

استكشاف التداعيات غير المشروعة للتوغل السياسي في مسرحية ديفيد غريغ (الطيار
الأمريكي)

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Exploring the Unlawful Implications of Political Intrusion in David Greig's The American Pilot

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المخلص

يتناول هذا البحث كيفية قيام ديفيد غريغ بعرض تأثيرات التوغل السياسي على الافراد والمجتمعات وعلى صنع القرار الأخلاقي، و ذلك بهدف إدانة الاسس غير المشروعة التي يقوم عليها هذا التدخل. بالإضافة إلى ذلك، يهدف هذا التحليل إلى اظهار الكيفية التي تكشف بها مسرحية (الطيار الأمريكي) 2005، عن العواقب القاسية للتوغل السياسي بوصفه عاملاً مزعزراً للاستقرار يؤدي الى تغيير البيئة المحلية. اعتمد هذا البحث على قراءة موضوعية للمسرحية بغية تحليل انتهاكات التوغل السياسي. وتتضمن القضايا التي تم تسليط الضوء عليها في التحليل فقدان الاختيار الذي واجهه السكان المحليون، وفرض القوة الأجنبية، والاغتراب الثقافي، والمعضلات الأخلاقية الناشئة عن استضافة رمز للاضطرابات الدولية. كما تظهر المسرحية إن التوغل السياسي، رغم تقديمه ظاهرياً كفعل مساعد او تحرري، ينتهي احياناً إلى تفتيت الهوية،



وتعميق الاستغلال، وزرع انعدام الثقة. ويعد وجود الطيار تجسيدا للسلطة السياسية الأكبر، وهو ما يدفع القرويين الى الانشغال بسائل مصيرية تتعلق بالعدالة والولاء وامكانية البقاء. ويؤكد غريغ أن التوغل السياسي يعد غير مشروعاً لما يخلفه من تأثيرات لإنسانية وما يسببه من تراجع في الوضوح الأخلاقي داخل الثقافات الأصلية. كما تسلط المسرحية الضوء على الكيفية التي تحول بها القوة الدولية حياة البشر إلى أجزاء قابلة للتخلص منها لتحقيق أغراض عسكرية وسياسية. وعلاوة على ذلك، يسلط البحث الضوء على أن هذه الآثار غير مشروعة ولا تنحصر في اطار زمني او مكاني محدد، بل تمثل تذكيراً عالمياً بمخاطر التدخل او التوغل السياسي في الدول الأقل قوة. والأهم من ذلك أن للأفراد الحق في اتخاذ قراراتهم الخاصة بشأن مصيرهم السياسي والاجتماعي والثقافي دون أي تدخل خارجي او تأثيرات سياسية خارجية.

Abstract

This research examines how David Greig presents the impacts of political intrusion on people, communities, and a moral decision-making in order to condemn its unlawful basics. In addition, it aims to illustrate how *The American Pilot* (2005) exposes the harmful consequence of political intrusion as a destabilizing factor that alters the local environment. A thematic reading of the play is used in this research to analyze the violations of political intrusion. The issues that are brought to light in the analysis include the loss of choice that the locals face, the imposition of foreign power, cultural alienation, and the moral dilemmas that arise from hosting a symbol of international turmoil. Though apparently presented as a liberating or helpful act, political intrusion frequently leads to fragmentation of identity, exploitation, and mistrust, as the play demonstrates. The pilot's presence serves as an example for greater political authority, forcing the villagers to deal with questions of justice, loyalty, and survival. Greig highlights that political intrusion is unlawful due to the dehumanizing impacts and the decline of morality within native cultures. The play exposes how international power turns human lives into disposable parts for military and political purposes. Moreover, the research concludes that these illegal implications are not limited to any one period or location, acting as a global reminder about the risks of political interference in nations that are less powerful. More importantly, people have the right to make their own decisions about their political, social, and cultural destiny without any political interference from outside influences.

1- Introduction

The political intrusion has emerged as one of the most controversial subjects in political and cultural discourse in the era of international



Exploring the Unlawful Implications of Political Intrusion in David Greig's *The American Pilot*



conflict. A powerful dramatic meditation on this issue can be found in David Greig's *The American Pilot*, which dramatizes the immoral breakdown that frequently follows international military engagement disguised as humanitarian assistance or democratic development. Through its complex characters and confusing environment, this drama questions the unethical presumptions underlying Western foreign policy after the arrest of an American pilot by local villagers in an unnamed, war-torn nation. The pilot thinks of himself as a good man, a peacemaker and rescuer, but his presence creates a complicated web of deception, terror, and dishonest ambiguity that ends in violence.

The country in which the events of Greig's play are set is never identified specifically. For artistic, political, and thematic reasons, playwrights frequently conceal or omit the name of the country in which events take place. The author lets the events stand as a symbol of larger human struggles rather than being bound to a certain national context by omitting the name of a particular nation. In this manner, viewers from various backgrounds might connect the play to their personal experiences of oppression, conflict, or justice. Without naming specific governments, the viewers are able to criticize tyranny, colonialism, and political intrusion. In this regard, ambiguity creates tension and mystery, which keeps the audience attentively engaged. As a result, the viewers are compelled to exercise critical thought and might wonder why the place is concealed.

In *The American Pilot*, political interference directly influences military operations since political leaders' choices take priority over strategic judgment and determine how a conflict develops. Both the planning and the execution of the military action are significantly impacted by political intrusion. Political figures frequently set the timing and location of wars, directing military operations not just by military reasoning but also by political objectives. Politicians may restrict military actions in order to preserve their reputation abroad, their alliances, or their support at home. These restrictions may make the army less effective and compelled to fight with their hands tied. Soldiers may, however, lose faith if they believe their sacrifices are being used for political ends or if they are forced into wars for which there are no convincing reasons. Although political decisions give military action credibility and direction, they can also undermine it. Excessive meddling frequently disrupts strategy, lowers morale, and increases the likelihood of defeat. Since the entire plot revolves around how politics affects people's personal lives, communities, decisions, and even military action, political intrusion plays a major role in Greig's *The American Pilot*.

2-David Greig's Theatrical Style

Throughout his career as a dramatist, David Greig (1969–) has established a renowned reputation for his prolific productivity and the high quality of his writings. His theatrical approach is well known for fusing political interference, dark humor, and realism; it frequently blends current events with universal human themes. In the early years of his literary career, he nearly completed fifty plays, texts, adaptations, and translations. The majority of Greig's works reflect his challenging personal life, as he experienced periods of instability (Billingham, 2007, p.98). Greig is well-known in Europe and Great Britain for his significant writings. Over a two-decade period, he has penned over forty plays. He transcends the conventions of the traditional playwright by visiting many countries, which he adopts as a foundation for the majority of his plays. Accordingly, his characters are allowed a great deal of flexibility to go beyond the boundaries and reveal the multicultural environment (Muller & Wallace, 2012, p.63). Because of this, it is evident from reading the majority of his works that the characters in his theatre are marked by feelings of homelessness, estrangement, and alienation. In most of his dramas, Greig uses political, economic, and psychological themes to illustrate different settings and demonstrate his ability to depict people and how they respond to and are ultimately affected by the objects in their environment (Sonmez, 2017, p.3). In order to frame the idea that he intends to convey, Greig has used a variety of framing techniques, which led him to choose this particular aim.

Greig's work is a captivating blend of naturalism, Brechtian critique, and poetic meditation rather than following a purely realistic framework. His approach to life and his presentation of it, which includes awareness of social and political disease, is another influence from Bertolt Brecht's theatre. Consequently, his creative efforts delve into the exploration of personal identity within a dynamic political and social environment (Luckhurst, 2006, p.395). Repeatedly, he has questioned both the Scottish identity and the way that Scotland is now understood, "cultural memories, archetypes and global signifiers, combined with considerations of belonging and the complexities of nationalism" (Luckhurst & Holdsworth, 2008, p.133). Since he frequently revisits subjects like the trouble of interacting with others, the chance of love, and the power of need, his writing has a deeply human element. The playwright's apparent obsession with the needs or problems of his audience is what draws him the closest to them. Considering this, Greig blends a keen aesthetic sense with a sensual desire for language's complexities to construct theatre that moves between the personal and the colossal (Luckhurst &



Holdsworth, 2008, p.134). The playwright's ability to shape theatre as a vehicle for conveying ideas is a pure indication of the seriousness of his artistic purpose. In doing so, the playwright is unhindered in uncovering the cultural misunderstandings that often go along with the Western intrusion. The implications of unlawful military and political intrusion are the main theme of Greig's play *The American Pilot*. Rather than depicting war from a military standpoint, he examines how it affects an isolated farming community, emphasizing the immoral and social dilemmas brought on by foreign political pressure.

3- Unlawful Implications of Political Intrusion

Greig appears to be employing a contemporary approach in *The American Pilot* to allow the audience to identify a protagonist who is worthy of taking center stage. As a modern playwright, he has successfully realized this idea by giving only a small number of characters an opportunity to dominate their dynamic movements initially and preserve an appropriate setting. This play features a combination of ignorant villagers and those who are supposedly intellectual. *The American Pilot* is primarily set at a farmhouse of a farmer's family, which is comprised of three characters: husband, wife, and daughter. The local villagers find the injured pilot beside a rock and bring him to discuss his destiny as part of their human deeds. Intentionally, Greig highlights the pilot's struggle and the naïveté of a farmer's family in this episode by starting it without an introduction, allowing the spectators to freely voice their opinions. The father (farmer), who is deeply involved in the ethical and ideological complexities of opposing imperial power, stands in for the local political consciousness. In fact, Greig examines human emotions that arise during an eternal and placeless war, going beyond particular political bounds. He writes a lot of plays in a variety of styles in an attempt to win over audience's acceptance when they see threatening circumstances. Dan Rebellato has affirmed that Greig consistently produces work of amazing consistency, and other writers have swiftly noticed a quality of his writing (qtd. in Greig, 2009, p.15). It is prejudice to be biased or against a particular issue, but the real task of a good playwright is to portray such serious topics that may represent the culture of individuals in a neutral manner. In view of that, the culture and intelligence of the populace have a crucial role in confirming or refuting the foreign strategy targeted at subjugating weaker nations. Thus, "culture is the power which changes a colonized people's view of the world without the colonizer needing to resort to military control" (Ashcroft & Ahluwalia, 2001, p.116).

To gain acceptance and a favorable opinion, Greig frequently blends imagination with reality in his works. As a result, a literary work ought to

be coherently structured to help spectators and readers think thoroughly, since reading "is only a pleasure when it is active and creative" (Tompkins, 1980, p.51). He uses a subjective point of view to tell the story, particularly how the villagers view the American pilot. Each character understands the pilot differently, depending on their own intellectual background. For the farmer's daughter, the pilot represents escape and hope, whereas he is an opportunity for the Captain to strike a deal. This uncertainty makes it difficult to tell what the pilot truly is and what he represents to other people. Depending on how one identifies him, the pilot actually stands for either freedom, modernism, or the West. In order to allow the spectator to envision the environment and the pilot's political goal, Greig's theatrical technique frequently steers beyond pure reality. The ambiguity of intrusion and the fractured nature of ideological frameworks are highlighted by this conflict between imagination and reality.

Given his ability to approach a problem and apply specific colour most people prefer, Greig has been compared to a true chameleon. To provoke more tension and thought from the audience, he employed a variety of techniques. Taking on the concept of death in this creative manner demonstrates his opinion against unfair hostility brought about by political decisions. Characters occasionally need to be given an opportunity to express their opinions on particular matters, rather than being marginalized. Furthermore, the one who loses the positive care of his present and future lives, the ostracized and rejected person finds himself unable to effectively manage and regulate his life. Because of the farmer's family simplicity and pilot's inability to unmask his identity, the problem of ambiguity becomes more challenging to resolve quickly.

As part of his artistic technique, Greig presents most of his characters by their jobs rather than by their real names. His use of anonymous characters in this play is a reflection of Greig's dramatic and deliberate commitment to representing diverse characters and settings. In particular, it reinforces the play's universal concerns, immoral doubt, and postcolonial critique, among other thematic and theatrical goals. Intentionally, Greig removes the story from a particular location and time by not naming the characters (e.g., The Girl, The Pilot, The Farmer). The play seems universal because of its namelessness, which implies that it may be any community in any nation that is suffering from any kind of occupation. Unnamed characters take on symbolic meanings; The Pilot is a symbol of Western intervention, privilege, and power, whereas the Girl is a symbol of innocence, hope, or exploited femininity. Furthermore, the Captain stands for military pragmatism or local resistance. The drama's



opening character, Farmer, refers to the pilot as the most beautiful person alive as part of his selfless kindness. He makes reference to the pilot in the play's text when he warns Trader that "his leg's broken" (Greig, 2010, p. 349), urges him to be careful, and shows him some affection. Through his conversation with Trader, Farmer's straightforwardness is shown, "You are a trader. You've seen a bit of the world. I'm just a farmer. I respect your experience"(p.349). As he was confined to his community, one may conclude that the farmer is a culturally restricted. The farmer cannot be held accountable since he is a man who has lived and views the world through the lens of his local existence. Despite his easiness and poverty, he carries virtues of a generous individual. One may make previously unanticipated connections when it is later invoked again and placed against a different background (Tompkins,1980, p.54).

Effective and deliberate dialogue is an essential component of great drama. Greig's use of short spoken lines reflects the tense energy of characters under stress. To illustrate their mistrust and anxiety, the pilot and the locals frequently use abrupt, reserved language. Brief conversations highlight how hard it is for the American pilot and the villagers to communicate. It also invites the audience to read between lines, encouraging interpretation and engagement. Through concise conversation, Farmer and Trader discuss the pilot's terrible circumstances:

Farmer: He's in pain. He needs a doctor.

Trader: I don't think we should move him.

Farmer: Why not?

Trader: Security.

Farmer: Your house is more secure than mine.

Trader: You found him.

Farmer: What does that mean?(p.351)

He employs this communication method to convey cultural struggle, emotional reality, and the postcolonial disintegration of life in a war-torn environment.

The audience may easily see that both characters would rather not be the ones in charge of pilot's presence in their village. Consequently, unless a Captain offers commands, the two persons are not free to decide what is best for pilot. Trader confirms that "All right, I'm a councilor, and I'm saying he should stay here. At least until the Captain arrive"(p.51). Even while Farmer decides to assist the pilot, he is constrained by orders of Captain and Trader. Dramatists can advance any plot by using certain conflict as a dramatic device to arouse audience curiosity and suspense. Even though there is no one yet, this kind of conversation could lead to

conflict. A process of expectation and reflection is what gives rise to virtual dimension, which is what turns a text into an experience for a reader (Tompkins,1980, p.56).

Captain is undoubtedly arrogant, a weary man who wishes he had made a decision to settle in Norway when he had a chance, he now controls the power in area. In the village, he is among the few people with actual military and political influence. He decides the pilot's destiny, engages in discussions with outsiders, and keeps control to demonstrate how local resistance is strategic and structured rather than just reacting or emotive. Once he reveals his authority:

This is my district. I am the authority. When I arrive in the village I give out money. When I eat with a farmer I talk to him about his crops. I learn the name of each man's eldest boy. Wherever I go I wear sunglasses-even on overcast days. I do these things because people expect it. If an American turns up in my district, the people expect me to know what to do with him.(p.363)

Captain's speech makes it clear that he is in charge and that no one else can act in a certain way without his approval. Because it is so important for the audience to investigate language, structure, and form of a text. Consequently, it is inevitable for a reader to recognize that every text contains a potential temporal sequence since "it is impossible to absorb even a short text in a single moment"(Tompkins,1980,p.56).

The majority of the characters are now at a farmer's house while the captain negotiates the pilot's problem. Given his intelligence, he commands that the pilot be appropriately searched. He asserts:

Captain:(to the Trader) you search him.

Trader: Yes, sir.

Captain: Matthew-help him.

Translator: Right.(to the Trader) you- you hold his arms. Let's see what he's got on him.

Evie: That hurts him.

Captain: Is this Your daughter?

Father: This is Evie. (p.364)

Different perspectives of the captivated pilot are held by other characters through this conversation. While Evie, the Farmer's daughter, expresses her dissatisfaction, Captain displays his security spirit by ordering a search of the pilot. After asking the farmer where he discovered the pilot, he says: "Where did you find him?", the Farmer answered "A little way up the river. There's a big stone in the shape of a frog. He was sheltering from the wind"(p.366). Through this dialogue, the morality and intentions of Western intervention are directly questioned by the Captain.



Greig also examines loneliness and isolation in this play in relation to those who are intentionally misinterpreted or who are in some other way different from everyone else. With keen eyes, one could distinguish a difference between isolated villagers and cultured people. Isolation from the outside world is emphasized in the setting, which reflects how these locations are sometimes overlooked, ignored, or only brought to light at times of crisis. Even when villagers make valid comments, it is uncommon that their suggestions are taken into account because they are so submissive. After the dramatic incident in his home, the farmer is truly amazed, "This is my house. I'd like to understand what's happening in my house. That's all"(p.369). The perception that even when people are physically close, they are nonetheless mentally and culturally apart is reinforced by the fact that they speak at each other rather than with one another.

The analysis draws attention to a heated discussion with underlying tension and disagreement between the author and the audience member who is listening. In modern art, it frequently happens that once a spectator understands the main idea of the piece, especially "if he has understood it thanks to the preliminary declarations of the artist or the critical essay that introduces the work, he no longer feels like reading the work"(Eco, 1989, p.170). The Captain's materialistic intentions are reflected in the taking of a pilot as a means of pressuring the American military to comply with his demands. By exploiting his position, Captain plans to use human trafficking to hold the pilot captive with help of Matthew, an interpreter. He is unconcerned with repercussions of this personal procedure, but he has been seduced by promise of money to succeed in this risky and bloody act. Despite the translator's objections to Captain's proposed course of action, "the Americans will be looking for him. They'll find him eventually" (p.376). The Translator is clearly unhappy with the captain's choice, especially in light of the pilot's future. The Translator's moral hesitancy is reflected in this opposition; he sees both sides and finds the dehumanization that war requires to be troubling.

Captain's proposed deal indicates his intention to use the pilot's capture as pressure to demand a ransom. As far as reviewers and readers are concerned, Captain's goal appears to be limited to acquiring money. In this regard, he confirms:

Captain: All right. We will keep him as a hostage. Make demands.

Translator: They'll never pay.

Captain: We'll negotiate the price.

Translator: America never negotiates. They don't make bargains.



Captain: Everyone in the world makes bargains. It's rational to make bargains.

Translator: It is not rational for an elephant to bargain with an ant. (p.377)

In fact, this procedure might make it easier for American forces to locate the pilot. A viewer can infer from the dialogue that the elephant and ant metaphor contrasts the magnificence of America with their own frailty and shallowness. In this regard, "the advent of structuralism, which attempts to delineate the ways in which literature ultimately functions as a series of signs" (Davis & Womack, 2002, p.58). The elephant stands for a big, strong force, such as the US or military action from the West. Ants are symbolic of little, defenseless people or nations, such as the play's anonymous villagers.

Greig develops characters in *The American Pilot* whose main drives are influenced by ideology, conflict, power, survival, and the desire for independence. The decisions made by each individual capture the complex political and psychological realities of living under foreign interference and occupation. As an outsider standing in a dangerous environment, the pilot wants to survive and get away. Gradually, he looks for comprehension to understand his current role. His actions exhibit both Western haughtiness and sensitivity. Because of the secret military and political motivations, he needs to figure out how to express his needs. Willingly, he wishes that someone to give him a phone so he may signal his position to American forces and ensure a large reward. Since Trader announces to specific American soldiers the pilot's location, he is the only one who will receive American bounty. Trader and Evie, who support the Americans, may succeed but will never again have loyalty of their country. The purposefully ambiguous and placeless setting of the play mirrors how the West generalizes and dehistoricizes the area it aims to control. The fact that he is in the territory of the enemy is all that matters to the pilot. Said's criticism of the West's reduction of Eastern civilizations to a single, ahistorical "Orient" is addressed here. Consequently, Said is rightfully regarded as a critic and theorist who has consistently and successfully addressed the connections between politics and culture, particularly at the state level (Bove, 2000, p.68).

The Captain tries to degrade the pilot in an effort to bring down the global power structure. He asserts that "I won't hurt you. I simply want you to lick my boot" (p.380). This inversion depicts a brief imperial collapse in which the colonized degrade the conquerors. He conveys the idea that, despite its might, the West is not invisible by undermining the pilot's confidence. Another humiliation is shown through the Captain's examination of a photo of the pilot's photo "Tell me something. Tell me





something that will make this better for us. Help me. Tell the right thing to do"(p.381). The insulting conduct reduces individuals to tools of political power, reflecting the authoritarian mentality of dehumanization. Similar to how the West frequently dismisses local people as anonymous "others," the captain deprives the pilot of his heroic persona and treats him more like a symbol than a real person. Those from diverse cultural backgrounds have no confidence that their communication will be understood by a native speaker of a language when they are speaking it(Gumperz, 1982,p.5). This supports Said's claim that language and knowledge management maintain the Western political intrusion. By influencing perceptions, regulating narratives, and establishing foreign authority over indigenous administration, language and knowledge management serve to further western political interference.

The Pilot is not hated by the Captain personally; rather, he despises what the pilot stands for. He sees the pilot not as a man, but as a symbol of everything that crushes smaller nations. Accordingly, he orders the Translator to tell pilot: "Then tell him the missile which killed my family was made in America"(p.382). Within this way, the Captain turns into a spokesperson for the oppressed, voicing the rage of people who feel subjugated by the presence of the West, even amid a claimed liberation. In order to assert authority, control the narrative, and defend severe treatment of the pilot, the Captain also strategically employs hatred. Greig does not present the Captain as entirely malevolent; rather, his animosity is both legitimate and harmful. In this regard, Greig uses him to express the anger of those who have been silenced while simultaneously cautioning that hatred, especially when it is justifiable, has the power to dehumanize and incite more acts of violence.

Later, The Pilot introduces himself as Jason and talks about how exhausted he is from the abuse that prevents him from meeting his most basic needs. Once he says "Hey, mister. I go to pee"(p.390). He makes his demands known to the interpreter, who then abandoned Jason in agony. Despite his personal needs, the Pilot is viewed as a representation of America, a power, and imperialism for the most of the play rather than as a human being. In an effort to be perceived as a person rather than a political object, he asserts his humanity by uttering his name at last. One of the pilot's few opportunities for expressive transparency and truthfulness is when he reveals his name. Regardless of the disclosure of his name, only Farmer, his Wife, Sara, and Evie deserve Jason's gratitude; they gave him food, painkillers, and bandages for his wound. Their human response is what drives their attempt to assist Jason as a wounded captive. Assisting an injured person, even with their nationality

or political beliefs, corresponds with universal human values. This performance compels viewers to consider the price of proper choice in politically tense situations. Since he is still at the mercy and authority of the locals, his dishonest connotations of political intervention are not yet apparent.

By turning down Captain's request, Evie is expressing her independence and refusal to consider alternative options. Opposing her mother's best efforts to persuade her to become the Translator's wife, she affirms her rejection. Evie has determined not to accept this offer by saying: "I don't want him.... Never in a million years"(p.395). Not only Greig but majority of playwrights insert a love tale through the challenging conditions in an effort to lessen tension and stress. Patriarchal domination is apparent in the Captain's request, which treats Evie like a negotiating chip or instrument for alliance or power. It reveals the ways in which women's lives and bodies are frequently turned into commodities for political or military ends during times of conflict. Evie's defiance of these patriarchal demands demonstrates her developing moral complexity and resilience. Hence, she turns into a figure who has to maneuver between female discrimination, local authority, and foreign occupation. She accepts the Western myth. Her service stems from curiosity and optimism rather than inferiority.

After establishing contact with the American military in Dubai, Trader decides to finish his secret mission by taking advantage of Captain's nonexistence. There is no obvious political or moral stance taken by Trader. He can work across sides because of his impartiality, but it also makes him morally dubious. He stands for a group of people that adapt rather than commit in order to survive. What Trader has in mind is a scheme that Jason is unaware of. With the following words, Trader assures Jason that he will be saved. He says: "America knows you're here. I told my contact in Dubai. They want proof before I get my money. You stay here. They come here. This is my proof. Now I take my proof"(p.398). Because of the Trader's involvement in the play, the audience gains a deeper knowledge of how war is not only a military struggle but also a moral and economic dilemma with numerous unseen characters. A new meaning of any literary work must be allowed to come to a reader's own perception. The reader or viewer is likely to experience a range of moral and emotional responses, including sympathy for the pilot, despite his unidentified target. In this context, Translator is neither entirely Western nor entirely local, and he comprehends both Western ideals and local reality. It is known that nothing occurs without reason, but audience is not given any logical lead-up to its conclusion. Only



Jason's estimation of its conclusion indicates when he says " Do you hear that? Do you hear? I'd know that sound anywhere"(p.416). The pilot is happy to hear helicopters coming from a distance, indicating that he will be spared, because the Trader is helping with the unlawful political intervention.

In a sudden explosion, Captain and Translator perish. One of the American soldiers kills both Farmer and Trader. Even a person who hopes to receive the American reward cannot be spared by that attack. Many corpses are scattered into shattered pieces as the American forces depart. With so many deaths in this play's unexpected conclusion, many reviewers felt justified in voicing their opinions. The explosion stands for the failure of all attempts at moral resolution, understanding, or peace. Violence prevails in spite of the Translator's attempts at pity, the Girl's mixed feelings, and the villagers' skepticism. Accordingly, political and military interventions eventually result in violence rather than emancipation despite its noble pretensions. Instead of dismissing the nation with deceptive ease as a result of a depoliticized colonialism, Said's political affiliation causes him to reinforce nationalism while maintaining his political and cultural suspicions of it(Ashcroft & Kadhim, 2001,p.12). The explosion, which is accomplished out of foreign territory, serves as the last revelation and a reminder of the real cost of Western power, demonstrating the persistent and total influence of the American intrusion.

4-The Bomb as a Manifestation of Political Intrusion

The explosion serves as a reminder that bloodshed is unavoidable when external forces invade a local community. The explosion eliminates the chance for a peaceful conclusion, illustrating how unjustified tensions take over everyday life. The villagers bear the burden of the global power struggle despite having no part in its creation. The explosion reflects a vicious mentality that seeks to rule, dominate, and destroy when authority is challenged. It illustrates how incursion frequently results in the obliteration of the opposing party rather than negotiation. The explosion serves as a political reminder of the pointlessness of local opposition to international powers. Whether the locals behaved kindly or antagonistically, the greater systems of political intervention dictated the result. This kind of illogical explosion turns the village from an environment for ethical discussion into a representation of unintended consequences in the global political system.

The title *The American Pilot* draws immediate attention to the single foreign visitor to the community. The larger machine of illegal political interference, to which he belongs, is symbolized by the bomb. Therefore,



the bomb is the final result of the attack, while the pilot is its human face. The transition from the captured pilot to the detonating bomb demonstrates how political interference dehumanizes people to the point that a man is turned into a target and dialogue breaks down into chaos. The title brings emphasis to the foreigner's presence, while the conclusion reveals the inevitable consequences of that presence. Undoubtedly, the title conveys a simple man and his destiny in a misleadingly straightforward manner. However, the bomb turns the play into a critique of incursion in general, demonstrating that the pilot is not a lone individual but rather a representation of the greater imperialist system that turns compromise into destruction.

The drama is framed as a journey from encounter to erasure by the pilot and bomb together, highlighting the unavoidable violence of illegal political interference. consequently, while the final bomb represents its unavoidable political and devastating consequence, the title conveys intrusion in its most human form. Greig illustrates how political involvement turns interpersonal interactions into calculated acts of violence by switching from the captured pilot to the faceless explosion.

Conclusion

The unlawful implications of political intrusion demonstrates the degree to which external interference undermines the integrity of social, legal, and cultural structures. Such interventions not only go against the values of justice and self-determination but also reinforce cycles of exploitation, injustice, and repression by violating national sovereignty and weakening the independence of institutions. Thus, political intrusion serves as a covert means of dominance that is frequently disguising itself as democratic change or humanitarian compassion. The necessity of protecting state sovereignty, defending the rule of law, and enhancing political leaders' accountability is highlighted by exposing its illegal repercussions. Ultimately, maintaining the dignity of the societies they represent as well as the legitimacy of governance depends on acknowledging and resisting these intrusions.

Because it goes against the fundamental rules governing interactions between states and the rights of individuals inside them, political intrusion is considered illegal. Each country has the right to self-govern without interference from other countries. This sovereignty is undermined and international law is disregarded by political meddling. People have the right to make decisions about their own political, social, and cultural destiny. This process is manipulated or delayed by intrusion, which frequently results in choices that favor foreign interests. In general,





Exploring the Unlawful Implications of Political Intrusion in David Greig's The American Pilot



political interference creates instability, erodes institutions, and encourages reliance, all of which run against to the moral and legal obligation to defend equality and justice. It is suggested that comparative research across areas that have encountered different types of intrusion could reveal trends in illegal activity and their long-term effects on community unity and democracy. In order to gain a deeper understanding of how political intrusion functions as both an unlawful act and a cultural narrative of dominance and resistance, scholars are also urged to investigate multidisciplinary methodologies that draw from political science, literature, and law.

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