotting cinema. Pitch your tent in the middle of that.

CHARLOTTE: I told you. Just go.

KEVIN: I'm thirsty anyway. *(He gets up and looks towards the hamburger van.)*

CHARLOTTE: I told you not to touch that . . . it's against the law.

NICK: She must be joking, Kevin – mustn't she? Who on earth's going to know?

KEVIN: Yes. *(Looking at the van.)*

CHARLOTTE: I told you not to.

KEVIN: But I've got to drink something in this heat.

CHARLOTTE: You've drunk enough.

NICK: Come on, let's defy her shall we, Kevin?

They suddenly rush over to the van.

How do we get in? *(He pulls the door open.)*

KEVIN *(pulls at the lever of the Fanta*

28 STRAWBERRY FIELDS

machine): This doesn't work!

NICK: It must work.

CHARLOTTE: You're being immensely stupid.

KEVIN: Give them a good pull.

NICK: Pull! Pull! Tiny trickle out of this one! Come on. Like milking a metal cow isn't it?

KEVIN (*taking the lid off*): Only onion-flavoured water in here – can pour that out. Packet of uncooked sausages. (*He tosses them onto the ground.*) No good to us. (*He suddenly splashes the onion water out – great splashes.*)

KEVIN: Come on get it!

The whole van begins to shake violently; NICK is tugging on the handle.

NICK: It's coming! Coming!

CHARLOTTE: Stop it . . .

TAYLOR, *a young police constable, enters. They all look up.*

TAYLOR: All right – let's have you over here.

They stand still.

I said let's have you out here, over here.

NICK (*smiles*): That would happen, wouldn't it? (*He doesn't notice CHARLOTTE's tense face.*)

TAYLOR (*to NICK*): What were you doing with that machine?

CHARLOTTE (*sharp*): They were just getting a drink.

TAYLOR (*glances at CHARLOTTE*): I was speaking to the gentlemen. (*To NICK and KEVIN:*) Helping yourself, were you, that the idea? All right. (*He takes out his notebook.*)

NICK: He's very young, isn't he? Do you realise he's probably younger than me?

TAYLOR: You all together, you three?

NICK: No.

CHARLOTTE: Yes, we are.

TAYLOR (*looking at them*): So you're all together. What were you doing out here anyway?

KEVIN: Waiting . . .

TAYLOR: Waiting for what? (*Pause.*) All right. (*To KEVIN:*) Could you open that bag please – (*He turns to CHARLOTTE.*) – and yours too.

CHARLOTTE: Why?

TAYLOR: Open that bag please – routine check.

NICK (*grins*): He's sweating – it's a very thick uniform.

TAYLOR: Come on, I haven't got all night. I've got a bed to go to, let's have those bags open.

KEVIN *lowers his bag, opens it to show inside. TAYLOR moves across to it. CHARLOTTE shoots him from a gun in her handbag. Very loud explosion. He falls on his face.*

NICK *makes a noise of spontaneous shock as the explosion happens.*

CHARLOTTE *crosses over to TAYLOR, stands by him for a moment, her dress brushing his body. She empties the gun into him. Silence.*

Fast fade down.

On the soundtrack: a loud electric buzz lasting 50 seconds in the blackout.

End of Act One

ACT TWO

Scene One

The noise heard at end of Act One returns at full volume.

After 10 seconds of this an explosion of bright neon light. The motorway cafe, stark, dirty, very late at night. The neons are overpowering.

KEVIN, NICK and CHARLOTTE are standing at the edge of the cafe area, with NICK in the middle of the three.

Upstage there's a trolley laden with food remains and dirty plates. The WOMAN CLEANER, about 34, overtired bedraggled appearance, is stacking plates on the trolley, back to audience, seemingly oblivious of the three of them. They stand there, for a split second, a still moment as CHARLOTTE glances over the tables. KEVIN lifts a milk bottle that he's holding, throws back his head, takes a long drink, wipes his mouth. CHARLOTTE glances towards the CLEANER, who glances back at her then away. KEVIN takes another drink of milk.

CHARLOTTE (*moving down to one of the tables*): Here'll do. Come on.

KEVIN (*not moving*): What?

CHARLOTTE: Here. (*She puts her handbag on the table, the carrier bag by the chair.*) That's better. Sit down Nick - there.

NICK *moves slowly, but obediently sits opposite her.*

NICK (*quiet*): Yes.

KEVIN (*very quiet, also sits slowly, glancing round him*): There's a comb in this ashtray. (*He pulls the ashtray towards him.*) See, there's a comb here. (*He drinks out of the milk bottle.*)

CHARLOTTE: Can I. (*She takes the milk bottle; keeping her eye very firmly on NICK and her handbag out of reach, she takes a long drink of milk.*)

KEVIN (*indicating milk*): It's very warm I'm afraid. (*Nervous.*) It's almost bubbling.

CHARLOTTE: Yes. (*She holds out the milk bottle to NICK.*) Do you want some?

NICK: No. (*Very quiet.*) No I don't.

CHARLOTTE: Sure? Then would you pass one of those. The napkins.

She is pointing to the paper napkins - NICK moves slowly.

(*Sharp.*) Come on. (*He passes them - she wipes her mouth.*) We've got to get something to eat quickly. We have to fetch it.

KEVIN (*glancing up*): We're high up here. Can keep a watch out. The light's very bright isn't it. You can't look straight at them at all can you. Can't we . . .

CHARLOTTE (*firm*): Kevin . . . sssshh!
The CLEANER comes up to the table. KEVIN tenses.

CLEANER (*slight smile*): It's hot tonight isn't it?

KEVIN (*sharp*): Yes it is.

CLEANER: So what you going to have?
They look up.

I'm not meant to serve you as you know, but it makes a change. So what do you want? Plaice and chips. Chicken Maryland. The Chicken Maryland's not bad.

CHARLOTTE (*sharp*): Thank you - that's kind of you. (*She looks at the men.*) We've got to eat. We'll have three Chicken Marylands.

NICK: Not for me. (*He looks up.*) I don't want any Charlotte.

CHARLOTTE: He'll have a coffee then.

KEVIN: And some milk . . . can we have some more milk.

CLEANER (*smiles*): I better get that down. Do it properly. (*She takes a napkin off the table, and a pen out of the pocket in her tunic. She tries to write.*) It doesn't work! (*She wets the tip of the pen.*) It's not writing.

KEVIN (*loud*): It's all right, we can get it . . . We'll get it now!

CLEANER: No. I'll remember it. Two Marylands, coffee, glass of milk.

KEVIN: No, could we – I want a jug of milk. (*He glances at CHARLOTTE.*) A jug – a large jug. (*Loud.*) And it's got to be cold, ice cold.

CLEANER (*hesitating*): I don't know if there is a jug here.

CHARLOTTE: If you're going to fetch our food – could we have it very quickly.

CLEANER (*surprised*): Yes – it's over there already. It's just lying there. (*She moves off.*)

Silence.

KEVIN (*glances over his shoulder*): We ought to have gone and got it – ourselves.

CHARLOTTE: No. (*She looks at NICK.*) You should have something to eat.

NICK (*looks up, very quiet*): Should I?

CHARLOTTE (*forceful*): Yes, you should.

NICK (*very quiet*): Of course.

Silence – they sit still.

KEVIN (*suddenly loud*): How long do we have to sit here – under these lights here.

CHARLOTTE: Not long.

KEVIN (*fast words tumbling out*): Be a great place for a film too – wouldn't it. Chickens slowly going round on their spits . . . in their lockers.

CHARLOTTE (*tense*): It's all right, Kevin.

KEVIN: See them, behind glass getting brown slowly. Could have other things going round – cats.

Pause.

Don't know why I said that.

The CLEANER enters with a tray of food.

CLEANER: There you are. Two Mary-

lands, jug of milk.

KEVIN *takes the jug of milk immediately, and drinks out of it, large gulping drink.*

You're very thirsty aren't you?

KEVIN: Yes! (*He holds jug, feeling the cold.*) I am.

CLEANER (*she stands by table – smiles.*) You going far?

CHARLOTTE (*looks up*): Yes, we are, quite a way.

The television noise dips.

CLEANER (*picking up a paper napkin from the table, folding it*): We're not that busy tonight. (*She smiles – slowly.*) My husband comes out here sometimes. Occasionally. Suddenly you look up, and there he is; you get the shock of your life. But he can only come out a very few nights. It's a quite way you see.

CHARLOTTE: Yes, I see. How much do we owe you?

CLEANER: You can't pay me – you pay over there.

CHARLOTTE (*sharp*): I want to pay now – I'm going to pay you.

CLEANER (*slight smile.*) Could get sacked for that.

CHARLOTTE: How much?

CLEANER: Two pounds thirty.

KEVIN (*tense*): Right. We'll give you the money.

CLEANER (*standing at the table – just as CHARLOTTE gets out her purse*): It gets busier again later. Right in the early hours. You get some funny types then.

CHARLOTTE (*getting the money out of her purse*): I'm sure.

CLEANER (*carrying straight on*): Few nights ago this lorry driver came in, I looked up and there he was standing just over there – (*She indicates.*) – and he had – (*She laughs.*) – his trousers

were round his ankles, no I swear it, right round his ankles, and his pants – (*She laughs.*) – they were down too, right down, I swear, he was standing just here.

CHARLOTTE (*holding money, getting tense*): Yes, I see.

CLEANER: He was so drunk, he couldn't see a foot in front of him and he sat down, sort of singing quiet to himself, he had a high voice, and all the time he was doing it down his leg . . . you know. He was quite good-looking you know, but he couldn't really move at all.

CHARLOTTE: Yes. Here's the money.

KEVIN: OK.

CLEANER: Yes. (*She takes the money, holds it in her hand.*) Where do you come from?

CHARLOTTE: We've come from London . . .

CLEANER: I come from round here. I can remember when the road was being built – yes – I saw it being dug out, watched it. And I walked along it before it was open too. Yes. Right down the middle – where all that is moving now. (*She indicates the traffic.*)

NICK (*quiet, looking straight at CHARLOTTE*): I don't feel very well, I think . . .

CHARLOTTE (*staring straight back at him*): Then you better eat something – here. (*She pulls a bit of food off her plate.*)

NICK (*a little louder*): I don't want to eat.

CLEANER: Do you want me to get you anything else?

CHARLOTTE (*really terse*): No, thank you. We're all right now . . .

CLEANER (*smiles at them, wiping the corner of the table automatically as she talks*): It's funny you know, people look at you in here, they're amazed you can talk; you should see the surprise on their faces, that you can actually tell them things, yes, that there's something going on in your

head after all.

KEVIN (*beginning to get extraordinarily tense*): Right, I see. It must be . . .

CLEANER (*carrying on, smiling to herself*): Not all of them of course, you know, the Army come through here one night – some soldiers, going somewhere in a truck. They livened things up all right. They were very young, about ten of them you see. Jumping all round here, on the tables. Sent us all mad. It was about a couple of months ago now . . .

KEVIN (*bursting out*): OK. Could you just leave us now. All right. (*Pause.*) Thanks, but could you go . . . Right, sorry – but we're in a hurry.

CHARLOTTE (*watching her*): Yes.

CLEANER: Yes. (*She stares back at them.*) I've got to go to the kitchens now anyway.

She goes. CHARLOTTE stares at the food.

CHARLOTTE: OK – just eat now. (*To NICK:*) Drink your coffee. (*She turns the Chicken Maryland round on her plate.*) I'm going to take all the batter off this . . . scrape it off.

She does so. Silence.

NICK (*picks up his coffee – then puts it down staring at her*): Look – you're eating it.

CHARLOTTE (*looking up*): What?

NICK: You're eating it – see. (*Pause.*) See – she's . . .

CHARLOTTE: Yes. (*She puts the piece down, her face tense.*) But it doesn't taste of anything. You ought to eat too; I told you . . . (*She suddenly turns to KEVIN's plate.*) Mind Kevin, there's something in yours – (*She picks at it.*) A hair, I think . . .

NICK (*still staring straight at CHARLOTTE, fiddling with the sugar bowl*): You know she – (*He looks down at the table – stirring the sugar round.*) You know Charlotte's got blood all down her dress don't you . . .

CHARLOTTE *continues to eat – she doesn't look at him.*

Do you realise she's sitting there with it down her, all down that side.

CHARLOTTE (*suddenly looks up*):
Don't do that Nick (*Tense, pale.*)
Please . . .

NICK: You can feel it. You can feel it under the table.

CHARLOTTE (*looking straight at him*):
Can you?

NICK (*quieter*): Yes.

She takes a napkin, picks up her chicken leg.

CHARLOTTE: I'm keeping this for later. I didn't particularly want anything fried. (*She gets up.*) I'm going to change. (*She hands KEVIN her handbag.*) Just finish your food. I'll be back very quickly. (*She moves towards the exit.*)

NICK (*suddenly calls out in a very loud voice, ringing out over whole cafeteria*):
CHARLOTTE? . . . WHERE'S
CHARLOTTE GOING - WHERE'S
SHE GOING?

CHARLOTTE *stops, turns. Pause.*

(*Still shouting.*) What's she going to do . . .

CHARLOTTE (*clenched*): Stop it, Nick.

NICK (*still loud*): Where's Charlotte going . . . ?

Silence. CHARLOTTE crosses back to the table, right up to NICK.

CHARLOTTE (*clipped, right by NICK*):
You better both come out too then,
hadn't you.

Cross fade to the foyer.

The same powerful neon lighting. Amusement machines lined up - 'On Safari' (shooting at elephants). Distant music seeping through speakers, litter on the floor.

They enter. CHARLOTTE moves across the foyer.

CHARLOTTE: Kevin - stay here with him.

KEVIN (*mechanically*): Stay here with him.

CHARLOTTE: Yes. (*She moves to go.*)

NICK (*loud*): Charlotte!

CHARLOTTE *turns.*

CHARLOTTE: I'm just going to change.

NICK *suddenly crosses the foyer, presses right up to her by a machine.*

NICK (*nervous, hostile*): Going to change out of your working clothes then . . . ?

KEVIN (*coming up close*): Leave her -

CHARLOTTE (*up against the machine*):
Nick . . . Stop it.

KEVIN (*moving up, takes NICK's arm*):
Leave off her mate . . . don't try . . .

NICK: Going to change?

CHARLOTTE: Yes.

NICK: It's wet. (*His arm touches the side of her dress.*)

KEVIN: I told you - leave her alone. (*He pulls him off forcibly.*) Come on . . .

KEVIN *holds NICK. CHARLOTTE stares at NICK across the foyer.*

CHARLOTTE: You were hurting me.

NICK (*loud*): Was I?

KEVIN: Sssssh!

CHARLOTTE: Leave this to me - it's all right.

NICK (*still loud, staring across at CHARLOTTE's dress*): Could feel it down the back of your leg -

CHARLOTTE (*steely*): Just calm down, Nick.

KEVIN: Charlotte - shall I . . .

CHARLOTTE: No, Kevin - it's all right. (*Staring straight at NICK's eyes.*) You're going to control yourself, Nick . . .

NICK (*loud*): That's right!

CHARLOTTE (*dangerous*): Do you understand me?

NICK: Yes.

Pause.

(*He suddenly shouts.*) I am nothing to do with these two. I have nothing . . .

KEVIN (*loud, jumps*): Stop it! Just stop it. We're armed, you know.

Pause.

CHARLOTTE (*her tone slightly gentler*): Don't raise your voice again.

NICK (*his arm held by KEVIN – staring at CHARLOTTE*): I'm going now.

CHARLOTTE: You can't.

KEVIN: Listen, mate . . .

CHARLOTTE (*cutting in*): You're not going anywhere. I've already told you. You're staying with us and doing what you're told. And then it'll be all right. You're safer with us.

NICK (*quieter, bit defiant*): Yes.

KEVIN (*still*): Where would you go anyway?

NICK (*totally bewildered*): What do you mean where would I go?

KEVIN: *Where* would you go? It's hundreds of yards to the road. There's nowhere to go – see.

NICK (*glances up*): Yes.

They watch him.

CHARLOTTE (*firm*): Now control yourself.

NICK: Yes. (*For a split second he looks at her; then suddenly:*) Shall we go into the shop? (*Louder.*) We'll go into the souvenir shop, shall we?

CHARLOTTE (*very steely*): It's closed.

NICK: I want to buy something. OK. You going to stop me, Charlotte?

CHARLOTTE (*staring straight at him*): It's closed, Nick.

NICK (*trying to raise his voice again – but it doesn't come out so loud*): These people are preventing me from going in there . . .

KEVIN (*loud, aggressive*): No, we aren't . . . !

CHARLOTTE: Nobody's listening to you at all. Look, nobody's watching – see!

KEVIN: They'll think you're drunk anyway.

NICK (*same tone*): These people are preventing me from leav . . .

KEVIN (*jumps*): Charlotte!

CHARLOTTE (*staring straight at him*): It's all right, he's going to pull himself together, isn't he . . . ?

NICK: These people are stopping me . . .

CHARLOTTE (*dangerous*): Nick, for the last time . . .

NICK (*gazing straight at her*): So you see I'm off now!

CHARLOTTE (*really savage*): JUST SHUT UP, NICK!

NICK goes quiet.

Silence.

CHARLOTTE: Thank you. That's better.

NICK (*quiet, clenched*): Right . . .

CHARLOTTE: You see that's better, isn't it – now.

KEVIN: And keep it like that.

NICK: Yes. (*He puts his hand into his pocket, pulls out a fistful of coins – then looks up at CHARLOTTE.*) I think I'm just going to make a phone call. (*Louder.*) I've got a lot of 2p's here. (*He holds out a fistful.*) Never had so many.

KEVIN (*by him still*): Christ, will you stop?

CHARLOTTE (*calmer*): Now, don't start it again, Nick.

NICK: No. I'm just going to make a quick call. Right! (*He looks straight at her.*) When you've gone, Charlotte.

Suddenly he moves abruptly, a step away from KEVIN – and the coins drop all over the floor – spin everywhere.

Silence.

NICK (*quiet – staring at them*): Oh Christ.

CHARLOTTE: What a mess. Why did you do that? Pick them up! I said pick them up!

NICK *doesn't move*. CHARLOTTE *picks up the coins*.

God the dust here, it's inches thick – and the smell.

KEVIN: There's one over here, I think. Can't see.

CHARLOTTE (*still by NICK*): Lot of muck here, all over the place. There's one here. (*She picks it up.*) We'll leave the rest, that's enough. We can't waste any more time. I'll be back in a moment. (*She goes.*)

KEVIN *moves across to the other side of the foyer, opposite NICK, who is by the 'safari' machine*.

KEVIN: Gone to change.

NICK (*hardly audible*): Yes.

KEVIN: Stay there, right.

He pulls the bottle of wine out of his pocket with an abrupt movement, then glances down at his clothes, then immediately looks up at NICK. Muzak playing.

I haven't got anything on me, have I?

NICK: What?

KEVIN (*glances down at his sleeve, then up at NICK again*): Haven't got anything on me? Don't think I have. . .

NICK: I don't know. (*He glances towards KEVIN.*) Yes, you have.

KEVIN, *keeping an eye on NICK, feels his clothes.*

No, you haven't.

KEVIN (*loud*): Got to see!

NICK (*suddenly loud*): For Christ sake!

KEVIN *stops feeling his clothes.*

You're all right.

KEVIN: Thanks. (*He thrusts the bottle forward.*) Have some of this.

NICK: No, thanks.

KEVIN (*loud*): HAVE SOME!

Silence.

Look, I know what's happened. It's . . . (Suddenly loud.) WELL, IT'S HAPPENED, SEE! (He drinks, watching NICK, quieter, feeling the shock.) It's happened . . .

NICK (*staring down at the floor*): Yes.

KEVIN: Charlotte won't be long. Don't worry, she won't be long. (*He is staring at NICK, and holding the bottle.*) It's hard for you, of course it is! (*Loud.*) We do realise that, you know. (*Gentle tone.*) But you're all right. You're with us. Just keep still. (*He drinks.*) This stuff works quickly, doesn't it – goes down you like razor blades. (*He thrusts it forward again.*) Have some!

NICK: No, thanks.

KEVIN (*opposite him, across the foyer*): You feel you're falling fast – (*He wipes his hair back.*) – head buzzing, want to lie down almost, you know, melt into it! You know, just lie down here, let the sounds drown it all out, put your head on the grass out there – you know, the green grass. (*Suddenly loud.*) Nick!

NICK (*looks up*): Yes . . .

KEVIN (*fast, jumpy*): Got to keep talking! Makes it better. Easier for you. (*Louder.*) It does!

NICK (*mechanically*): Easier?

KEVIN (*fast, straight at NICK*): I was at Glastonbury, you know. Yes! The Great Free Festival. (*Straight at him, loud, urgent.*) LISTEN TO THIS, NICK! One morning, it was Sunday morning. It was five o'clock. Dawn. Everybody asleep, and everything peaceful. There was this wonderful feeling in the air. It was so strong! You could almost touch it. There was a young singer on stage, just singing to himself, nobody was listening. It was David Bowie – Yes! I was the only one up, almost; later, I was wandering about, in amongst all the people asleep, and I saw on the stage this *small white boy*, yes! All alone you know, about seven, standing with sun on his hair, smiling, really smiling you know, it was like the future, I just remembered it! That kid up there.

(*Savage at NICK:*) But things didn't go on like that, did they . . . ?

NICK: No. (*Not looking at KEVIN.*) Not for you, Kevin, no.

KEVIN (*really loud*): FOR NOBODY. FOR NOBODY AT ALL! (*Pause. To himself:*) Not so loud.

The noise of some vehicle arriving close by.

KEVIN (*glancing out, then at NICK*): What's that? Did you see? What is it?

NICK: A coach arriving . . .

KEVIN: Here! Arriving here.

NICK (*louder*): I don't know.

KEVIN: At the motel! Be at the motel. It's all right. (*Then urgent:*) We shouldn't be out here so long! (*He moves slightly, glances behind him for a split second.*) Charlotte'll be back in a moment. She knows what she's doing.

NICK (*mechanically*): Yes.

KEVIN: She does. It's going to be OK.

NICK (*quiet*): Yes, of course.

KEVIN (*loud*): It is you know!

NICK (*quiet, clenched*): Do you think he will count to ten – and then get up again, because it was only playing. (*Clenched, staring at the ground:*) Is that it?

KEVIN (*back at him*): People get killed on that road all the time. They do! Accidents. Probably one happening right at this moment. NOW. Often it's a type of murder, because there are too many cars out there, (*Straight at NICK:*) aren't there?

NICK (*quiet, clenched*): Of course. It makes sense now.

KEVIN (*loud, straight at him*): Well, aren't there?

NICK: Yes – Of course there are.

KEVIN (*straight at him*): You don't know how much is at stake, do you?

NICK: No, I don't.

KEVIN (*snaps*): Keep still, I told you. I suppose you think it's because of this trouble, my eye trouble, that I think

the things I do, feel what I do.

NICK (*quiet, clenched*): I don't know. *Pause. Muzak playing.*

I don't know *what* you feel.

KEVIN: You can think what you like. But you're wrong, you know.

NICK: Yes, of course I am.

KEVIN (*serious*): Yes.

NICK (*clenched*): I'm not even sure how bad your eyes really are.

KEVIN: People always want superficial reasons for things. (*To NICK:*) They do, don't they. *So then they can dismiss them.* They want easy, obvious reasons for things. (*Loud, urgent:*) *Listen to this, Nick.* You really ought to, you know! But you see I've felt these things for a long time. Oh yes. Like a lot of people now. Know this place, this country *belongs to them.* Know it has to be protected.

NICK (*bewildered*): Protected . . .

KEVIN: It's not just a question of race – it's a question of England.

NICK (*clenched*): I'm not listening to this . . . (*Loud.*) I'm just not listening to this, Kevin, so you can . . . (*Very*

KEVIN (*very sharp*): Quiet, keep it quiet . . . (*He lowers his own voice, but it's really urgent, almost passionate.*) You've got to listen, you see. Maybe this trouble has made me realise things a little earlier, because it sharpens things, you know, thoughts, maybe I'm six months ahead, but only six months. I *know* a lot of people who feel this, people of my age. All of sorts. From young bankers to people like me. You don't believe me, of course, do you?

NICK: No.

KEVIN: But you *ought to.* I would show you the list, the list we're carrying, our contacts, but I'm not allowed to. Can't show that. That's why we *did* it. That's why it happened back there . . . we've got members all over the country. People full of disappointment . . . or whatever you call it.

NICK: Disappointment?

KEVIN: Or whatever you'd call it.
(Suddenly KEVIN whips round, looks over his shoulder.) Where's Charlotte now? For Chrissake! Why is she being so long . . . ?

NICK (quiet, clenched): She had to clean herself up, didn't she?

KEVIN: Nothing can have happened, can it . . . ?

NICK: Of course not.

KEVIN: Then where is she? (Intensely nervous, he calls out loud:) Charlotte? (He still keeps an eye on NICK.) She didn't say she would be so long. (Loud.) Charlotte? (He turns.) She'll be back in a moment.

NICK: Yes.

KEVIN (urgent): We got to move from here! (He stares straight at NICK.) You know this now – this could be the beginning of a chase. (Sharp.) It probably is! A huge chase. We being hounded along the road. (He looks at NICK.) And if the police do catch up with us, which they might do quite soon, do you realise what that means?

NICK (quiet, not looking at KEVIN): Yes.

KEVIN (staring straight at NICK): Do you? I don't think you do. It means we stand a chance of becoming famous tonight, me and Charlotte, of becoming a sort of myth.

NICK (clenched): Kevin . . .

KEVIN: I know it sounds weird standing here, by this pathetic souvenir shop, in this dust, and this music, but you'll see on the radio, maybe soon; it might just be the beginning of a bit of a legend . . . something that will haunt people, young people. Following our route up here.

NICK (louder, clenched): Kevin – will you stop, just . . .

KEVIN: It may not happen – of course. I really don't know. (Loud, sharp.) We'll see, won't we! It could all be small and nasty. But there is a chance, if we get cornered and caught. (Pause. Loud.) Becoming a myth tonight! (He stands staring at NICK.) Yes! (He

swings round. CHARLOTTE is coming back in.)

Charlotte! She's back, it's all right.

CHARLOTTE is wearing a clean new skirt and blouse. Pink or white, tight against her breasts. She is carrying the bag.

CHARLOTTE: Right! Thank God that's done now.

NICK (who is staring at her intently): Yes! Feeling better are you?

CHARLOTTE: Yes I am. I've had a wash. (Aggressive at NICK.) I think you bruised my back just now – but I'm all right.

KEVIN (concerned): Do you want me to drive now Charlotte?

CHARLOTTE: No I'm fine. I can do it.

KEVIN: You must be very tired. I'll drive if you want, I will . . .

CHARLOTTE (sharp): No I'm fine. Come on now.

NICK (suddenly moving from the machine): You've put scent on haven't you, I can smell it.

CHARLOTTE (determined to control him): That's right.

NICK (louder): Put scent over it have you. All over it.

CHARLOTTE (sharp): Nick . . .

NICK (up to her): The dress is in the bag is it. (Glancing down at it.) Yes it is – stuffed in there.

KEVIN (dangerous): Leave her alone now for Chrissake. (Warning:) I told you . . .

NICK (aggressive): Why didn't you leave it in a basin. Just lying there.

CHARLOTTE (firm): Now don't start again will you . . .

NICK: Put scent all over – have you!

CHARLOTTE (controlled): Stop it Nick. He is silent.

Right. (She glances round, tenses slightly.) We'll go out the way we came. Quickly. Walk straight to the van. We'll get as far as we can with the petrol we've got.

KEVIN: Yes, can't fill up here. (*Straight at NICK:*) Been here long enough.

CHARLOTTE (*staring at the exit*): Yes we have.

KEVIN *hands her handbag back.*

CHARLOTTE *takes it, tenses, straightens.*

(*Sharp.*) I'm ready then. (*She glances at the two men.*) Are both of you?

KEVIN: Yes.

CHARLOTTE *looks straight at NICK - pause.*

NICK: Yes.

CHARLOTTE: Good.

Blackout

Scene Two

In the blackout we hear a disc-jockey on a late-night show chatting away . . . mentioning 'trouble on the road, bother in Doncaster, but for all of us that are safely tucked up, doing whatever you do when you're safely tucked up, on this hot night - yes, it is a bit hot for that, even for me! And that's saying a lot, here's . . .' He fades in a blast of music.

The lights come on an area outside the kitchens of another motorway cafe. Huge rubbish vats in the background; in the foreground a tarpaulin stretches over some crates, completely covering them.

Lights streaming from the kitchen doors.

KEVIN, CHARLOTTE and NICK *by the tarpaulin.*

KEVIN *squatting by the radio moving the dials; blast of noise.*

CHARLOTTE: Not so loud . . .

KEVIN (*moving the dials*): It's all the late shows.

CHARLOTTE (*staring down at the radio*): Yes.

KEVIN: All the nights shows - yattering. Listen to them. (*He lets the disc-jockey pour out.*)

CHARLOTTE: Yes. Come on. (*She glances up.*) There's nobody in those

lorries over there? (*She stares.*) No.

NICK (*suddenly, staring down at the radio*): There isn't anything about it there! There isn't anything!

CHARLOTTE: Not so loud.

KEVIN (*moving the dials, exasperated - as commercials ring out*): It's just all of this pouring out.

Suddenly KEVIN finds it. The fanfare for a news item. They tense. Then the News comes out - the item announces a policeman has been found shot dead in Doncaster. It gives the exact location and 'two men and a woman were seen leaving the area'; they listen to it in silence.*

KEVIN (*as the first words of news item are read out*): There! (*Then he goes silent.*)

CHARLOTTE: Somebody saw us then. (*She moves away from the radio; the news has moved on to other things.*)

KEVIN *squats by the radio, he's holding a torch, he moves the dial.*

NICK: Yes! It seems they did.

KEVIN: They're out searching now . . .

CHARLOTTE: We must be eighty miles away.

KEVIN: A night search. Patrols, road blocks, spreading out in wider and wider circles. (*Quiet.*) I wonder if there's anymore. (*He flicks the dials some more.*)

CHARLOTTE: Not so loud!

KEVIN: Listen. There's some more. (*He hits the end of another news item about it. He moves the dial, and again we hear the end of a news item.*

KEVIN *is quiet, staring at the radio.*) It's everywhere, the whole machine is full of it. Totally crammed with it. (*He looks up at NICK.*) You see.

NICK (*quiet*): I see . . . A huge chase . . .

CHARLOTTE (*moves briskly*): I ought to phone Harrowby Street, but if the phones are tapped there . . . it's not worth the risk, is it?

*For news items see page 53.

KEVIN: No, it isn't.

She is keeping a close watch on NICK. KEVIN moves up to her, close, confidential.

KEVIN: Are you cold now, Charlotte?

CHARLOTTE: Cold? No?

KEVIN: Good.

CHARLOTTE: Stay still, Nick.

KEVIN (*close, confidential, only half audible*): It's strange hearing it. You begin to feel it hasn't happened, a blank – but it has.

NICK (*loud, concerned*): What's he saying? What's he saying to you, Charlotte.

CHARLOTTE *moves*.

What was he saying to you?

CHARLOTTE: It's all right. Switch it off Kevin. Go on.

KEVIN goes over to switch the radio off; as he squats by the radio, the KID enters.

KEVIN: There! (*He switches it off.*)

KID: Hey . . .

They look up. The KID is about seventeen, looks older, messy dazed appearance, nervy manner; he has obviously been through a lot of drugs.

CHARLOTTE (*stiffens*): Yes – what is it?

KID: Have any of you got a light?

CHARLOTTE: I don't think we have. Has someone got a light for him?

Pause, nobody moves.

KID: I just want a light. (*Nobody moves.*) Come on! Somebody must have a light.

NICK (*suddenly*): Yes! Here.

KEVIN (*butting in*): No, I've got one. Here . . . (*He throws box of matches at KID.*)

KID: Ta.

CHARLOTTE: Right.

The KID half moves, then turns. CHARLOTTE is leaning by the tar-

paulin. Through this sequence KEVIN moves close to NICK.

KID: Can you – can you give me something for the juke-box, get some music, get the place back there going . . . wake it up.

CHARLOTTE: No. I'm afraid not . . .

KID: No, come on! The windows are open. You'll hear it too. Easily. So come on now. You can even choose the records if you like. Yuh . . . Have our own request programme . . .

CHARLOTTE: No.

KID (*moving towards her*): Can I join you then . . .

CHARLOTTE (*sharp*): No, you can't.

KID (*stopping*): You're wearing perfume, aren't you. Got perfume on.

NICK: Yes, she has . . .

KID: All over – I can smell it. (*To all of them.*) What you doing then?

CHARLOTTE (*very sharp and loud*): Nothing. We're just travelling!

KID (*turning to KEVIN and NICK*): You're going to give me something for the juke-box aren't you. Get some real dancing going . . .

KEVIN (*tense*): Look, we can't. OK . . .

KID: You're not meant to dance in these cafes. Indecent behaviour they call it. But I know a black chick that dances all night by herself in one of these places, should see the things she does. Christ! But she doesn't let anyone near her.

(He suddenly looks at CHARLOTTE.)
She doesn't believe me.

KEVIN: She believes you. Right!

CHARLOTTE: Yes, you're talking about some black girl, could you just –

KID: Which way you going? Maybe I'm going that way myself. (*Broad grin.*) You never know – you might be lucky!

CHARLOTTE (*dipping into her bag*): There's the money, you can have it now . . .

KID: Ta! Great! (*He takes the money.*) Have I seen you round here before.

don't blame her.

CHARLOTTE: Please would you leave us alone – could you just . . .

KID: It's great going up and down the road. You ought to do it. I might try London. It didn't work out for me before. I came down to London but it didn't work out.

CHARLOTTE (*clenched*): Please, just leave us alone, will you.

KID: Didn't get much to eat, you see . . .

CHARLOTTE (*really tense*): Look, you've got the money haven't you? *Would you go now?*

KID: I'm allowed to be here.

CHARLOTTE: But I'm asking you to leave. I find your being here – I don't find it very pleasant.

The KID is pressed up next to her on the tarpaulin.

KID: You can't stop me being here.

CHARLOTTE (*to KEVIN*): Are you going to get rid of him please?

KEVIN: Yeah – Come on, move. (*KEVIN is standing by NICK.*)

KID: I'm all right here, aren't I?

CHARLOTTE (*beginning to get desperate*): Are you going to go? (*She turns to the men.*) Come on, one of you, make him go away. (*Suddenly she screams.*) DON'T YOU UNDERSTAND, I CAN'T STAND HIM BEING NEAR ME – DON'T YOU UNDERSTAND.

KID: Listen, I'm only . . .

CHARLOTTE: You're filthy, you revolt me. (*She shouts.*) Go away, can't you. I can't stand him near me. I can't stand him near me.

KID: Are you nutty or something?

CHARLOTTE: MOVE HIM – (*Screaming.*) GO ON. GO. JUST GO AWAY. (*Screaming.*) JUST GET AWAY FROM ME. GET OUT.

The KID, stunned by her savagery moves away.

KID: Is she crazy or something – (*Loud.*) – is she?

CHARLOTTE (*very, very quiet*): I can't take this now.

KEVIN (*loud*): JUST GET AWAY FROM HERE. GET OUT.

KID (*aggressive*): I was just being here, wasn't I . . . I was just talking. Not allowed anymore, is it. Not allowed! (*He moves to the exit.*) Well, you've got it coming to you, – you fucking have.

Silence.

CHARLOTTE: He was filthy. I couldn't take it.

CHARLOTTE *starts to cry. Silence. Just her crying.*

KEVIN: Charlotte.

Pause. Just her crying.

NICK (*startled, only half hostile*): Charlotte . . .

CHARLOTTE: He was so disgusting. (*She cries. They watch. Suddenly, she clenches herself, pulls herself together.*) I'm sorry to make an exhibition of myself. I shouldn't have shouted. He was just so filthy. (*Her head flicks round.*) Don't move Nick.

KEVIN (*moving around, abrupt, nervous*): Do you – Charlotte – do you want anything?

CHARLOTTE: No. (*Suddenly it hits her they haven't done anything. Urgent.*) Come on. We've got to get on. Got to get the van filled up. Quickly, we can't stay here. They'll be coming down the road. (*Sharp to KEVIN:*) I said quickly.

KEVIN: Yes. I'll get her filled up now. (*He glances at NICK.*) I'll be back as quick as I can Charlotte. (*He goes.*)

CHARLOTTE *is lying on the tarpaulin facing NICK.*

CHARLOTTE (*sharp*): I'm all right now. Stay there.

Pause.

NICK (*fiddling nervously with the torch*): You realise! If a lorry comes out of the

KEVIN (*very tense*): Why should you have . . . You couldn't have . . . so just . . .

NICK: Just take it. Go on.

KID (*straight on*): No reason. Sometimes I know people. I go hitching backwards and forwards along the road you see. I get to one end . . . do a few things then come straight back again.

KEVIN: Right. OK!

KID (*carrying straight on, moving around*): I know this road well now. And all the cafes! Been doing it for weeks. Some others do it too. It's catching on. But we don't tend to see each other much. You understand.

CHARLOTTE: Yes I do. Could you . . .

KID: It's great. Been in all sorts! Lorries, tankers, a Rolls-Royce. Christ! Yeah! . . . you get that sort on weekends, coming back from the country, where they go and stay.

KEVIN: Ok! – Look mate, we're in a hurry, so . . .

KID (*carrying straight on, ignoring him, fast*): I got a big Jaguar you see. And the back seat was completely covered in daffodils, and rhododendrons and things, thick with it, piled up, and right on top was a dead duck. Honest! Always look on the back seat. You see some really weird things.

CHARLOTTE: Could you leave us.

NICK: Just take it.

KID (*carrying on*): I got one car – this bloke kept looking at me all the time, then when I said I wanted to get out, he wouldn't stop the car you see. No! He said I looked like President Kennedy when he was young, the same expression; yeah, he had a huge hand. It came straight down on my trousers. Like a crane. Jaws! (*Suddenly.*) Are you listening? Are you listening to me?

CHARLOTTE: Yes. We are. But . . .

KID (*cutting her off*): What was I saying then?

Pause.

What was I saying? See – she doesn't know . . . I sleep in these places too,

you know. Have my own bench here, I call it my own. Crash out here.

KEVIN *is glancing at* CHARLOTTE.

CHARLOTTE: Listen – could you just leave us now.

KID: Christ, the dreams you get doing that! You have no idea. Really incredible dreams. Every quarter of an hour you get woken up. You can dream a hundred different things at night . . .

KEVIN (*really tense*): Look mate, we told you – we're in a hurry, so . . . just . . . (*Suddenly KID up to CHARLOTTE, by her.*)

KID: Sometimes you know you're really dreaming of a nice body you know, like this one here, up against her, and she's doing things, Christ! The feeling! It *really is good*, really strong.

CHARLOTTE (*tense*): Is it?

KID: And you wake up at five o'clock in the morning, and you know the whole place by then is full of people, on every seat. Curled up! Wish I could wake up with her, that would be good, wouldn't it?

CHARLOTTE (*sharp, moving*): Look, I think we'll move on now, OK . . .

KID (*catching hold of her*): NO, you don't . . . NO. (*He grins.*) You want to see my tracks then. (*He begins to roll up his sleeve.*) You want to see them. You believed me! (*He shows arms.*) Actually, they don't show any more. Not much. (*Up by CHARLOTTE.*) Want to see them?

KEVIN (*suddenly loud*): Don't talk about that sort of thing. That muck! Right – just stop it!

KID (*grins, unabashed*): OK – she doesn't know what I'm talking about anyway.

CHARLOTTE (*really tense*): Unfortunately, I do.

KID (*up to her*): I saw an accident the other day, near here. I was really close. It was smashed all over the road. That was all right. She didn't like that, did she? (*Nervous grin.*) I

face.) I've done it.

NICK (*aggressive*): You're nervous now, aren't you – aren't you?

CHARLOTTE: Of course.

NICK (*charged*): Have you got brothers and sisters?

Pause.

Come on, have you got brothers and sisters?

CHARLOTTE: Brothers and sisters!

NICK: Don't just repeat it.

CHARLOTTE: A young brother.

Music playing.

NICK (*sharp*): And your parents?

CHARLOTTE: Yes?

NICK: Are you close to your parents?

CHARLOTTE: Close?

NICK (*very loud*): DON'T just repeat it.

CHARLOTTE: Quite close really.

NICK: Yes. Go on. You're going to talk. Go on . . .

CHARLOTTE: How long will he be do you think?

NICK: Forget about Kevin. Go on . . . Charlotte. (*He moves nearer.*)

CHARLOTTE: Don't move. I told you. I don't want you any closer. (*CHARLOTTE moves herself up on the taupaulin.*) You really did hurt my back. It's shooting through me now. (*Real determination.*) But I'm going to make it go. I can! (*She is lying propped up – staring down at NICK.*) When I was small, I once went swimming in a lake near us in the country. In Kent, quite a lovely part really.

NICK: Yes. Go on . . . Go on!

CHARLOTTE: It's not like that any more of course. Completely ruined. The middle of the fruit country. The water was very thick with mud and oil and things, filthy and very hot . . . How far are we from the road? (*She stops.*)

NICK: Go on.

CHARLOTTE: And I thought if I could bring myself to swim underwater in this filth I can do anything. I can do just about anything. And I did do it! You see. I went under – yes. I couldn't see anything except a sort of horrid muzzy darkness. It went all over me and in me. Over my mouth like a mud gag. (*Suddenly.*) It feels like that now doesn't it, all the time. (*Watching him.*) Doesn't it? Put your hand over your mouth and hold it there – go on, put your hand over your mouth.

NICK (*half raises his hand*): No –

CHARLOTTE: That's what it felt like – feels like – all the time, for a lot of people.

Pause.

NICK: Go on . . . Go on.

CHARLOTTE: I got out and walked for miles down the path through *our* fields, I was working things out, I was only fourteen. I wouldn't do that now. I was a ridiculous child in many ways. But I thought a lot – when I was on my own. (*She shifts slightly and winces in pain.*)

Music playing. Pause.

NICK (*sharp, staring at her*): Go on! The things going on in your head, Charlotte . . .

CHARLOTTE: You don't know anything about that. (*Straight at him.*) You don't know what's going on at all.

NICK (*leaning towards her, forceful, not hysterical*): Oh yes – the girl from the county estate, a beautiful house, who had everything she wanted, always, right, didn't she?

CHARLOTTE (*loud*): Don't move.

NICK (*carrying straight on*): No! Worried about what's happening to England, worried that things might get worse for her, so Blame it on the Blacks, so round them up, ship them off, of course, ship them away, out to sea – (*Shouting:*) – and then, of course, anything else that's offensive, remove that as well.

CHARLOTTE (*loud*): STOP IT, NICK –

car park now, passes us now – he'd look down from his cab, and he'd see these people lying here, and he'll probably just think we're a couple of midnight picnickers or something – or even a couple of lovers lying by the kitchens, looking so normal. The pair of us. (*Aggressive.*) You're going to get seen any moment, you know.

CHARLOTTE: Are we!

Silence.

NICK (*staring at her*): You cried.

CHARLOTTE (*looking at him*): Yes, I did. That's right.

Music starts from the juke-box, continues through whole scene – the records changing.

CHARLOTTE: That kid . . . Listen to him.

NICK: Why are you lying down like that?

CHARLOTTE: Because you bruised my back when you pushed me, and it's hurting now.

NICK (*moves*): Is it?

CHARLOTTE (*really steely*): I told you not to move.

NICK: I know you did.

CHARLOTTE: Then don't. I've explained, haven't I, it's going to be all right if you do what we say. And if it suits us to be caught when the time comes, you could be a lot of use to us. So you really ought to believe me.

NICK (*quiet, but strong*): I'm not that stupid Charlotte.

CHARLOTTE: It's your own choice anyway. We don't want you to get hurt. Do you think we want to hurt. Just for the fun, seeing . . .

NICK (*sharp*): I wouldn't know about that, would I?

CHARLOTTE (*steely*): You think we enjoyed what happened back there, do you . . . Is that what you think, you bastard? That's what you believe, is it?

NICK (*watching her*): I don't know.

CHARLOTTE (*steely*): Is it?

NICK: No.

CHARLOTTE (*quieter*): That's better. Then keep still, will you. (*Watching him:*) Have you broken that torch?

NICK: What?

CHARLOTTE: Have you broken it?

NICK: What does it matter? It doesn't work now.

CHARLOTTE: Then would you mend it.

NICK (*quiet*): Mend it!

CHARLOTTE: We may need it.

NICK (*pulls it to pieces*): My hand's shaking.

CHARLOTTE: I keep expecting to hear a siren any moment . . . I hope Kevin's going to be all right.

NICK (*loud*): Why shouldn't he be all right?

CHARLOTTE (*anxious*): I wonder how long he'll be . . . I hardly knew him before today, strange isn't it . . . I hope he hurries!

NICK (*loud*): Why are you talking about Kevin all the time for Chrissake. I'm here, and you're going to talk to me now, yes, whether you want to or not. *She looks at him.*

Right. (*He looks down.*) I don't know what I'm doing with this torch. It's in pieces, the spring's gone.

CHARLOTTE: Give it here then – come on, give it to me.

NICK *lifts the torch.*

Just hand it to me.

NICK *leans forward and hands it to her, and in doing so, moves closer.*

NICK: My hands are so sticky, I couldn't grip it.

CHARLOTTE *fiddles with torch; we see her nerves.*

CHARLOTTE: There. (*She flicks the torch, it works; she shines it in his*

Silence. They face each other.

CHARLOTTE (*with controlled passion*): Look at this – look at it, here. (*She gazes out across the landscape.*) This sprawling mess, those lights up there, that savage light, have you ever seen something so horrible, anything so inhuman, more disgusting, it's just degrading. It presses down on us all. (*Loud.*) Do you know what used to be here – where we are now. DO YOU? A valley and fields. It did. How can people live with a dread of the future all the time. How can you bring people up like that – just offer them that all the time. Tell me. Somebody's got to do something.

Silence. With an abrupt movement, NICK gets onto the bottom of the tarpaulin, much nearer CHARLOTTE. She flinches away – a few feet between them.

CHARLOTTE (*fierce*): DON'T!

Pause. He lies there.

(*Steely calm.*) You shouldn't have done that, Nick.

NICK: No. (*Pause. Near her.*) No I know I shouldn't. (*Quiet.*) Do you think about him at all.

CHARLOTTE: Who?

NICK (*louder*): And maybe his family – are you thinking about it . . .

CHARLOTTE (*steely*): Didn't I tell you not to raise your voice. And you've moved even closer – haven't you –

Pause.

Don't try to touch me.

NICK: No.

The music finishes.

CHARLOTTE (*her head flicks slightly*): The music's stopped. (*Pause – suddenly loud.*) Where is he? Where's Kevin? (*Really urgent.*) WHERE'S KEVIN – ?

NICK: He's not come back –

CHARLOTTE: No.

NICK *stretches out his hand slightly, but only tentatively.*

(*Calm.*) Don't do that . . .

NICK (*quiet*): Your cardigan's soaked . . . look at it, it's completely soaked in sweat.

CHARLOTTE: It's because it's hot, isn't it? It's an old cardigan.

NICK (*quiet*): An old one . . . it's probably one of your mother's – isn't it. You could wring it out – it's so wet.

CHARLOTTE: I told you not to try to touch me.

NICK (*quiet, straight at her*): You really must be in pain, mustn't you?

CHARLOTTE: Don't tell me what I'm feeling.

NICK: Yes – your eyes are watering. I can see it.

CHARLOTTE: And if I am. Whose fault is that?

NICK (*quiet*): That's right . . . yes. And you're lying on some oil, it's all over you.

CHARLOTTE: I'm all right. It's only a bruise after all.

She suddenly sits up bolt upright on the tarpaulin, flinches with the pain, then straightens. NICK moves back instinctively.

There. (*She straightens her back with effort.*) It's gone. See – it's gone.

NICK: Yes. The oil's all over your back, Charlotte . . .

CHARLOTTE (*staring straight at him*): I know.

NICK: You realise, Charlotte, we're about the same age, you and me.

CHARLOTTE: Yes.

NICK (*suddenly loud*): What are you really expecting to happen – tonight – (*Pause.*) What you're expecting?

CHARLOTTE: I don't know. We were seen, that's all we know. (*She looks at him across the tarpaulin.*) Are you going to move of your own accord Nick?

They face each other.

I mean it.

Pause. He is nearer her.

You won't ever shout at me again.

NICK (*defiant*): NO!

Pause.

Go on – Go on, Charlotte – (*He stares straight at her.*) Tell me *everything* now – tell me about the English People's Party –

CHARLOTTE: I've told you all you're going to know. (*She glances round.*) Why is he being so long? Where is he?

NICK (*forceful*): Forget him! (*He leans towards her on the tarpaulin.*) Why were you carrying a gun, Charlotte? Come on, tell me –

CHARLOTTE: To protect myself.

NICK: Protect yourself against what?

CHARLOTTE: Against all the leftist groups that know what we're doing.

NICK: What leftist groups?

CHARLOTTE (*steely*): All of them. They're armed too. They've been acquiring arms all the time . . .

NICK: You really believe that.

CHARLOTTE (*fierce*): It's not a question of *believing* . . .

NICK (*louder, closer*): You really believe there are hundreds of armed people moving all over the country *tonight* . . .

CHARLOTTE: Yes. It's increasing all the time. Don't come any closer, Nick . . . I mean it.

Pause. Music playing.

A lot of people may experience it soon.

NICK: Experience what?

CHARLOTTE: Where is he? He should be back.

NICK (*loud*): Experience what –

Pause.

CHARLOTTE: Having to kill someone. Seeing them fall. (*She looks straight at him. Loud:*) You have no idea what's happening – none at all, have you?

You believe nothing's really going on at all – don't you? (*Sudden, straight at him.*) There's a civil war coming . . . in eighteen months, in two years. I don't want it to happen, but we can see it coming . . .

NICK (*forceful*): So that's what you're trying to do is it? Whipping people up. Making people believe all this . . .

CHARLOTTE: There'll be guerilla-style clashes to begin with.

NICK (*strong*): But you won't manage it, Charlotte, unless you're allowed to.

CHARLOTTE (*suddenly letting it pour out*): And they'll escalate – and keep on escalating. It's already nearly happening. The Left disrupting meetings, like they disrupt everything, preventing freedom of speech all the time. Running down England, bringing this country to its knees, killing it, you just have to read their press, to see what they're intending to do.

NICK (*quiet, forceful*): Charlotte, you don't really –

CHARLOTTE (*straight back*): YES, I do.

Pause.

(*She's now worked up.*) When did you last feel happy about the future? (*Loud:*) When? Tell me.

NICK: Often. (*Loud.*) I often –

CHARLOTTE (*straight back*): When? When did you? Five years ago? Ten years ago? When you left school? all those wasted years of grey government, letting the country be overrun – people who just don't belong.

NICK (*clenched*): You don't know what you're saying, Charlotte . . .

CHARLOTTE: Where has it got anybody, anybody at all, everything sliding, sliding so fast! And they're powerless to stop it. Everything been grey for so long, and the mess, everywhere, just totally grey. (*She looks at him, quieter.*) Like you . . .

NICK (*defiant*): Like me? –

NICK: Just go. Right. (*He lets the KID go.*)

KID (*stunned*): I don't . . . (*Very quiet, dazed.*) What's the matter with you? (*He goes.*)

NICK *stares at CHARLOTTE, then at KEVIN. CHARLOTTE looks at both of them.*

CHARLOTTE (*quiet*): Thank you.

The siren suddenly starts again, approaching fast.

They stand, still, as it approaches.

The siren increases, really loud, getting incredibly close – then it roars past.

CHARLOTTE (*as soon it passes while it's still dying*): Gone past.

KEVIN (*big grin of relief*): Yes!

CHARLOTTE: Come on – pick the things up. We've got to be moving.

Blackout

Scene Three

The hillside. Dark. Blankets and thermos spread out. KEVIN, CHARLOTTE, NICK, leaning up against a low stone wall or a grassy bank.

In the blackout a strong radio bulletin is heard about the night search, which cuts into the radio on stage. At end of bulletin CHARLOTTE gets up, moves across abruptly to the radio and switches it off.*

CHARLOTTE (*sharp*): Right! (*She crosses over and sits down, she has some crumpled writing paper with her, and a biro, puts them on her lap.*)

Silence. They all stare out.

KEVIN (*matter of fact*): Christ it's quiet. (*Pause.*) Terrifyingly quiet suddenly. (*Loud to NICK:*) Isn't it?

NICK: Yes.

NICK is nervously tying the lace on his desert boots.

KEVIN (*feeling the bank with the palm of his hand*): And the ground's so hard, baked hard. (*Loud.*) This heat –

it really does feel as if it's before something enormous.

CHARLOTTE (*scribbling on the paper*): Yes.

KEVIN (*staring out*): You can just see the edge of the road – curling round. (*Loud.*) See it! Cutting through!

CHARLOTTE: Yes. Not so loud.

KEVIN (*mechanically*): Not so loud.

CHARLOTTE: And keep your heads down both of you.

KEVIN: Yes. (*Pause.*) What you writing all the time, Charlotte?

CHARLOTTE: It's all right . . . (*Very tense.*) I've nearly finished. I can't concentrate now, though, the pen keeps slipping – all the time. (*She suddenly looks up at NICK; unnaturally loud:*) Stop that! The lace is broken Nick.

NICK: Yes, I know. I know it is.

KEVIN: Going to stand up.

CHARLOTTE: Why?

KEVIN: I want to . . . They can't see . . . (*But he keeps upstage. Staring out.*) Do you think they're out there now, slipping silently into place? Cars driving across the fields . . .

CHARLOTTE (*quiet*): I don't know . . .

KEVIN: Moving through the long grass – encircling the whole hillside. They could well be doing that. (*Suddenly loud.*) Yes – there's a light, I think. See –

CHARLOTTE: Where? Where is it?

KEVIN: You see it? I think . . . no, it's gone. (*Pause.*) I can't see, can you?

CHARLOTTE: It's gone.

Siren sounds in the distance.

CHARLOTTE *glances round, tense.*

There they are anyway.

KEVIN: Yes. (*Glancing behind them.*) Out there somewhere.

CHARLOTTE: It's quite a way off still.

KEVIN: Yes, it is.

Siren playing around in the distance.

*For news items see page 53.

NICK: No. You're very thin, aren't you, Charlotte?

CHARLOTTE: Yes.

NICK (*staring at her*): I don't see – I just don't . . . You're not even a very intelligent girl, are you? You aren't. Not deep inside there. Not even very bright. You've no ideas at all, nothing, except shabby, vicious, second-hand thoughts. (*Forceful.*) Why am I still here, Charlotte – I could have easily . . .

CHARLOTTE: No. You couldn't.

NICK (*forceful*): I really don't know why I didn't . . .

CHARLOTTE (*quiet, staring at him*): Because until now you were being sensible, weren't you . . . and it was all right.

NICK (*quiet, firm*): Was I? I'm not moving from here Charlotte. I warn you – I'm not moving.

KEVIN *enters*.

CHARLOTTE: He's here.

KEVIN *stands staring at him*.

KEVIN: Go on – leave her.

NICK *doesn't move*.

I said LEAVE HER.

NICK: NO!

Pause. Silence.

I'm not moving, Kevin.

A moment's pause, as NICK lies by CHARLOTTE on the tarpaulin – CHARLOTTE then, with a sudden movement, gets up, moves off the tarpaulin.

KEVIN: Yes! Are you all right, Charlotte . . .

CHARLOTTE (*sharp*): I'm fine now. Absolutely fine.

KEVIN (*loud*): I've done it. And paid! I thought I was going to be short – I thought I didn't have enough, I thought I'd have to come back. But I did have enough!

CHARLOTTE: Right.

KEVIN (*loud*): We've got enough to go the whole way . . .

The KID enters.

CHARLOTTE: Oh God . . .

KID: Hello –

KEVIN (*dangerous*): What you want?

KID: I was wondering since you're still here, and just filled you van up – how about a lift –

KEVIN (*tense*): A lift –

KID: Yeah – I've been here eight hours.

CHARLOTTE (*steely*): Have you . . . ?

NICK (*nervous*): Christ . . .

KID: And can't get a lift. I want to be moving, can't stay here any longer. I've been here eight hours! Got to get away. Come on – give me a lift –

CHARLOTTE: NO.

NICK: Just leave, go on – I'm telling you – leave –

KID: Just to the next cafe – come on – you're going to give me a lift.

CHARLOTTE: Get rid of him –

KEVIN: We told you once.

KID: I want a lift. It won't hurt you.

NICK: Just get out will you –

KID: No. I'm going to get a lift.

KEVIN (*dangerous*): Are you going to go?

KID: No.

KEVIN throws himself at the kid, shouting 'Just get out'. The KID fights back really viciously – NICK suddenly follows KEVIN, catching hold of the KID's head, shouting 'Just leave'. The KID breaks away from KEVIN, and NICK catches hold of him. A siren is heard faintly in the distance.

CHARLOTTE: For Chrissake – (*As the fight goes on:*) Just get rid of him – that's all.

The KID fights viciously with NICK; KEVIN goes for him too; NICK drags the KID away.

down.) Yes, you can see the pictures. Just for a moment you can see them. Clearly . . . (*Loud.*) But it's not going to happen like you want. (*Loud.*) It isn't you know . . . (*Pause. Pulling at the grass, to himself.*) It hasn't happened yet . . .

KEVIN (*staring out*): Maybe not . . .

NICK: Because you're alone.

CHARLOTTE (*moving her position slightly, against bank*): I haven't slept for 24 hours, you know. I've never been without sleep for so long. It's an extraordinary feeling. (*She brushes her hair back with her hand.*)

KEVIN: No, nor have I. (*He goes over to CHARLOTTE, quiet, close, confidential.*) I hardly slept at all the night before. Before this one. Because I was thinking about this trip – this journey of ours. I couldn't have slept for more than an hour. (*He is right beside her.*) Not more than an hour, Charlotte.

CHARLOTTE: No.

KEVIN: How's your back?

NICK: What you saying to her?

CHARLOTTE: It's better now. It's fine.

NICK (*loud*): What you saying to each other?

CHARLOTTE: It's all right, Nick. Stay there. (*Tense.*) We'll know very soon. It gets light very quick, see . . . it comes up so swiftly at this time of year. Just have to prepare ourselves.

KEVIN (*by her, quiet, matter-of-fact*): Yes, I know.

CHARLOTTE (*looking at KEVIN, gently but matter-of-fact*): Quiet . . . that's right, that's better.

KEVIN: Not much time now . . .

CHARLOTTE: No. I've written it down. Everything . . . What we stand for. I couldn't finish it . . . I've just scrawled it down . . . I don't want to show it, it's not how I'd like to have put it. But it's almost all there – everything.

NICK (*louder*): Charlotte?

CHARLOTTE: Just stay there.

NICK (*loud, aggressive*): Tell me as well then . . .

CHARLOTTE: I am telling you . . . (*She glances down at the paper.*) So it's down there now.

KEVIN *suddenly gets up, moves downstage.*

Where you going?

KEVIN: Show myself.

CHARLOTTE: Why?

KEVIN *stands downstage.*

KEVIN (*loud*): It's all right! Nothing so far! We're in a good position for it, aren't we? In a really good position – the best we could have. (*Suddenly.*) You know what happened here? You know what happened on this hillside, that valley? It's a battlefield – an old battlefield. No, it's true. I know about it. The Wars of the Roses, right here, by these gorse bushes, in these fields. Under the ground, under this earth, there're pieces of England, lying right under the surface, under this grass. Scrape it away, scrape away the top, and you'll find it, it'll be staring up at you, out of the ground! The whole history of the place. (*Suddenly really loud.*) AND YOU CAN'T CHANGE THAT!

CHARLOTTE (*quiet, firm*): NO.

KEVIN: There should be a monument here. 150 feet high. Thick, granite! Unmoveable, yes, up on top of this hill. I know all about it, because we came up here, years ago now, it seems, that's why I knew we had to stop here. Because I saw it! I recognised it! (*He smiles.*) There was a lot of us that came up, a whole lot of us round here then, in Northumberland. It was like our own village, all of us together, here, building things, making things, living under this sky. Peacefully. It was incredible. Spread over here. 50 of us – you should have seen it, the colour and the feeling then! And it lasted all that year. (*Loud.*) I passed through that wood just now, coming up. I saw the remains of it all, the bits of it lying there. The bits we built, rotting and covered in wire, and sawn into pieces, broken

Getting nearer though.

CHARLOTTE: Slowly, yes.

The siren dies.

NICK (*sharp but quiet*): Looking forward to it, are you . . . ?

CHARLOTTE: I don't know. (*She glances down at the paper, matter-of-fact.*) I don't know what I feel . . .

NICK (*louder*): Looking forward to it, are you . . . ?

CHARLOTTE (*stares straight at him*): Just don't begin that again.

KEVIN (*quiet, moving downstage slightly*): You realise we would just have to fire first. We just have to fire the first shot – to unleash a whole stream from out there. A complete onslaught.

NICK (*sharp*): Kevin.

KEVIN: They shoot to kill . . . they do in fact.

NICK: Kevin, don't you . . .

KEVIN (*quiet, cutting him off*): It's the truth. Haven't you read the papers . . . They shoot to kill . . . (*Pause.*) Whole burst from there. They'll smash straight into us.

NICK (*quiet, aggressive*): Smash into you?

Silence.

CHARLOTTE (*with the thermos, quiet*): Have some. (*She holds it out to KEVIN.*) Come on, I don't want any but you have some.

KEVIN *takes the thermos, takes a short drink.*

NICK (*suddenly loud*): Christ . . . What do you want now, Charlotte?

CHARLOTTE: I don't know. (*She takes the thermos from KEVIN.*) It's all right . . . (*Then to NICK, as she holds out the thermos.*) Have some?

NICK: No.

CHARLOTTE *puts the thermos down beside her.*

What you hoping for then? (*Pause.*)
Charlotte Pearson and Kevin Gellot

. . . (*Pause, nervous but controlling it.*)
See that – written on the streets?

KEVIN (*staring out*): Yes . . .

NICK: Is that what you want . . . ?
Staring out of all the hoardings,
Charlotte and Kevin . . . up there,
huge . . . blow by blow account . . .
all this . . . blow by blow . . .

CHARLOTTE (*calm*): Quieter . . .

NICK: In the papers . . . in the supplements too, pages about you.

KEVIN: Yes.

NICK (*loud*): What do you mean, Yes?
(*Louder.*) What do you mean . . .

CHARLOTTE: Don't move around . . .
I told you . . .

Pause.

NICK (*looking down, pulling at the grass, short abrupt movements*): Yes . . . up on people's walls, above their beds, life-size . . . is that what you want . . . The martyrs . . . for those school kids whose minds you hope to poison. Hope to infect.

CHARLOTTE: Just try to keep still.

Siren – same distance as before.

There it is . . . same distance, isn't it . . . circling still . . .

KEVIN: Yes. It is.

Pause, as the siren plays around.

Bound to find us sooner or later,
England's such a small country . . .

The siren dies.

NICK: You've knocked the thermos over – it's spilling. (*Sharp.*) Pick it up . . .

CHARLOTTE: Yes. (*She does so.*)

Pause.

NICK (*pulling at the grass, looking down*): You can see that, can't you . . . the faces in the dock. Staring out. Both of you. Pale faces. Your hair cut short. And the headlines . . . all that muck . . . the hundreds of headlines. Charlotte Pearson – the girl . . . and Kevin Gellot – the half-blind companion . . . (*Pause – still looking*

up! Old nails sticking out – you could tear yourself on it now, rip your leg open, get diseased. You could. And the pool where we used to swim. Dried up, of course, rusted up, and filled in, full of filth, where we used to be all the time . . . (*Loud, fast, suddenly letting rip.*) WHAT'S HAPPENED TO THEM? Tell me that. What's happened to them all?

NICK (*tensing*): Kevin . . .

KEVIN (*carrying straight on*): I see a face in the street sometimes. I hardly recognise it, it's changed so much. Exhausted, eaten into. Without a job, of course, they always are, or just about to lose one, limping along, unable to do anything, almost broken, no life for anything. Shadows. (*Loud.*) Just shadows, of course. But that is changing now. It is.

CHARLOTTE: Yes. It is.

NICK (*tensing*): Charlotte . . .

KEVIN (*carrying straight on*): People have had enough now – they have! This summer is different. Under the heat, it's all changing.

CHARLOTTE: Yes . . .

The light is increasing, getting brighter all the time.

KEVIN: A kind of turning point, yes! This is going to be quite a famous summer, it really is. It's the end of an era – end of this appalling era, isn't it, yes. (*Really loud.*) And if we're the first, the first of our age, to become really known, show what's happening, then we're the first! And there it is!

CHARLOTTE: Yes.

NICK (*loud*): Charlotte . . .

KEVIN (*loud*): Just look at this! This is one of the most beautiful parts of England. This here! See it now. It's totally unspoiled – untouched. It's ours still. You just have to open your mouth here, and it'll roll over five counties, it will. There's nothing in the way. *They haven't ruined it yet.*

CHARLOTTE (*sharp*): and it's going to stay that way.

KEVIN: Yes. It is. It's not full of people that don't belong.

NICK (*dangerous*): Stop it, Kevin – are you going to stop?

KEVIN: That just shouldn't be here! That never ought to have been allowed to come – they've got to be sent back now! Back to where they came from. Yes! Even the kids in school are beginning to feel it, feel their Englishness know this place belongs to them . . .

NICK (*jumps up, grabs KEVIN*): Kevin, just stop it! Do you hear? STOP IT!

CHARLOTTE (*shouts*): Let him go . . .

KEVIN: Get off me . . .

NICK (*shaking him really hard*): Just stop that, once and for all. Stop it.

KEVIN: Let go of me . . . (*Pause.*) Go on – let go.

Silence. NICK lets go of his arm.

CHARLOTTE: That's right.

NICK (*staring at KEVIN*): Kevin . . . Racing with it, aren't you . . . (*He glances at CHARLOTTE.*) Look at him . . . still racing through him . . .

Pause.

KEVIN (*quiet*): You don't feel anything, do you? You have no idea what to do at all.

The siren starts again, much nearer.

CHARLOTTE: Sit down, both of you. (*Dangerous:*) Sit down –

KEVIN: It's much nearer.

The siren is approaching, but is not on top of them yet.

Isn't it? They're going to get to us now.

CHARLOTTE (*really tense*): Maybe. Move back. Against this.

They move against the bank, tense.

Right back.

NICK (*loud, strong*): Charlotte?

KEVIN (*nervous*): It's gone quiet again. (*He glances behind him.*) Where are they now?

NICK (*his voice strong, bold*): Charlotte

(Urgent.) Now, come on. Tell me. Tell me.

CHARLOTTE (very distant, calm): Will you stop this now. I don't understand at all.

NICK (suddenly catching hold of her arm): I mean for Chrissake you're almost a normal girl, aren't you, I mean in other circumstances people wouldn't look twice, normal little rich girl, I mean, lots more like you - (By her face.) There's nothing special there at all. Is there. NOTHING.

Pause.

(Strong.) So come on now - tell me, Charlotte -

CHARLOTTE: Just leave me alone. I don't understand.

KEVIN: Leave her.

NICK: I'm talking to you, Charlotte, aren't I? Come on, tell me. (Suddenly really shouting, emotional, tightening his grip on her arm.) You're wrong. And you know you're wrong. You do. And you're going to say it. You are! Even if I have to break that head open . . . Come on Charlotte . . . Come on! (Slightly quieter.) You really know you are . . . You do.

Pause.

(Much quieter.) Come on.

CHARLOTTE (quieter, matter-of-fact): You've still no idea at all, have you?

NICK (quieter, but still quite forceful): Haven't I?

CHARLOTTE (quiet): No idea at all.

NICK (quieter): I see . . .

Pause.

(Quiet, matter-of-fact.) Come on . . . tell me.

The lights are now up to full.

KEVIN (suddenly loud): There isn't anyone out there! Look, there isn't!

CHARLOTTE (looks out): No, there isn't.

KEVIN (loud): They've gone past -

CHARLOTTE (slight smile): I thought they might.

KEVIN (loud): They've gone by again! Right by! (He smiles.) We're alone up here.

CHARLOTTE: Yes. Just the tractor down there. God, my clothes feel rough . . .

KEVIN (staring out): Three hundred feet down to there. Look. A dewy morning. There's no wind at all, is there - completely still -

CHARLOTTE: Come on - we must leave at once. Right now - they'll be back very soon. Pick everything up, Kevin - (She snaps.) Quick.

KEVIN moves with speed.

We're moving on now, Nick - (To KEVIN:) Come on, quickly, that blanket as well - (CHARLOTTE folds the blanket.) - take them to the van.

KEVIN: That's everything - (He takes his dark glasses off.)

CHARLOTTE: Yes, Kevin -

KEVIN: Goodbye then, mate.

NICK: Goodbye.

KEVIN hesitates for a split second.

CHARLOTTE: Go on, Kevin, quickly. I'll bring these.

KEVIN goes; CHARLOTTE finishes folding the blanket.

NICK: You're going now?

CHARLOTTE: Yes.

NICK (quiet): Good.

CHARLOTTE: Yes. (Matter-of-fact.) Finish the trip. (She puts the blanket on top of the big bag, and picks up the thermos.)

NICK (staring out, not at CHARLOTTE): I see. (Quiet.) If someone was standing right over there, we'd just be two small dots on a hillside, you realise. (Quiet, he moves his head slightly.) God, it's still, isn't it? Suddenly there's no wind at all. He's right. Just quiet.

CHARLOTTE: Yes. Don't turn round

– look at me a moment.

The lights are coming up to full brightness during the exchange between NICK and CHARLOTTE.

(NICK is suddenly really authoritative.)
Charlotte?

CHARLOTTE (really sharp): Don't move . . . Just sit there . . .

NICK (loud, angry, very strong): Look at me, Charlotte.

CHARLOTTE turns her head, and looks at him.

That's better. You look different this morning.

CHARLOTTE: Do I?

NICK: Yes you do . . . messy.

She turns.

No! Look at me now. (Quietly powerful.) So you believe all this obscene muck, do you . . . ?

CHARLOTTE (not understanding): What?

NICK: You heard me. All this obscene muck.

She looks down.

(Very strong.) No, keep looking, keep looking at me. (Really loud.) Look at me, Charlotte . . .

CHARLOTTE (turns her head): Yes?

NICK: You believe all that, do you – ALL OF IT?

CHARLOTTE (quiet): You've been told.

NICK: I mean, Kevin's finished now, completely finished.

KEVIN (dangerous): That's right.

NICK (strong, staring at her): But you – with you, there's a crack, isn't there, just a crack, but it's there, (Really loud.) isn't there?

CHARLOTTE (quiet, tone distant): I don't know what you're talking about.

NICK: Just a slight one – but it's there, after this night. Yes! (Strong.) Because you don't believe quite all of it, do you? Not deep down. Not the whole lot. You can't believe quite all of it can

you Charlotte.

CHARLOTTE: I don't understand what he's saying. (She glances towards KEVIN.)

NICK: Don't look at him – he won't help – look at me, Charlotte!

KEVIN: What's he saying – what's he talking about?

CHARLOTTE (distant, uncomprehending): I don't know what he's saying.

NICK (loud): Yes you do – you can't quite believe everything, can you. And you know you're completely alone, too. (Forceful.) Come on, Charlotte. You know what I mean – you know exactly what I'm saying. (Strong.) Come on –

CHARLOTTE: I've told you everything. (Quiet.) It's not worth the effort to try any more.

NICK: Come on – that's not good enough, is it, Charlotte? That just won't do – will it? (Urgent.) Come on –

CHARLOTTE: If he doesn't understand now – he never will –

NICK: Won't he? BUT I DO UNDERSTAND.

CHARLOTTE (staring right back): Do you?

KEVIN (staring out): I'm not sure if there's anyone out there . . .

NICK (loud, passionate): And I'm going to get it out of you, Charlotte. I AM –

KEVIN: What's he saying to you?

CHARLOTTE (very distant): I don't know. I really don't know.

KEVIN: Just leave her.

NICK (watching her): NO. Not now –

CHARLOTTE: I've told you everything.

NICK (really loud): I told you – that won't do, Charlotte – I know. I know, deep down, inside there, right in there you don't believe it all, and I'm going to prise it out of you, Charlotte. You're going to say it, you are.

Pause.

now, Nick.

NICK: What?

He turns, she's holding the gun. Split second between them.

Charlotte?

She shoots him – very close range. She picks up the bag and the thermos and leaves.

On the soundtrack we hear the sound of traffic news on the wireless getting louder and louder, brash, jarring names of by-passes and road intersections blasting out fiercely. Then total silence.

Fade.

End of play

As well as Theatrescripts like this book, **Methuen London** publish a wide range of modern plays and theatre books. Authors include Jean Anouilh, John Arden, Brendan Behan, Edward Bond, Bertolt Brecht, Howard Brenton, Shelagh Delaney, Max Frisch, Simon Gray, Peter Handke, David Mercer, Joe Orton, Harold Pinter and Wole Soyinka, as well as Buchner, Gogol, Gorky, Ibsen, Jarry, Synge and Oscar Wilde.

If you would like to receive regular information about these and other Methuen drama books, please write to
The Marketing Department (Drama),
Methuen London Ltd, North Way,
Andover, Hampshire. Please say if you would particularly like to be kept informed about future Theatrescripts.

FIRST NEWSCAST

(Scene Six)

Fanfare for news.

ANNOUNCER: Independent Radio News, at one o'clock. This is David Williams.

A police constable was shot dead in Doncaster tonight. His body was found in the North West of the city at about 10.30. Police are not revealing his identity until relatives have been informed. Here is Ken Lewis in Doncaster.

KEN LEWIS: At around ten o'clock tonight a young police constable, out on his normal beat was shot dead at point blank range here in Clive Road, in the North West of Doncaster. He was found out on the pavement here, by the side of the old Granada Cinema. He had been shot four times. This is a fairly deserted area of the city, the cinema like most of the surrounding area is awaiting demolition, and the police are urgently requesting anybody that may have seen some people leaving the area hurriedly at about ten tonight to come forward. They already believe that more than one person was involved, and are interviewing witnesses who heard the sound of the shots. Road blocks have been set up all around the city and in surrounding areas. And the whole of the Yorkshire force has been alerted. There is no sign as yet of what motivated this particularly brutal killing. This is Ken Lewis I.R.N. Doncaster.

DAVID WILLIAMS: In the House of Commons tonight, the Leader of the Opposition, Margaret Thatcher launched one of her most bitter attacks yet on the Government in what is seen as a further indication that an early General Election is a possibility . . .

SECOND ANNOUNCER: A policeman has been shot dead tonight in Doncaster. His body was found in Clive Road, by a deserted Cinema in the Northern part of the city, he had been shot several times.

THIRD ANNOUNCER: . . . was shot dead tonight in Doncaster. He was a young police constable out on his usual beat. He was found lying outside a deserted Cinema. He had been shot four times at point blank range.

FOURTH ANNOUNCER: . . . in an alleyway by a Cinema. His identity has not as yet been released. Police are anxious to talk to anyone who was in, or near Clive Road between 9.30 and 10.30 tonight . . .

SECOND NEWSCAST

(Scene Seven)

Begins in blackout before the scene. No fanfare. Half way through, it cuts to the radio onstage as the lights come up.

DAVID WILLIAMS (or perhaps another announcer): Following the shooting of a Police Constable in Doncaster, police are mounting a full scale manhunt, North of Newcastle. Here is Ron Allen in Newcastle.

RON ALLEN: After eye witness accounts that two men and a woman, thought to be in their twenties, were seen leaving the area of the killing in a van, Police here in Northumberland are mounting one of the most massive Manhunts ever seen in the North East. Men have been drafted in from surrounding forces and Scottish Police have also been alerted. The three young people are believed to be somewhere either in the hills in the Border country, or just across the Border, police are combing the lonely country roads in that area and checking on outlying farmhouses. Helicopters are standing by for an aerial search at sunrise. Police are regarding the suspects as potentially extremely dangerous, and both detectives and many uniformed police have been issued with firearms as they attempt to encircle the whole area in one large Police cordon. This is Ron Allen I.R.N. Newcastle.

Figure 10: The Model of Analysis

The model is based on Searle's (1979), Yule's (1996), Grice's (1975), Harris's (2008), and Aristotle's (Kennedy, 1991).

