

# Postdramatic Tendencies in Martin Crimp's *Fewer Emergencies*

## Martin Crimp'in *Fewer Emergencies* Oyunundaki Postdramatik Eğilimler

Çağlayan DOĞAN 

Gümüşhane Üniversitesi,  
Edebiyat Fakültesi, İngiliz Dili ve Edebiyatı  
Bölümü, Gümüşhane, Türkiye  
Gümüşhane University, Department of English  
Language and Literature  
caglayandogan@gumushane.edu.tr  
(Sorumlu Yazar-Corresponding Author)



### Abstract

Martin Crimp has been one of the most prominent playwrights on the British stage since his first appearance. Although his oeuvre consists of absurdist and postdramatic plays, he translated classic texts such as *Cyrano De Bergerac*, *Rhinoceros*, *The Seagull* and *The Misanthrope*. *Fewer Emergencies* is a short play that forms part of Crimp's triptych, which also includes *Whole Blue Sky* and *Face to the Wall*. In *Fewer Emergencies*, Crimp creates a theatrical atmosphere that deconstructs the tenets of conventional dramatic theatre. In the playlet the characterisation is reminiscent of his earlier thought-provoking *Attempts on Her Life*, which had no obvious character attributions. In *Fewer Emergencies* he makes a similar kind of characterisation. He simply numbers the characters 1, 2, 3. In this way, Crimp creates an inspiring theatrical space. The aim of this study is to uncover the postdramatic theatricality of Crimp's *Fewer Emergencies*.

**Keywords:** Martin Crimp, *Fewer Emergencies*, postdramatic theatre

### Öz

Martin Crimp ilk ortaya çıktığı günden bu yana İngiliz sahnesinin en önemli oyun yazarlarından biri olmuştur. Eserleri absürd ve postdramatik oyunlardan oluşsa da, Crimp *Cyrano De Bergerac*, *Rhinoceros*, *The Seagull* and *The Misanthrope* gibi klasik metinleri de çevirmiştir. *Fewer Emergencies*, Crimp'in *Whole Blue Sky* ve *Face to the Wall* oyunlarını da içeren üçlemesinin bir parçasını oluşturan kısa bir oyundur. *Fewer Emergencies*'de Crimp, geleneksel dramatik tiyatronun ilkelerini yapıbozuma uğratan teatral bir atmosfer yaratmaktadır. Oyundaki karakterler, Crimp'in daha önceki düşündürücü *Attempts on Her Life* oyununu anımsatmaktadır. Crimp *Fewer Emergencies*'de de benzer bir karakterizasyon yaparak karakterleri basitçe 1, 2, 3 olarak numaralandırmaktadır. Crimp bu şekilde ilham verici bir teatral alan yaratmaktadır. Bu çalışmanın amacı Crimp'in *Fewer Emergencies*'inin postdramatik teatralliğini ortaya çıkarmaktır.

**Anahtar Kelimeler:** Martin Crimp, *Fewer Emergencies*, postdramatik tiyatro

### Introduction

This study aims to examine the postdramatic tendencies in Martin Crimp's *Fewer Emergencies*. Martin Crimp is one of the representatives of British New Writing. New Writing is characterised by plays that are contemporary in language, in their subject matter and often in their attitude to theatre form" (Middeke, Schnierer and Sierz, 2011, p. 12). These plays have been defined as confrontational, provocative, speculative, sensational, shocking, brutal, bleak, gloomy, and dark (Middeke, Schnierer and Sierz, 2011, p.12), and they deal with the themes of materialism, urban consumerism, and power of cruelty. Crimp prioritises postdramatic staging styles, features of symbolic theatre, and satirical approaches to politics. As a representative of British New Writing, his works, technically and thematically, are beyond dramatic plays that have Aristotelian structural and conceptual unities.

According to Dominic Dromgoole "Martin Crimp is a truly European writer and, happily to subvert all my little Englander prejudices, a rather wonderful. [...] Perspective is as significant in his work as content." (2001, p.62). In this respect, there is no doubt that

Geliş Tarihi/Received 15.10.2023

Kabul Tarihi/Accepted 10.02.2024

Yayın Tarihi/Publication Date 25.03.2024

Cite this article as: Doğan, Ç. (2024). Postdramatic tendencies in Martin Crimp's *Fewer Emergencies*. *Current Perspectives in Social Sciences*, 28(1), 79-85.



Content of this journal is licensed under a Creative Commons Attribution-NonCommercial 4.0 International License.

Crimp's innovative and mostly experimental theatrical aesthetics surmount traditional ways of staging techniques in the early 1990s.

Crimp's writing strategies can be analysed in three main phases: dramatic, postdramatic, and as we see in his *In the Republic of Happiness* (2012), in some of his plays, he skillfully uses both dramatic and postdramatic styles. Crimp's innovative plays bring audiences to a new theatrical space, and it can be entitled as <sup>1</sup>Crimpland. As Dromgoole underlines, with his major plays, "Crimp has carved out his own theatrical territory, Crimpland, full of hollow folk, all with offstage lives of loneliness and mystery, suddenly trapped together in mutual obsessions" (Dromgoole, 2001, p. 62).

Hans Thies Lehmann underlines that there is a resemblance between Martin Esslin's definition and Robert Wilson's theatre. "Is the theatre of Robert Wilson being described here? Since one can indeed diagnose something like an *absence de sens*' in postdramatic theatre, a comparison suggests itself with the Absurd of the Absurd, which already carries the renunciation of sense and meaning in its name (Lehmann, 2006, p.54). Here it is understood that the theatre of the absurd has sense and meaning despite the prioritising incoherence in every stratum. In doing so, the dependence of the text that is without any linear coherent plot is still seen in the theatre of the absurd.

Despite some criticism on postdramatic theatre about being the aftermaths of political and absurd tradition, it is no doubt that both are far more different because of the dominance of the text, dramatic hierarchy and the conflict of dramatic theatre elements. In contrast to postdramatic aesthetics, absurd tradition maintains the dramatic hierarchy that prioritises the elements of theatre, and the effectiveness of the text that in postdramatic theatre the dominance is deconstructed by prioritising the performance on stage. Therefore, it is seen that dramatic understanding of the text is still untouched; as for postdramatic theatre fragmented scenographic performances break the dominance of the text. In doing so, postdramatic plays discriminate from the absurdist plays at all although there are some views that propound that they have some common points, and it is mostly predetermined that they have the same tradition. It can be said that "we cannot speak of a continuation of absurdist or epic theatre in the new theatre but must name the rupture: that epic theatre as much as absurdist theatre, though different means, clings to the presentation of a fictive and simulated text-cosmos as a dominant, while postdramatic theatre no longer does so" (Lehmann, 2006, p.55). Since in the absurdist tradition the dominance of the text is much more predominant than in postdramatic theatre, there is no doubt that, contrary to the criticism of postdramatic theatre that it is not much different from the absurdist tradition, it presents a very innovative style on stage.

When it is considered in a far-reaching way, the term of postdramatism that pops up after millennium is strongly related with contemporary societal issues within the respect of main subjects. Some plays drive forward gender studies, globalisation, capitalisation, and racism some focus on daily problems and the criticism of media-ridden society with postdramatic staging techniques. As Escoda Agusti defines, "postdramatism, then, is the form that structurally best captures self-regulation the self-conscious state of being in which individuals walk their way through contemporary media-ridden society" (Agusti, 2013, p.115). In doing so, postdramatic playwrights stage their plays depending upon postdramatic playwriting with hidden topics that are hard to get because postdramatic plays generally give far more importance to performance, therefore, the power of text is evaporated.

Postdramatic theatre brings forward new discussions about contemporary theatre in the media-ridden postmodern society. In the epilogue of his book *Postdramatic Theatre* Lehmann inquires the relationships between postdramatic theatre and its political reflections. Lehmann clearly continues his argument when he propounds that representation of the politically oppressed on stage does not entail that this stage becomes political (Borowski & Sugiera, 2013, p.67). Theatre becomes political not by imposing overtly the political themes, but the perception of political theatre, that has had a change in contemporary society, gains its power from strong representation. In this respect, Lehmann goes on his argument, and unveils that it does not make sense to expect that theatre will represent political conflicts in the globalised world, because the notion of conflict entails clear-cut, binary divisions into friends and foes, the social malady and the recommended cure (Borowski & Sugiera, 2013, p.67). As it is easily understood, self-reflexive strategies in postdramatic theatre can be considered a political tenet, and thus, it should be born in mind that undoubtedly the aesthetic forms that are presented in *Postdramatic Theatre* cannot (and was not meant to) do justice to the development of forms of political theatre in specific, local contexts (Borowski & Sugiera, 2013, p.85). Here it is easily seen that postdramatic theatre is not a sort of theatre that prioritises the political themes on stage, rather since it deconstructs the unified qualities of the text, the performance comes to the fore.

<sup>1</sup> This term is borrowed from the book *The Theatre of Martin Crimp* by Aleks Sierz, 2013: p.110.

As it is clearly propounded in the above lines, political and postdramatic theatres are not the same because the effectiveness of the text is still seen in political theatre. Therefore, there is no doubt that political documented theatre intends to drop its arguments with a bizarre style within the scope of the text, but in postdramatic theatre, that is dominated with performative acts, it is far more beyond the dramatic staging process. Although postdramatic theatre gives a lot more importance to how to stage, it does not make sense if it has no message or not. On the contrary, every theatrical sign has a significant role in postdramatic theatre. In parallel, Lehmann discloses the problem of the political in contemporary postdramatic theatre, and practice is pushed to forefront again by the fact that we see more and more attempts to make use of theatrical practice with some direct interference in the political sphere (Lehmann, 2016, p.87).

### **Postdramatic reflections in *Fewer Emergencies***

*Fewer Emergency* (2002), written on 10 September 2001, is a play consisting of three characters that are totally nameless but symbolised with the numbers 1, 2 and 3. The time and place are not certain. It can be said that *FE* (2002) refers to the possibility of global collapse, and reminds us of the tenets of late capitalism. *FE*, the last playlet of the triptych, has some relevant parts that are common with the first playlet, *Whole Blue Sky*. In the play there is the child, Bobby who has the same name as the child in *WBS*. In the play, Character 1 also names him Jimmy at one scene. In this play, it must be born in mind that domestic violence is prioritised since at a scene Bobby is grabbed by a gunshot, it is certain that Crimp emphasises the contemporary society by referring to domestic violence to symbolise the sorts of violence such as global violence in the first play of the triptych (*WBS*), domestic violence in the last one (*FE*). In addition to this, in *FE*, there is a strong link between Bobby's house and late capitalist society that Crimp criticises this inequality in contemporary world setting.

Bobby, who symbolises a capitalist figure in this play, draws attention to the cupboard that has sorts of materials such as “a shelf full of oak trees, and another where pine forests border a mountain lake” (Crimp, 2015, p.125). In another drawer he hides the island of Manhattan, the bone-handled knives and chickens onto the floor, the chain saws and the harpsichords, and the city of Paris (Crimp, 2015, p.125). When he goes on describing another cupboard, he depicts the cupboard as “a wardrobe full of uranium and another full of cobalt” (Crimp, 2015, p.125). There is a row of universities – good ones – on another shelf. Another interesting description is the hanging from the shelf, he describes the hanging as “the Beethoven quartets and fertility clinics, is the key, the key to use in emergencies, the key to get out of the house” (Crimp, 2015, p.125). Bobby's lines about the contents of the cupboards underpin a kaleidoscope effect by sprinkling these afore-mentioned wide ranges of themes and materials in order to symbolise the contemporary multitasking process. Hence, Crimp creates a satirical atmosphere on Bobby and the contents of the cupboard that represent the capitalist impetus.

Emergency is one of the key concepts of this play because of its underpinning semantic features. In the cupboards there are some materials for emergencies, as the crowd that revolt against the system threatens Character 3 asks: “What emergencies?” (Crimp, 2015, p.126), Character 1 answers: “Oh, didn't I tell you? Because there's an emergency right now. Rocks are being thrown –shots fired –that kind of stuff” (Crimp, 2015, p.126). In this quotation, emergency represents the rioting crowd that overturns the cars, burns them all. Crimp creates a link between Bobby and emergencies because Character 1 recounts that:

[...] there are fewer emergencies than there used to be but all the same, there's an emergency on right now. And I'm sorry to say that one of those shots came through the kitchen windows and caught poor Booby in the hip (Crimp, 2015, p.127).

As it is shown in above quotation, Crimp creates a discursive linguistic structure by going off at a tangent like a brainstorming activity. In these lines, when characters talk about Bobby who is confusingly called Jimmy by Character 1, Character 3 asks “What emergencies” (Crimp, 2015, p.127). In this connection, Character 1's lines start with “*things are improving*” expression that is one of the significant for the general understanding of the play. The play opens with this quotation: Character 2: And how are things going? Character 3: Well things are improving. Thing improving day by day (Crimp, 2015, p.121).

This expression is mentioned in the passim of the play, it can be said that the general theme of the play is that they are emergencies and disorders but now the things are improving day by day. Crimp on this expression underpins that the things apparently seem to be improving but nothing is looked up anymore in this contemporary society. As for violence, the cars are overturned and burned by a threatening, rebellious crowd, and a bullet shoots Bobby. Crimp consciously puts his criticism on domestic and mass violence by depicting this violent milieu. However, Crimp drives forward not only the violence in the play but also the audience-centred theatricalities when the end of the play comes, Character 3: asks And Bobby? (Crimp, 2015, p.129), Character 1 answers: “What he's losing in blood he's gaining in confidence. Light's flaring through the windows-flames-it's getting brighter-he can see the key-” (Crimp, 2015, p.129).

As it is seen in above quotation, Bobby is bleeding, but the importance of the key is emphasized and Character 1 says:

Things are improving. He's further up the stairs. He's closer to the key. See how it spins-no-correction-swings-see how /it swings (Crimp, 2015, p.129). Character 2 completes 1's lines "see how the key swings" (Crimp, 2015, p.129). The swinging of the key is clearly stressed because of the significance of the contents of cupboards. Even so, it is seen in the last part of the play that Characters 2 and 3 insist on saying that Bobby, you watch the key swinging. At first glance, since the key is the dominant symbol of the play it seems to be a requisite to indicate at the end of the play, however, when Bobby is shot in the hip that must be bleeding in this period of speaking, it comes off a little bit ridiculous. In this context, it can be said that Crimp aims to create awareness by intermingling these themes together in order to make the audience think and react because postdramatic theatre is an audience-centred theatre.

In this play, it must be born in mind that light is so significant because of the enhancing the postdramatic theatricalities. Apart from the text of the play, in the staging process using light in a different way such as grey light in some parts of the play, red light in *Face To The Wall*. In the staging process of the play, while composing the theatrical event, Macdonald intended to benefit from light at the same level as the other sign systems (Agusti, 2013, p.143). In this sense, Macdonald abolishes the dramatic hierarchical features, and it is obviously seen that Macdonald plays the hierarchical order of the play, and puts the light as a part of the staging process at the same level as in the other sign system. In terms of non-hierarchical theatre, using sorts of light in the play is considered as a vital component in *FE*.

In Macdonald production, he explains this staging process as follows: "His early training was at the International Theatre School Jacques Lecoq, in Paris, with Philippe Gaulier. Lecog is a school which is primarily about movement, about the abstract elements of theatre really, not text-driven (Gobert, 2008, p.141). Yet Macdonald was interested in "applying the Lecoq theory to texts (Gobert, 2008, p.141). Lecog theory is based on French theatre theorist Jacques Lecoq's theatre that the body is prioritised, and it mixes the theatrical styles. As for *FE*, "in Macdonald's production, around the speakers there hung a wide light screen of one single colour, different for each play" (Agusti, 2013, p.143). In doing so, Macdonald brings forward the body, and what is performed on stage by unveiling wide light.

In addition to this, Macdonald refers to different styles of light in these three playlets that have various light styles. As for participation of spectators, "in Macdonald's production of Crimp's triptych, prompted by impulses they received from the text, spectators inevitably began to read minimal changes in intensity, shape and colour on the light screens, triggered by the need to interpret the play" (Agusti, 2013, p.143). The spectators reinterpret the performance that the message is not given in a prepared way. This process makes spectators as a part of interpretations of theatrical signs in order to receive the main points of these performative acts. When Macdonald stages Crimp's triptych, he deals with his elusive, playful, and semantic depth of language to convey the main point to spectators. It finds its mirror in his interview with Sierz, Macdonald states his staging preparation period of his triptych does away with all dramatic procedures (Sierz, 2006, p.219). Crimp's innovative text encourages Macdonald to create an inspiring, innovative stage performance. As it is underpinned in above quotation, the triptych has no set, situation, and certain characters' names. Therefore there are three or four voices discussing something about contemporary society.

Within this context, Macdonald appeals to various staging techniques such as creating a blurred ambiance with light effects so as to experience objective feelings of contemporary society. According to Clara Escoda Agusti: "Light, which sought to challenge the safe boundary dividing stage and audience, was part and parcel of a pedagogical strategically aimed at making spectators experience some of the most totalitarian or violent aspects of contemporary society, in the hope they might be able to resist them outside the theatre" (Agusti, 2013, p.145). It can be said that using light in the play is for encouraging the audience to internalise the violent aspects of contemporary society that are reproduced in problematic reflections.

Crimp in his triptych that consists of about three playlets that each lasts about fifteen minutes aims to tell us more by saying the least. As postdramatic theatre is an audience-centred one, when Crimp's unnamed characters give their sporadically unconnected tirades, the spectators should also complete the missing parts in their minds to fulfill the performance. In doing this, it is easily seen that there are strong links between spectators, light, and performance in this triptych. Agusti asserts that light is considered as an actor that contributes to grasping the message. It sets the stage for envisioning the play in the mind, too. Moreover, Agusti brings forward that use of light precludes the dropping political satires with discursive words in order to transmit political messages (Agusti, 2013, p.146). Here Agusti portrays the general outline of relationships of light, spectators, and performance especially in *FE*. In this sort of theatre, as Agusti underlines in above lines, spectators are the part of performance. However, when the political message is taken into consideration, spectators are inclined to negotiate



it as a theatrical event, but it is right that Crimp's discursive language in this triptych is also a message to spectators. This deconstructed language abolishes the unity of language in the triptych; thus, this is per se a message.

As it is clearly understood in above discussions that demonstrate the relationships between postdramatic theatre and the participation of audience in this process, in this sense, it can be asserted, *FE* "is an open text because of its structure. It is [...] open text, here used as a device that demands audience attention, conflicts with the singular function of *FE*" (Ledger, 2010, p.131). This is the sign that makes the spectators co-writer of the play. In open texts, spectators are the natural item of the play that challenges reading of the text that is written in dramatic style because the performance gets ahead of the other theatrical elements in postdramatic plays. In postdramatic plays, the prioritising of performance makes the actors the focal point of the performance and the exhibition of bodies are so significant. Adam Ledger clarifies it as follows: "From the outset, I envisaged too that the performance form of the piece would shift; it is in *FE* that we could overtly see the physicality of the actor" (Ledger, 2010, p.129). In doing so, semantic textual structure is abolished because of the paying attention to what is seen, however, language is still significant since in postdramatic plays, it seems that there is no predominant message to the spectators, but actually it is the message itself by referring to long pauses, overlappings, unconnected lines, deconstructed soliloquies, and dialogues. As a postdramatic point of view, *FE* is an open text that "[...] the reader – or audience in performance – is complicit in authorship. The performance is thus not devoid of meaning, but open to a plurality of meanings (Ledger, 2010, p.125). As it is underscored in above quotation, *FE* is open to construe with new meanings that give rise to reproduce the meaning. It thus brings forward multiple meanings in order to deconstruct the dramatic theatricalities. In addition to this, it can be asserted that this process leads to ambiguity, or avoiding being clear in meaning. In the play, for instance, Bobby is an unnamed outsider of the play is called Jimmy by Character 1 in the passim of the play. As Aleks Sierz puts it: "*FE* has deliberately ambiguous narratives: they might be ideas for a film, conversations amongs friends or improvised scenes for actors. The stories mutate under pressure of fear or violence. During one conversation about a massacre of schoolchildren, the narrative suddenly turns into a twelve-bar blues" (Sierz, 2005). Crimp's ambiguous narratives and multi meaningful theatrical space reinforce and secure his innovative characteristics as a playwright. With these afore-mentioned discursive, ambiguous, and multi-meaningful theatricalities, it must be borne in mind that *FE* consists of innovative theatrical signs.

In that respect, as for language, according to Ledger, in *FE*, "[...] Crimp's language is highly crafted, imagistic, and poetic. I envisaged a similar quality to the actors' physicality, a choreographic aesthetic to match the quality of the writing, which might shift the piece out of the relentless examination of everyday detail. But, as a director, I was flummoxed as to where to begin" (Ledger, 2010, p.130). Ledger refers to James Macdonald's production of the play by bringing the staging process to the fore because it looks too short to be a play; meantime, actually it says more than a play, too. As it is thought as a whole, *FE*, apart from the postdramatic scope, has innovative theatrical features, and it symbolises a political stance in the background. When it is taken into consideration, apart from postdramatic theatrical features, Crimp's societal and political criticisms are seen in his ambiguous language in the play. As Aragay and Escoda puts it: "[...] *FE* (satirically) addresses a very specific kind of context – it dramatises the core conflict of late capitalism, the ever-widening gulf between rich and poor, as it unfolds in an increasingly globalised, mediatized, commodified world" (Aragay & Escoda, 2012, p.134). Although Crimp with his discursive, elusive, poetic, and witty style creates an innovative aura in his plays, he does not abstain from splashing his political criticism on space lines. Although as it is demonstrated in the afore-mentioned lines postdramatic theatre is not a sort of political theatre, Crimp's satires are obviously reflected in the play.

*FE* consists of three separate playlets that have generally the same theatrical characteristics. In addition to this, as it is asserted in above lines, lighting is so vital in these playlets, especially, in Macdonald's production, in *WBS* "it was an ultraviolet, dazzling white light; in *FTW*, an intense red light; while in *FE* a green light projected undefined shapes and shadows" (Aragay & Escoda, 2012, p.135). Besides, when the lighting clusters with Crimp's witty language, characterization, plotless structure and deconstructed lines, the stage turns into an innovative theatrical space. As for postdramatic tendencies, *FE* that reflects the Crimp's theatrical witty style, and is a follow-up of *Attempts on Her Life* (1997) has predominant postdramatic theatrical signs. These three playlets have the same theatrical signs such as blank place-time, unspecified character attribution, unnamed characters, without plot structure, and deconstruction of dialogue. Moreover, the playlets generally put forth mass and domestic violence as the main themes. Crimp's portrayal of violence is so significant due to the fact that postdramatic theatre's discussions are still going on in contemporary theatre society. The reason why postdramatic theatre prioritises the performance, postdramatic theatre is thought to be lack of a significant message, but in *FE*, within the scope of these three playlets, Crimp skillfully drops his meaningful criticism within these unconnected lines that have deconstructed dialogues. Therefore, monologues and soliloquies take over dialogues in these playlets because of

Crimp's discursive stream of language.

Lehmann did not refer to *FE* as a postdramatic play in his book in German, but Karen Jürs-Munby, the English translator of the book foregrounded the play as one of the postdramatic works in the Foreword of the book (2006: p.6). In this connection, since *FE* has formless speeches, overlapping lines, concurrent conversations, monologues, delayed replies, interruptions, hesitations, and no plot structure, the play especially abolishes the effectiveness of the text with afore-mentioned innovative theatrical tenets. Thus, the performance comes into the fore with clipping the text. In parallel, because postdramatic theatre is rather audience-centered, the spectators are forced to be a part of this staging process. When it is taken into consideration, in performance texts, prioritising the body as a postdramatic tenet is predominantly noticed. As for the acting process, in this playlet, the postdramatic characterization, plot structure, dramatis personae, audience involvement as well as the photographic exhibition of the body will be analysed as the characteristics of postdramatic theatre texts. In brief, it can be said that *FE* the last playlet of the triptych has extremely strong postdramatic resonances.

As for the postdramatic aspects, in this triptych, the hierarchy of elements disappears during the performance without prioritising any dramatic elements. Therefore, the lighting, movement, language, and dance can be associated with this performance that has a plethora of various signs with technological devices. Throughout this playlet it is easily seen that there are not any specified focal points, thus, the unnamed characters' repetitions, rhyming lines, and unconnected dialogues create soundscapes.

In short, in this playlet, Crimp plays with the density of signs by rearranging the theatrical elements such as the colour of lights, music, and unfinished thoughts. With these discursive lines in the switching scenes scenographic, and dreamlike structures appear, and this conjures up scenographic and visual dramaturgy. In addition to this, in the playlet, characters' body movement dominates the stage instead of the text; in other words, the body only exists on stage as a physical silhouette. Hence, transmitting the message through text becomes a secondary significant tenet. With dissolving the meaning of the play, the playlet activates the audience to be a part of this process. Thus, audiences have the chance to dig down deep into this sense-making process.

### Conclusion

Since Crimp refers to unspecified character attributions, blank time, space, unconnected lines in this playlet, it can be considered as postdramatic. It generally consists of repetitions, overlappings, elusive, and playful language. As it is in the other postdramatic plays, in the staging process of the playlet, it is applied innovative theatrical techniques to create a postdramatic space. Apart from all of these, in the playlet Crimp points out the problems such as domestic, global violence, and family issues with his fragmented, elusive, and satirical language. When Lehmann's postdramatic characteristics are taken into consideration, the playlet can be offered as one of the most powerful examples of it. Along with these tenets, Crimp adds one more thing to this creation period: his pertinent observations of the society. He astutely places these satirical topics in these fragmented line spaces with annoying repetitions. When one of the unnamed characters tells his story in a fragmentary way in the playlet, the other figures reinforce these words with repetitions. Although Lehmann's text perception is degraded as an *exhibited object*, Crimp plays the language that fragmentarily reflects his ironical, and satirical observations. Therefore, it can be asserted that even though Crimp's playlet is written as an innovative postdramatic tradition, and abandons all the dramatic tenets of theatre, he does not abstain from unveiling his observations in the society. It is concluded that Martin Crimp's *Fewer Emergencies* demonstrates postdramatic theatricality in terms of deconstructing the conventional tenets of drama.

*Hakem Değerlendirmesi:* Dış bağımsız.

*Çıkar Çatışması:* Yazar, çıkar çatışması olmadığını beyan etmiştir.

*Finansal Destek:* Yazar, bu çalışma için finansal destek almadığını beyan etmiştir.

*Peer-review:* Externally peer-reviewed.

*Conflict of Interest:* The author has no conflicts of interest to declare.

*Financial Disclosure:* The author declared that this study has received no financial support.

### References

- Agusti, C.E. (2013). *Martin Crimp's Theatre: Collapse as Resistance to Late Capitalist Society*, Walter De Gruyter, Berlin.
- Aragay, M. & Escoda, C. (2012). Postdramatism, Ethics, and the Role of Light in Martin Crimp's Fewer Emergencies. *New Theatre Quarterly*, 28(2), 133-142.
- Borowski, M. & Sugiera, M. (2013). *Political Fictions and Fictionalizations: History as Materia for Postdramatic Theatre* edited by Karen Jürs-Munby, Jerome Carroll and Steve Giles. Bloomsbury.
- Crimp, M. (2015). *Martin Crimp: Plays 3*. Faber and Faber.
- Dromgoole, D. (2001). *The Full Room: An A-Z of Contemporary Playwriting*. Methuen Drama.
- Gobert, R. (2008). Finding a Physical Language: Directing for the Nineties Generation: James Macdonald in conversation with R. Darren Gobert. *New Theatre Quarterly*, 24(2), 141-157. doi:10.1017/S0266464X08000122
- Jürs-Munby, K. (2006). *Introduction. Postdramatic Theatre*. Routledge. 1-15.
- Ledger, A. J. (2010). —Does What? Acting, Directing, and Rehearsing Martin Crimp's Fewer Emergencies. *New Theatre Quarterly*, 26(02), 121-132.
- Lehmann, H.T. (2006). *Postdramatic Theater*. Translated by Karen Jürs-Munby, Routledge.
- Middeke, M., Schnierer, P.P. & Sierz, A. (2011). *Guide to Contemporary British Playwrights (Guides to Contemporary Drama)*. Methuen Drama.
- Sierz, A. (2006). NTQ Checklist: Martin Crimp. *New Theatre Quarterly*, 22.
- Sierz, A. (2005). 'An Invented Reality: Political drama - Aleks Sierz meets Martin Crimp, a political playwright who doesn't depend on reper,' <<http://www.newstatesman.com/node/151457>> Access Date: 17 April 2018.
- Sierz, A. (2013). *The Theatre of Martin Crimp, Bloomsbury Methuen Drama*. Third Edition.