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# The Psychogeography of Berlin: David Hare's *Berlin* and Mark Ravenhill's *Over There*

Berlin'in Psikocoğrafyası:  
David Hare'in *Berlin* ve Mark Ravenhill'in *Over There* Adlı Oyunları

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## Abstract

Psychogeography deals with the psychological impact of geographical conditions on people. Guy Debord and the Situationists use it on a political level for the radical transformation of metropolises. Thus, many writers utilize the concept as a technique for analysing the psychological landscape of cities. In the plays under consideration, David Hare and Mark Ravenhill portray how their characters respond to the effects of the Berlin Wall as a physical barrier as they attempt to represent pre-Wall and post-Wall global circumstances. Hare and Ravenhill explore the physical and psychological boundaries between Berliners with a critical eye on the daily life of Berlin. In this context, they portray Berlin as a borderland and demonstrate the impact of the Berlin Wall on people's identities, political views, and life. The playwrights describe Berlin as a mysterious city separated by a defunct wall, with Berliners living under the oppression of global capitalism and consumerism. Using a Debordian framework, this study examines the existence of psychogeography in David Hare's *Berlin* and Mark Ravenhill's *Over There*.

**Keywords:** Psychogeography, David Hare, Mark Ravenhill, *Berlin*, *Over There*

## Öz

Psikocoğrafya, coğrafi koşulların insanlar üzerindeki psikolojik etkilerinin incelenmesidir. Guy Debord ve Sitüasyonistler psikocoğrafyayı metropollerin radikal dönüşümü için politik düzeyde bir araç olarak kullanırlar. Bu nedenle, birçok yazar da kavramdan, kentlerin psikolojik manzarasını incelemek için bir teknik olarak yararlanmaktadır. İnceleme konusu olan oyunlarda David Hare ve Mark Ravenhill, fiziksel bir engel olarak tasvir ettikleri Berlin Duvarı'na karşı oyun karakterlerinin nasıl tepki verdiklerini, Berlin Duvarı öncesi ve sonrası küresel koşullar bağlamında göstermeye çalışmaktadır ve Berlin'in gündelik yaşamına eleştirel bir gözle bakarak Berlinliler arasındaki fiziksel ve psikolojik sınırları keşfe çıkmaktadır. Bu bağlamda, Berlin'i bir sınır bölgesi olarak betimleyen oyun yazarları Berlin Duvarı'nın bireylerin kimlikleri, siyasal görüşleri ve yaşamları üzerindeki etkisini göstermeye çabalamaktadırlar. Hare ve Ravenhill Berlin'i, küresel kapitalizmin ve tüketim kültürünün baskısı altında yaşayan Berlinlilerle birlikte, artık var olmayan bir duvarla ayrılmış gizemli bir kent olarak tanımlamaktadır. Bu çalışma, Debordyen bir çerçeve kullanarak, David Hare'in *Berlin* ve Mark Ravenhill'in *Over There* oyunlarına konumlanan psikocoğrafyanın varlığını incelemektedir.

**Anahtar Kelimeler:** Psikocoğrafya, David Hare, Mark Ravenhill, *Berlin*, *Over There*

## Introduction

Psychogeography is the study of how an individual's emotions and behaviours are influenced by their environment. It was first proposed by the Situationist International movement in the latter part of the twentieth century, and it has since been utilized as a weapon for understanding and changing urban life. The Situationists believe that the flâneur's identity as an independent stroller is adequate for reading the daily life of a metropolis, but they condemn flâneur's inaction in the face of social problems. Consequently, they develop psychogeography as a revolutionary approach for studying and changing urban life in the political realm. Thus, the psychogeographical flâneur, who inherited the flâneur's capacity to observe, investigates the effect of the city's geographical circumstances and attempts to build better places for people's lives. Debord regards this transfer to be very beneficial, and he goes on to describe the method as follows:

Psychogeography sets for itself the study of the precise laws and specific effects of the geographical environment, whether consciously organized or not, on the emotions and behavior of individuals. The charmingly vague adjective psychogeographical can be applied to the findings arrived at by this type of investigation, to their influence on human feelings, and more generally to any situation or conduct that seems to reflect the same spirit of discovery. (cited in Knabb 8)

William Blake, Thomas de Quincey, Ford Madox Ford, Ian Sinclair, Peter Ackroyd, and Will Self are among the famous British psychogeographers who have handled the connection between the environment and the human psyche. Some post-war British playwrights, such as David Hare and Mark Ravenhill, have also investigated the effect of geography on the behaviour of people in their plays.

Hare's theatre reflects the current cultural environment, concentrating on universal political issues like moral corruption, destructive aspects of "the speculative money accumulation system of the neoliberalism" (Gültekin 207), imperialism, and totalitarianism. Hare is a fantastic writer on the one hand and a true wanderer on the other. He travels extensively around the world, and his own travel experiences have influenced his writing significantly. Hare visits urban centres of the countries to observe daily life and walks through the city's crowded streets to capture the mood of modern societies. Berlin is unquestionably one of them. Mark Ravenhill's theatre, like Hare's, is surrounded by the harsh critique of consumerism in the late capitalist society which also reflects his environment. For some critics, Ravenhill is regarded as a post-Brechtian playwright, "developing political playwrighting in new directions in response to the breakdown of clear ideological positions after the fall of the Berlin Wall" (Saunders 164). Hare and Ravenhill walk through Berlin for their plays and explore the psychogeography of post-war and post-wall history of the city. They depict Berlin's emotional landscape, psychological topography, and phantasmagoria onstage by making references to Charles Baudelaire's man of the crowd, Walter Benjamin's flâneur, and Guy Debord's philosophy of the

psychogeography to map the soul of the metropolis. During their journey playwrights delve into the city's busy streets and, they not only learn about the history of the city but also about themselves. The goal of this study is to analyse Hare's and Ravenhill's historical and personal Berlin walks through the lenses of Baudelaire, Benjamin, and Debord's philosophical viewpoints on psychogeography.

### **A Psychogeographical Reading of David Hare's *Berlin***

David Hare's *Berlin* is a monologue and, read by the playwright, had its world premiere on 10 February 2009 at the National Theatre of London. The play is about Hare's historical memories, experiences, and current perspectives on Berlin. By utilizing the idea of a wall in this play, the author draws attention to how physical and psychological barriers constructed between people, communities, and governments influence socio-cultural, religious, economic, military, and political interactions. Furthermore, by referring to historical events, the author directly addresses the audience and helps them become aware of political context by demonstrating what these reciprocal connections and relations may lead to in the future. (Altun 132).

Throughout the play, the author highlights Hitler and Stalin, the split city with a wall, the Cold War years, and the consumerism that occurred when the Berlin Wall fell. Most of the action in the play takes place on Berlin's streets and different locations. Like a historical flâneur, Hare walks in Berlin, takes a taxi at one moment, then drives or flies into various areas of the country to capture the atmosphere of contemporary society. In this way, it is clear that he is influenced by Benjamin's philosophical views on the flâneur when he visits traditional locations such as theatres, clubs, cinemas, terminals, hotels, concert halls, prisons, restaurants, shopping centres and, airports of Berlin. Throughout the play, he refers to several areas of the city, including Kreuzburg, Charlottenburg, Kufürstendam, Hauptstadt, Hamburg, Lichtenberg, Nuremberg, Tiegarten, and Pariserplatz.

One of Baudelaire's favourite characters, the flâneur, is credited with creating the idea of psychogeography. This character was inspired by Poe's story *The Man of the Crowd* (1840). Walter Benjamin retells the idea later in his study *Charles Baudelaire: A Lyric Poet in the Era of High Capitalism* (1969), and Guy Debord uses the character as a weapon for political transformation. Robert T. Tally notes that a new aesthetic sensibility toward urban space develops as a result of Benjamin's rereading of Baudelaire's reading of Poe. For these writers, knowing gives way to other types of experiences, such as the perambulating flâneur is more of a street artist or poet, someone who depicts modern life in its abstract and shifting pictures (99). The play's narrator, David Hare, is comparable to the character of the Benjaminian flâneur in that he travels and roams about Berlin repeatedly in search of the city's past and current stories. Benjamin's impact may be noticed early on in *Berlin*:

Here I am, I'm back again in Berlin, and as usual I can't get the hang of it. I've been coming to this city, off and on, for well over thirty years and

each time it's different. The world has changed and so has Berlin. In the mid-1970s, I was booed in the Schiller Theater, which today I can't even find. (Hare 3)

As an artist, David Hare seems to be a concrete example of a Debordian psychogeographic flâneur while strolling in the streets of Berlin. Psychogeography, according to Debord, is the "study of the specific effects of the geographical environment, consciously organised or not, on the emotions and behaviour of individuals" (Cited in Coverley, *Psychogeography* 10). Hare engages in a range of psychogeographical and historical investigations throughout *Berlin*. According to him, Berlin is "one of those cities which people say is very alive" (Hare 4). Hare believes that Berlin is great for its arts, clubs, fashionable areas, young and polite people, and it "is the most exciting city in Europe" (Hare 4). Hare employs Guy Debord's theory of *dérive* and explores Berlin's streets in a variety of ways. During this period, he acts as a kind of tourist guide, making observations on various locations around the city. The Concord Hotel is one of them:

The Concor is full of managers from companies like Siemens and Lufthansa, gliding towards power-point presentations after stashing away glittering stacks of cheese and ham, of *Wurst und Eierspeise*. The prices are much lower than in any other capital city in Western Europe, the food more generous. Here there is bounty, there is an executive banquet of life-giving juices, and all for the price of a stiff magazine. (Hare 13-14)

Guy Debord's theory of *dérive* has a significant influence on *Berlin*. *Dérive* means drifting, and Debord defines it as a method of rapid passage through various environments. (*Situationist International* 2). As a map of contemporary life, *Berlin* is full of Hare's walking experiences. Thus, the playwright employs *dérive* to map the zeitgeist of the city in the play. It is possible to find the Debordian signs that Hare uses to depict the atmosphere of the city throughout his historical walks. Remembering the past of the city today, Hare reminds the audience to see the fact that,

[t]he city's meant to be bankrupt. [...] The mayor is gay and the city is bankrupt. 'Berlin is poor but sexy,' the mayor keeps saying. But 'poor' doesn't really say it, not when the city owes fifty-four billion euros and unemployment's at seventeen per cent. Some of its attempts to offset its debt by disposing of its assets have not been successful. Joseph Goebbels's country house did not sell. (Hare 14)

According to Coverley, the core aspects of psychogeography are "the act of urban wandering, the spirit of political radicalism, allied to a playful sense of subversion and governed by an inquiry into the methods by which we can transform our relationship to the urban environment" (2006, *Psychogeography* 14). A concrete example of these features is Hare's *Berlin*. One of the most significant characteristics of psychogeography is the act of wandering about and becoming lost in a place. Taking this approach, it is possible to argue that Hare

is the subject of his play and behaves as a psychogeographic flâneur by stating the problem and acting in the manner that the idea desires:

As an adolescent I used to enjoy this, going to a strange city and scaring myself by getting lost. Tonight there's a circus on one side, a row of Turkish shops on the other, the men gathered at plastic tables to play cards and drink beer. There's a rhythm of walking, so that walking itself becomes the point. (Hare 17)

In *Berlin* Hare not only explores personal history via the lens of geography but also creates a map of life drifting into memories as he says: "As you get old, memory does the work of fantasy [...] When you're young, you fantasise about the future. When you're old you fantasise about the past" (Hare 5). All qualities connected with psychogeographers today, according to Coverley, are:

[T]he mental traveller who remakes the city in accordance with his own imagination is allied to the urban wanderer who drifts through the city streets; the political radicalism that seeks to overthrow the established order of the day is tempered by an awareness of the city as eternal and unchanging; and the use of antiquarian and occult symbolism reflects the precedence given to the subjective and the anti-rational over more systematic modes of thought. (*Psychogeography* 41-42)

Taking the above explanation into consideration, it is clear that Coverley's psychogeographical approach is related to Hare's concept of political radicalism. Hare uses the terminal in the play to represent the Cold War period and the totalitarian atmosphere of communism: "The terminal is the largest building in Berlin. It's a mile long and it looks like a fascist railway station. Never has so much authoritarian space served so few" (Hare 6). Will Self explains psychogeography as "the manner in which the contemporary world warps the relationship between psyche and place" (11). Berlin is, nevertheless, a city of political paradoxes, and Hare's *Berlin* is replete with critiques of the post-war and cold-war eras. The playwright has visited the city many times in the last three decades, seeing Berlin's transformation throughout both the Cold War and the post-wall eras. In the past, the Berliner Ensemble was one of the most significant theatrical centres in the world. But now the street of the Berliner Ensemble and the temple of Kultur has been transformed into a shopping mall. Hare draws attention to the consumerist culture in the new Berlin by reminding the audience of Benjamin's notion of phantasmagoria, which deals with public places and shopping arcades:

Looking at this formidable institution, with its air of glacial confidence, its innumerable posters for classic plays, it's hard not to be shocked by the sight of a temple of *Kultur* set among the garish shopping malls of the new Berlin. I had always pictured the Ensemble down a gloomy, darkened side street, next to some appropriately atmospheric lamp posts. But no, here it stands, lit by the reflections of the Coca-Cola signs, the ads for Lancome and Prada and Gucci, a redoubt of worthiness in a blaze of consumerism. (Hare 20-21)

While strolling in the crowded streets of a city, “to be conscious of the environment, especially in the way it tied in with a critique of capitalism” (Richardson 2) is at the heart of Guy Debord’s theory of derive. In the play, Hare’s walking style is similar to that of Debord. According to Catharina Löffler, psychogeography defines the “spatial experiences in relation to social, physical, historical, psychological and geographical dimensions of everyday life” (6). Hare’s observations on Berlin are also a fascinating overview of the psychogeographical method:

Look at the everyday surface of Berlin, quotidian Berlin, once the city of confrontation, the city of demarcation - one ideology divided against another and separated by a wall. What was Hitler’s ambition? To conquer Europe, certainly, but only as a pastime while he pursued his two more serious purposes: to kill the Jews and to rebuilt Berlin. (Hare, 10)

Hare’s observations on Berlin demonstrate his keen interest in the everyday life of a split metropolis as a psychogeographer. In the play, Hare asserts that Berlin has changed dramatically after the collapse of the Wall. During the Cold War, East Berlin was the heart of communism; today, it becomes the centre of capitalism. People’s beliefs and lifestyles, the city’s appearance, and cultural traditions all transformed radically:

My best-ever visit to Berlin was just after the Wall came down. [...] On that heady weekend, visiting bookshops, galleries and bars, it seemed as if the city were filling up with every poet, anarchist, punk, pornographer and hippy from all over Europe. It looked poised to take off in new order and wilder directions. A city with so much history was shifting once more to let history take another fascinating turn. But today, that’s not how it feels. No, today it’s as if the city’s taking a holiday from history. ‘We had enough history. See where it got us.’ Berlin, once the city of polarity, of East and West, of democracy and communism, of fascism and resistance, the twentieth-century battleground of art and politics, is now the city of provisional. And that’s exactly why people like it. (Hare 22)

In this context, it can be readily stated that Hare, like a flâneur, mirrors Berlin’s soul, highlights the city’s changing face, and “reflects the anomalies of capitalism over the new generation” (Kaya 40). Similarly, to Baudelaire’s flâneur in *The Painter of Modern Life* (1964), “[t]he crowd is his element, as the air is that of birds and water for fishes. His passion and his profession are to become one flesh with the crowd” (9). Hare’s main inspiration in developing his subject, as seen in the play, is Berlin’s crowded streets. He believes that Berlin was the centre of the world’s ideological breakdown during the Cold War period, stating, “Berlin’s a strange city. Hitler, then Stalin” (Hare 4). Hare’s chief motivation for calling attention to Berlin is to preserve the memory of the Holocaust. When he is in Berlin, Hare always feels cold by the city’s geographical environment and awful memories left behind by Hitler and Stalin: “For me Berlin is always cold. I’ve never been colder than when I served on the jury of the Berlin Film festival.

[...] So whenever I'm in Berlin I have this weird feeling that, whatever the weather, it's cold underneath" (Hare 5-6).

It is widely accepted that psychogeography is concerned with determining the "emotional and behavioural impact of urban space upon individual consciousness" (Coverley, *The Art of Wandering* 193). In this regard reminding the audience of both the cold climate of Berlin and the cold face of atrocity, the play reflects Hare's strong desire in psychogeography. As a result, Hare's play not only criticizes global social and political issues but also attempts to portray the human condition, including geographical and psychological elements. In *Berlin*, the dramatist is attempting to create a film about "Post-war German guilt" (Hare 7), highlighting the critical need for objective criticism of Holocaust movies. For this purpose, he tries to produce a cinematic adaptation of Bernard Schlink's book *The Reader*:

I've adapted Bernard Schlink's novel *The Reader*. Most literature of the Holocaust is from the point of view of its victims. *The Reader* is from the point of view of the perpetrators, and succeeding generation. That's one of the reasons why it's so popular- in Germany everyone reads it at school- but it's also controversial. (Hare 8)

Taking into consideration the aforementioned reality, Hare recognizes that not only Hitler and Stalin, but also French and English people are responsible for their complicity in the genocide, stating, "[t]oo much and not enough.' 'Too much and not enough.' That's what I keep muttering whenever I'm here. Who can be honest? And what would it mean to be honest? I certainly don't think the French are honest" (Hare 9). He goes further on asking "[b]ut are the English better? 'The good war.' 'The just war.' Oh yes? If that's what it was, why do we have to pretend it was fought without cost?" (Hare 9). Hare's purpose in concentrating on the Holocaust is to bring the audience face to face with the subject of worldwide support for the preservation of freedom and human rights. Playwright's above confession about the relevance of his standpoint makes it clear enough that the major nations of the Western world were also responsible for the horrors and atrocities that took place in Berlin.

Hare thinks that, throughout the Cold War, Berlin under Hitler was a centre of "decadence, scepticism, and dissent" (Hare 10). It was also the capital of the Iron Curtain nations, as well as a symbol of an ideologically divided globe separated by a wall. The collapse of the Berlin Wall marked a huge success for the West over the Soviet Union, a triumph of democracy over totalitarian governments, and a significant step forward in the creation of global peace and harmony. However, the collapse of the Wall marks the start of new divisions and conflicts in the globe rather than fresh hopes for global peace and democracy. Hare has the same viewpoint, emphasizing the need for a revolutionary psychogeographer in the establishment of an equal global order:

Between the ending of one Cold War, and the beginning of another, between the defeat of communism and its replacement by militant Islam as the West's readily convenient enemy, there was a real chance.



International relations, the creative remaking of relations between countries irrespective of wealth or ideology was briefly possible. Briefly. Nothing got done. What new world order? (Hare 23)

### **Psychogeographical Aspects of Mark Ravenhill's *Over There***

Along with Hare's *Berlin*, in contemporary British theatre, Mark Ravenhill's *Over There* is the other play that examines the consequences of the Berlin Wall in psychogeographical terms. Even though the psychogeographical views expressed in the dialogues are limited, it is worth reviewing the play to support Hare's point of view, which focuses on the psychological effects of the Wall as an environmental object. *Over There* was first performed on March 23, 2009, as part of the twentieth anniversary of the fall of the Berlin Wall at the Royal Court Jerwood Theatre Downstairs. Set in Germany, the play depicts the effects of the Berlin Wall and the unification of Germany on people from a psychogeographical perspective. Since psychogeography deals with the impact of the natural atmosphere on people's everyday lives, it can be argued that bringing up the daily lives of people living in a divided city, *Over There* is a play that uses Debordian methods to criticize ideological narratives.

While writing his play, Ravenhill travels to Berlin, where he wanders about like a flâneur, meets people, and investigates the psychogeographical implications of the city. Ravenhill's method is evocative of Poe's man of the crowd, which becomes the symbol of the flâneur. In this context, it can readily be stated that Ravenhill, as the writer of the text, becomes the hidden flâneur of the play. He acts like "the avatar of the modern city" (Coverley, *Psychogeography* 60). Flâneur is a term that refers to an artist who observes the psychological and geographical aspects of a city's soul and its residents. Psychogeographic flâneur is the politically active model of Baudelaire's flâneur. Lauren Elkin's comments on the idea support this assumption. According to Elkin, in psychogeography "strolling becomes drifting and detached observation becomes a critique of post-war urbanism. Urban explorers use the *dérive* to map the emotive force field of the city" (Elkin 18). The consequence of Ravenhill's research comes as a surprise to him since some residents of the former East Berlin are certain that their living and working circumstances were better before the collapse of the Berlin Wall:

I spent a week in Berlin interviewing people from all walks of life about their past and present, especially about their different past lives in the West and the East. I was particularly struck, twenty years after the fall of the wall, how separate many of the former Easterners still felt from life in modern Germany. While none of them wanted a return to the repressive aspects of the former regime, most of them spoke with a sense of loss about the better aspects of life in the old East. The former Westerners, however liberal they seemed, were very quick to dismiss this as ridiculous nostalgia. (Ravenhill x)

*Over There* begins with a prologue, has six scenes, and ends with an epilogue. The prologue is set in California, Scene one in East Berlin, the second, third, and

fourth scenes in West Berlin, the fifth scene in East Berlin once again, the sixth scene in East Germany, and the location of the prologue is unknown. In *Over There*, Ravenhill explores "capitalist consumerism and happily makes day trips through the Wall" (Billington). The play is about being lost and separated, about estranged twins Franz and Karl, and a divided country with a wall in its capital. In the play, Franz, and his mother escape to the West, while Karl and his father stay in the East. We meet them as adults living quite different lifestyles on opposing sides of the Wall. Without their parents' knowledge, they establish a fragile brotherhood in the face of apparent differences, both of whom are fully devoted to the principles of their respective sides. As the old discriminations fade away, along with their parents, and the Wall that divides them crumbles, they attempt to forge a new way of life for themselves, only to discover that one must eventually succumb to the other (Murrah 7). Although *Over There* is a historical work about post-war ideas, the play also depicts the twins' physical and psychological ties to their place. Ravenhill continues to handle his topic, arguing that the West's victory over the East is not accompanied by joy or mental devotion to the idea of oneness. As he explicitly writes in the introduction of the play:

I decided to restrict myself to two characters and, by the way of further restriction, to characters who are almost identical to each other, so much so that at some points in the play they become interchangeable. Twins seemed to offer this possibility and also suggested to me the setting of the West and East Germany and their reunification. (x)

At various points throughout the play, Karl expresses his hatred for the West and liberal capitalism while praising the East and socialism, illustrating the effects of the political environment on people. In the fourth scene of *Over There*, saying "[e]verything is wrong with our world," Karl believes that the "West is strange" (285). He goes further claiming that "[o]ne of the greatest challenges is to train the Eastern worker to initiate and to innovate [...] The Eastern worker was a good team member and was supportive of fellow workers" (285). Karl's suggestions reveal the play's key premise concerning the impact of politics and the physical environment on people. Karl has lost all connection to his homeland because of Germany's reunification. Instead, he feels alienated and cannot live rationally. This existential dilemma and sense of uncertainty lead him to compare the current condition of the nation with his cherished past. The twins' arguments throughout the play serve to support this assertion and to highlight one of the most important psychogeographical aspects of the play:

**Karl** The wall's down the wall's down the wall's down the wall's down just cracked open to the possibilities the centuries of the weight of the everything still slow static no nothing and you don't think it's ever and suddenly splits and fast the people claiming this is ours burn out the cold cut it and we are the free now the oh the possibilities we can be anything I can be anything I. Who am I now? Who am I? I. Can be anything. Free choose I liberate I ... (271)

Following the fall of the Berlin Wall, East Berliners were able to travel freely to the West. In the play, Karl can see his brother Franz anytime he wants, and he enjoys strolling around West Berlin's busy streets. He visits shopping malls, which are modernist icons, temples of capitalism, and the places of flâneurs. In this respect, *Over There* exemplifies the Debordian ideology, which criticizes capitalism and consumerism. Debord in *The Society of the Spectacle* (1995) notes that “this spectacular prestige evaporates into vulgarity as soon as the object is taken home by a consumer – and hence by all other consumers too” (45). This notion is mirrored in the play, which can also be seen as a psychogeographical interpretation of two Berlins:

**Karl** I've been to the shops. And I bought a lot of shit. You have such a lot of shit in the shops. I love that. Totally unnecessary shit. So I went a bit- I went shopping crazy. You live in colour over here. We always lived in black and white. Look at this. You have to take a look at my shit. Good morning. (274)

Karl is physically in West Berlin, but his mind is trapped in the transitional zone of a unified Berlin. He is unable to go to the next level, which symbolizes adaptability to the new environment. This in-betweenness exists corporeally as well as immaterially. He cannot create his identity outside of this ahistorical and subjective realm, transforming the Berlin Wall's fall into a metaphor of self-destruction and painful release (Akarık 85). Karl implies that he wants everything back. He plans to return East, and that he needs the Wall to be rebuilt, reminding the audience that he has no status in the liberal West. Karl is against the reunification of Germany because according to him people living on the other side of the county are “Westie” (295). He insists that “[t]here's no Germany” (295), “[t]here's us and there's you” (295). Karl considers the East's natural beauty to be superior to that of the West, implying that they “have the most beautiful countryside in the world. This is the heart of Germany. The East” (298). His brother, on the other hand, has a different perspective:

**Franz** Your society – a mistake. It was a wonderful. It was the best. The workers' and farmers' democracy. A beautiful. It went wrong. It fucked. It was a war. We won. The West. And you've got to change. You can't live. Okay so this new world isn't. Maybe it's a pile of. Okay – it's a pile of shit. But that's the world that we. And that's the world you've got to shop in and work in, make a family – so just you get on with. Take your history and your language and your – you wipe it – wash it away – because it was mistake – a sad tragic – and you begin again – begin again – invent yourself – with my help – begin again. (292)

As a result of their conflicts, Franz murders his brother with a pillow in the sixth scene of the play, which takes place in East Germany. After Karl dies, he carries on talking as a ghost, like the Berlin Wall. Franz feels dissatisfied with the fact that Karl is still over there and wishes not to see him again. Karl's lethal remarks call into question the physical and emotional boundaries that exist between the brothers. This image also serves to remind the audience of the Berlin Wall's ongoing presence in the city: “My body's here. That's all. There's no breath.

Listen. You see? No heart. No pulse. Yes? Everything gone. Just flesh now" (Ravenhill 302). After killing his brother, Franz flees to California, expressing his emotions by saying "Germany is dead" (Ravenhill 259). Mark Ravenhill ends the play by expressing the new German sentiment: "We are one" (Ravenhill 303). In this context, Ravenhill calls the audience's attention to the fact that the twins' destiny mirrors that of the country in *Over There*. Underlying the West's dominance over the East, as well as Franz's superiority over Karl, Ravenhill makes it clear that nobody wins in the end. Either they are dead or have been lost; the West has killed the East, or Franz has choked Karl to death.

## Conclusion

Psychogeography is the investigation of the relationship between the geographical environment and mind via artful walking methods. In his play, David Hare documented his thoughts on Berlin as a psychogeographer in Debordian terms. In *Berlin*, Hare's historical and personal city walks reminds the audience of the historical figure of the flâneur and the idea of psychogeography. The playwright's main goal in the play is to use Berlin as a metaphor and psychogeography as a technique to bring attention to the repressive and greedy nature of human civilizations throughout the globe. Mark Ravenhill, in *Over There*, utilizes the Berlin Wall as a starting point for a psychogeographical analysis of the city, in a similar vein to Hare's *Berlin*. Ravenhill spends a week drifting and wandering about the city while composing the play, looking for the city's psychogeography in Debordian terms. He travels through Berlin, collecting historical memories of West and East Berliners, and therefore focuses on the cultural, economic, political, and geographical effects of global events on individuals, such as the collapse of the grand narratives, the fall of the Wall, and the reunification of Berlin in *Over There*.

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