

David Greig'in Avrupa'sında İkili Karşıtlıklar, Öteki ve Sınırlar^a

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Özet

David Greig İskoçya'dan dünyaya açılmış ve oyunlarının merkezine yerleştirdiği küreselleşme konusuna ilişkin toplumsal, siyasal ve ekonomik meselelerle ilgilenmiş bir oyun yazarıdır. Europe oyununun karakterleri genel olarak ikili karşıtlıklar altında kategorize edilebileceği gibi, oyundaki ana mekân olan tren istasyonu da Avrupa kıtasını temsil eden bir yerdir. Bu istasyonda var olan sistem, günümüz Avrupa'sında görülen sosyal ve ekonomik yapıyla paralellik arz etmektedir. Öte yandan tren istasyonu, bir toplumdaki arada kalmışlığa karşılık gelen bir eğretilmeye atfen iki kutbu birbirine bağlayan "aradaki" alandır. Bu çalışmanın amacı, bu aradaki alanı merkeze alarak, "öteki" ve "sınır" kavramlarını yorumlamak ve bu analiz ve yorum çerçevesinde Avrupalılar/göçmenler, benlik/öteki, birlik/hareketlilik, işleyen bir sistem/çökmüş bir sistem, temizlik/kirlilik, yapı/yapı bozumu vb. ikili karşıtlıkları incelemek, tanımlamak ve ortaya koymaktır.

Anahtar Kelimeler

Sınırlar
Öteki
İkili Karşıtlık
Küreselleşme

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Binary Oppositions, Otherness, and Borders in David Greig's Europe

Abstract

David Greig is a playwright from Scotland who has opened up to the world and has dealt with social, political and economic problems related to globalization, an issue of central focus and interest in his plays. The characters of Europe can be categorized under binary oppositions, and the main setting of the play, the train station, is representative of Europe as a continent. The existing system at this station parallels the social and economic structures seen in today's Europe. The train station, on the other hand, is the "in-between" space that connects the two poles, referring to a metaphor that corresponds to the in-betweenness in a society. The purpose of this study, putting this in-between space in the centre, is to interpret the concepts "the other" and "border" and to examine, define and describe the binary oppositions such as Europeans vs immigrants, self vs the other, solidarity vs mobility, a running system vs a collapsing system, cleanliness vs dirt and structure vs restructure within the framework of this analysis and interpretation.

Keywords

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About Article

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Introduction

David Greig is a Scottish playwright who explores social, political, and economic issues concerning globalization in his plays and who penned *Europe* in 1994. His work is exclusively concerned with issues regarding globalization and internationalization, what kind of effects they have at the local level, and how the local and the global affect each other. Being one of Greig's earliest plays, *Europe* (1994) deals with the themes of belonging, migration, subjectivity, individualism, alienation, and dislocation. *Europe* bears the features of the new writing style of the '90s concerning the setting and context of the play as well as usage of the fragmented sentences and intertangled dialogues. It offers a more global image to the audience through a metaphor of the train station. A train station is a place where there is a running system with its regulations, order, and stability; everybody is bound to hours, schedules and timetables which could be associated with the social and economic structure of Europe in modern times. It is the "in-between" space that connects the two poles referring to a metaphor for interstitial space in a society. Even if the train station is a minor setting, it portrays the overall notion of "Europe" and "Europeanness". Moreover, the depictions are not directed towards a specific city in Europe, as the intention is to make it likely to be applied as universal.

The play consists of two acts and revolves around two displaced Europeans, a father (Sava) and his daughter (Katia) staying in the train station as they have no other place to go. It is chiefly the story of these two immigrants fleeing from the war in Yugoslavia. They wait for a train to get on, but there is a sign saying, "NO TRAINS" (Greig, 2009, p. 3). The station where they seek refuge is about to close or no longer in operation, so the locals are alarmed and irritated about the fact that they are going to be laid off. The locals live in an insignificant border town suffering from harsh economic conditions and are enraged at the immigrants who left their home to seek a better place in Europe, which makes the local people more apprehensive concerning the harmony and edifice that they are striving to keep.

This study aims to interpret the notions of otherness and borders in terms of such binary oppositions as a running system vs. a collapsing system, mobility vs. immobility, cleanliness vs. dirt, structure vs. restructure, self vs. the other and Europeans vs. immigrants, by questioning identity and how otherness and borders are depicted and represented throughout the play. Although these conflicts prevail in the general discourse of the play, the train station becomes a calm spot for the intertwining of these dualities, as "a boundary is not that at which something stops but, as the Greeks recognized, the boundary is that from which something begins its presencing" (Heidegger, 1971, p. 152). In this sense, however, Greig portrays "Europeans" and "the others" in opposite spaces marked by intangible borders in his play, and these characters intermingle to restructure their identities at the end.

Discussion

Running System vs. Collapsing System

Most European countries are based on a running system which makes them formidable in social, political, cultural and economic spheres. Their running system is composed of finance, education, military, technology, culture, health, and many other societal dynamics. All these dynamics work together for each other and they create a welfare state which can only be established upon equalities and mutual responsibilities of the citizens. Sociologist Buckley defines a system:

The kind of system we are interested in maybe described generally as a complex of elements or components directly or indirectly related in a causal network, such that each component is related to at least some others in a more or less stable way within any particular period. (Buckley, 1967, p. 41)

According to Buckley, there are three forms of systems: mechanical, organic, and sociocultural. Whereas there may be differences among these systems, they are interdependent, and their solidarity, to some degree, relies on their vigorous affiliation. Sociologist Ritzer states that:

(...) mechanical terms tend to be closed, organic systems are more open, and sociocultural systems are the most open of the three. The degree of openness of a system is related to two crucial concepts in systems theory: entropy, or the tendency of systems to run down, and negentropy, or the tendency of systems to elaborate structures (Bailey, 1990). Closed systems tend to be entropic, whereas open systems tend to be negentropic. Sociocultural systems also tend to have more tension built into them than do the other two. Finally, sociocultural systems can be purposive and goal-seeking because they receive feedback from the environment that allows them to keep moving toward their goals. (Ritzer, 2010, p. 333)

In *Europe*, there is a sociocultural system in which both locals and immigrants have their spots. They encounter at a train station and from the very beginning, they outline their identities according to the other. Both groups have some shared attributes, and they can connect in the same system as long as it is accessible to them. Namely, the system includes both clashes with no exclusion. For example, Sava and Katia "have been in the conflict between home and exile" (Sönmez, 2017, p. 86-87), "the economic refugees" (Greig, 2009, p. 53) rummage around for a future in a faraway land because the system in their homeland has already disintegrated. This collapse can be explained in terms of entropy which is quoted above. Sava and Katia are looking for a negentropic place where they can earn money and live in safety. Their objective in life is to find a home for themselves, escaping from a closed system to an open system. However, their departure from one system to another is not always embraced, especially by the people who were born into this open system.

The main setting is a train station, "a motif that Greig uses in many of his works" (İnan, 2019, p. 1261), which promptly corresponds to a running system. It is situated in an anonymous town and Fret sees the station as his home where he can devise regulations when he detests someone in the station. He is fretted about the running system of the train station and he cannot tolerate a malady there. For example, when he sees them cooking, he looks horrified and screams "They're cooking... They're cooking... They thought they'd just... have a cook. On my platform. THIS IS NOT A GYPSY ENCAMPMENT" (Greig, 2009, p. 15). In the case of any disorder, Fret becomes jumpy and he instantaneously belittles them because of their identities. Although he does not tell where Sava and Katia originally come from, he claims that they are gypsies, which can be regarded as an umbrella term for labeling the other. Namely, Fret structures his discourse upon his superiority over their inferiority, which in itself is a binary opposition. Fret becomes a volunteer agent of Western ideology in the play. He is not only the headmaster of the train station but also the educator of the others. In his conversation with Adele, it is evident that he is coaching this young Western lady in order not to cause the

system to fail. In other words, Fret as a Western man is educating Adele a Western female in terms of sociological codes. Claude Lévi-Strauss, as one of the pioneers of structuralism, states:

The more we claim to discriminate between cultures and customs as good and bad, the more completely do we identify ourselves with those we would condemn. By refusing to consider as human those who seem to us to be the most "savage" or "barbarous" of their representatives, we merely adopt one of their characteristic attitudes. The barbarian is, first and foremost, the man who believes in barbarism. (Strauss,1952, p. 12)

According to this quote, Fret's discrimination is the problematic matter because he primarily assaults others as his mind is already structured in keeping with the binary oppositions. Fret is the one who considers barbarism to be of value and necessity. After having seen Katia and Sava cook, Fret proclaims that the train station would not be operating for a while. However, he cannot put forward a valid reason for this inconvenience and he cannot finish his sentence;

Fret: The delay is due to ... to –

Adele: (to Katia) The place is falling apart.

Fret: Restructuring ... restructuring which is –

Adele: It's upsetting. He's upset... as you can see.

Fret: It's necessary – necessary restructuring is taking place ... for your benefit – (Greig, 2009, p. 16)

Adele's remark "The place is falling apart" (16) is a foreshadowing of the explosion of the train station in the end. When the place falls apart, it means that it gets disconnected from the biggest structure and the system in Europe and if Europe falls apart, social, political and economic eruptions are effortlessly predictable, just like the explosion at the end of the play. Furthermore, Fret's justification for the delay is restructuring which can be understood that Europe needs to be restructured to run smoothly. Fret, as the representative of Western ideology, does not wish for the flood of others into Europe. Otherwise, the continent falls apart just like the train station and the system cannot bear the burden of too many immigrants. According to Fret, the collapsing of the train station is the result of the invasion of others even if others are inert or do nothing there.

Fret's adoption of the train station as his property demonstrates that he is tightly connected to the running system. He is unconsciously terrified of being torn apart from it because if he is separated from the running system, he will be in an identical position just like Sava and Katia, the victims of such a system. When Fret says, "The sound of machinery running smoothly... gorgeous." (52), he is pointing out the general system operating smoothly in Europe.

Mobility vs. Immobility

One of the most notable binary oppositions in the play is mobility vs. immobility. While Sava and Katia are mobile because they are devoid of a constant place to live, Fret is immobile, and he is fixed to the train station which is "a mixture of euphoric and dysphoric feelings" (Fusillo, 2011, p. 45). This is mainly because the train station is a comfort zone where he can rule without any restriction or regulation imposed upon him. Katia and Sava must be mobile because they must be flexible enough to move from one place to another. Otherwise, they may be noticed

easily, and they may become susceptible to outer impositions. When Fret and Adele see Sava and Katia for the first time at the train station, Adele reckons that they may be businesspeople, tourists, journalists, spies, criminals, or gun runners from Libya. She aims at defining them in respect of some jobs which offer people social status.

Katia is exceedingly cognizant of identities which are structured according to the topography. When Adele tells her that she would like to go with he, Katia is a prudent and pragmatic character, because she does not want to sway Adele with her immigrant past and therefore, she insists that they both belong to separate poles because of their birthplaces. That is, Katia must be mobile while Adele does not need to adapt to different conditions. Furthermore, when Adele expresses her fondness to Katia, Katia calmly says, "Things happen between people. Things happen and then they stop. Like a summer cold. Trains pass. You can't just attach yourself to someone and leave. You can't do it. Your place is here, Adele. Believe me. I know." (66) Attachment makes people trapped and they cannot move easily, so any long-term relationship may become an impediment for Katia in the foreseeable future and she embraces the idea that sentiments pass the same way the trains do.

However, in the end, both Katia and Adele leave the town and prior to their departure, they count on some big cities of Europe such as Moscow, Venice, Rome, Copenhagen, Marseilles, Salzburg and Sarajevo which can be their possible destination. They set alternative courses for themselves and the number of alternatives they seem to rely on is important in that it may mean that they will be immigrants in Europe for a lifetime and all these cities can be expected to hold them in their graces sooner or later. As Claude Levi Strauss writes:

Moreover, the expansion of Western civilization, the development of communications and the frequency of travel that characterizes the modern world have all helped to make the human species "fluid". Today there are practically no such things as isolated cultures; to study a given culture, as a rule, it is no longer necessary to travel half-way around the world and "explore." (Strauss, 1967, p. 377)

The fluidity of human groups that Strauss mentions above is so clear-cut in the play that the immigrants may go anywhere in Europe. Once they cross the border of the place that they are trying to escape from, they do not have to keep legal documents or registered passports to travel. They generate the illegal fluidity of a Western country, but they also contribute to the social, politic and economic structure and organization of the west in the modern world. Specifically, immigrants are an integral part of Western civilization. Another point made by Strauss is that:

A culture's chance of uniting the complex body of inventions of all sorts which we describe as a civilization depends on the number and diversity of the other cultures with which it is working out, generally involuntarily, a common strategy. Number and diversity: a comparison of the Old World with the New on the eve of the latter 's discovery provides a good illustration of the need for these two factors. (Strauss, 1952, p. 42)

The refugees are the diverse elements of Europe and they cannot be disconnected from the system at all, instead, the system must find a solution to live with them since the numbers of the refugees increases day by day and without a proper policy, the clash between these two may result in vehemence as it is evidently written at the end of the play. The explosion at the end of the play is the consequence of a common strategy pointed out by Strauss.

It is also noteworthy that although Katia was firstly opposed to Adele about her companionship, she later surrenders to it. This may be due to Katia's sense of isolation for a long time, and now she may want a friend or a lover to bear the burden of being a refugee in Europe. There are other implications of mobility in the play, too. Horse, in the bar, declares that if he were the president, he would get rid of the boat people. By boat people, he directly refers to the immigrants who are looking for a hopeful future in a boat in the seas. According to Horse, these people are stealing their jobs in their own countries, which he sees as the main reason of the downfall process economy is enduring. In particular, one mobile group presses another group to alter or depart. The causality appears here once again. In the play, Morocco appreciates the mobility of people saying:

To refugees. That stuff you said about losing your home... you were lucky. It was a blessed release... nothing's more of a prison than a home. Nothing is a bigger threat to a man's liberty than three meals a day and familiar faces at the dinner table. To Freedom! (Greig, 2009, p. 71)

Morocco's approach to Katia's isolation from her own country may refer to opposition to the strict structure of Europe to which Europeans have to conform as such conformity requires stability in which people cannot act on their free will. Instead, they have to behave harmoniously in the system. Here, the irony is that Morocco believes that Katia is freer than these obedient people because her lack of official documents indeed creates a free space for herself; freedom to move at any time to anywhere in Europe.

Cleanliness vs. Dirt

Cleanliness vs. dirt is another binary opposition in *Europe*. We can divide the characters into two groups; the clean ones and the dirty ones. While Fret and Adele are in the first group, Sava and Katia are in the latter group. Sava's remarks indicate that they have stayed in refugee camps that have poor living conditions. She is also obsessed with dignity as well as cleanliness. Although Katia does not care about dignity as much as his father, Sava gives importance to social status. He assumes that his daughter deserves a modern job, not a dirty one. However, Katia is more practical than her father; she is in pursuit of any job or any place to live in. Other characters are also concerned with the messiness of the refugees. When Horse, Billy, and Berlin are together they talk about their dissatisfaction about the immigrant flow to the town because immigrants are taking their jobs and they are causing pollution.

Berlin: The dirty anarchists. The Jews and the gyppos. The blacks and browns.

Billy: I see.

Berlin: Polluters of the nation.

Horse: We didn't use to have them, Billy, there didn't use to be foreigners here. Now we've blocks full of them. Five to a room.

Berlin: They're bound to breed. Like rats in the damp. (60)

The locals are not ecstatic with the surge of refugees and the changing sociology of the town. They point out a severe problem in daily speech in a social place. They epitomize the unconscious thoughts of the locals in the town. Fanon's words below are particularly important to see this:

In Europe... Satan is black, one talks of the shadow, when one is dirty one is black — whether one is thinking of physical dirtiness or moral dirtiness...blackness, darkness, shadow,

shades, night, and the labyrinths of the earths, abysmal depths, blacken someone's reputation; and on the other side, the bright look of innocence, the white dove of peace, magical, heavenly light. (Fanon, 1967, p. 188-189)

Structure vs Restructure

A process of restructuring takes place throughout the play with a focus on the main characters. Some characters resist this process while others struggle to face it. Adele is a character who does not have any incentive to live in this small city and aspires to restructure her life; however, Katia faces the must to restructure hers. She is seeking to rebuild her life in a foreign city as she was deprived of it in her hometown which no longer exists. These two young women are looking for a home to which they will have a sense of belonging. In the end they agree to go together to reorganize their lives in a more delightful and essential place as they both are on the lookout for a place to settle down and to belong to. For the duration of this process, Katia pushes Adele to behave more reasonably while Adele is trying to escape her conventional and mundane life. These two young women leave the train station for a new life together. As Dilek İnan points out "Their (Katia and Adele) departure articulates a sense of exile, utopianism, and self-realization." (İnan and Sönmez, 2015, p. 51). Adele is married to a man who is an ordinary worker in the station and has a regular and settled life in a small European town. Yet, she realizes her hunger for freedom and discovers her sexual desires after meeting Katia and her father as enforced "travellers". She admires them as she finds nothing wrong in their mobility. She discovers what she wants after admiring Katia's unsettled life.

"Europe displays a concern with the human consequences of economic changes," (Morales, 2016, p. 120) so there is turmoil because of the immigrants replacing the local workers, and the upsurge of unemployment disturbs the system and structure in the city. The structure and system are tried to be retained both in the train station as the unity is seen as a key element and in the lives of people there. The delay in the trains is something that disrupts the order and system in the station. Although Fret takes it as a process of restructuring for the city and the station, the destruction is fated in the end. He wants to show dignity for the transformation in the city and his workplace while at the same time expressing his discontent about the termination of the station. He resists the fact that their running system in the station becomes dysfunctional.

Adele: The place is falling apart.

The system 's collapsing... (Greig, 2009, p. 22)

Just like the foreigners in the play trying to restructure their lives, the locals are fighting not to lose the structure and system that they have. Both the local people and the immigrants spending a few weeks in the station are the failures in this process. Both the residents and the refugees that they label as "the other" go through the same process of change in spite of the social differences between them. These variations are the signs of the emergence of community envisaged as a project- at once a vision and construction- that takes you 'beyond' yourself to return, in a spirit of revision and reconstruction, to the political conditions of the present. (Babbha, 2004, p. 3) There is a revision and later a reconstruction in the play mostly because of the social differences of the characters conflicting with each other and making peace at the end.

The Self vs. The Other

It is a typical human reaction to name different groups that they have been in contact with as "the other". As a result of these sorts of interactions with other groups, certain stereotypes and prejudices are generated, which is critical in the construction of the identity and the self. Hegel suggests that the construction of otherness is linked to self-awareness. Hegel says: "The self-consciousness asserts itself through the negation of otherness and is practical consciousness" (Rauch and Hegel, 1999, p. 48). Although there is an uneasiness for "the others", it helps to create an identity and a self. Toni Morrison supports this idea with these words:

To understand that I was longing for and missing some aspect of myself, that there are no strangers. There are only versions of ourselves, many of which we have not embraced, most of which we wish to protect ourselves from. For the stranger is not foreign, she is random; not alien but remembered; and it is the randomness of the encounter with our already known – although unacknowledged – selves that summons a ripple of alarm. (Morrison, 2008, p. 142)

The other that is labelled as a stranger contributes to the creation of a self or to finding the other versions of ourselves. The "other" characters in the play are the Sava and his daughter Katia who are economic immigrants. They are foreigners and two unfamiliar figures for the local people. As they are strangers having a different look and way of life from the standard and conventional way, people living there are disturbed, mainly due to their temporary presence in the train station. First signs implying Katia as "the other" can be read in the line by Adele.

Adele: Sophisticated, she looks...

she's not from here anyway... not local. (Greig, 2009, p. 20)

Trying to find something unfamiliar and unusual is the first thing in identifying the other and laying it somewhere opposite. The play takes place in a small town that is fearful of change and hostile to "the others" and outsiders except for Adele who respects and admires their unacquainted and exceptional life, as she finds something familiar but hidden in her self. The personnel in the train station make an effort to pinpoint and figure out the identity of those two foreigners. The unknown and unfamiliar have always been viewed as something dirty and ugly, which makes it "the other". So, identifying the foreigners as the other is also vital in the self-realization of the characters. As they form a kind of "the other" figure for the two refugees, they become aware of their own identities.

Europeans vs. Immigrants

Although the common myth of "Europeanness" and the idea of "being in Europe" has been perceived as an economic necessity with the expansion of the sphere of influence of capitalism, this utopian thought has been replaced by dystopia since the 90s. With the phenomenon of globalizing world, and "with the brutal effects of globalization" (Güvenç, 2018, p. 201) concept of "border" has lost its meaning and many historical events experienced by countries have not only been limited to the country in which they live, but they also have had an impact on many others. The play starting with a quotation by Derrida about how Europe is defined today presents the new Europe and the idea of Europeanness:

Something unique is afoot in Europe, in what is still called "Europe" even if we no longer know very well what or who goes by this name. Indeed, to what concept, to what real individual, to what singular entity should this name be assigned today? Who will draw up its borders? (Derrida, 1992, p. 5)

The new perception towards Europe and the definition of its borders is changing because of the social and geopolitical vicissitudes after '90s. The shifting and globalizing world order transformed the understanding of the border in Europe with the dissolution of the USSR in 1991, which caused large groups of minorities to become unemployed. However, the refugee problem that arose caused a great prejudice by destroying hopes of the local people, and the effects of concepts such as homelessness, alienation, and identity problems were deeply felt from both perspectives. "Derrida thus seeks a redefinition of European identity that includes respect for both universal values and difference-since one without the other will simply repeat without submitting to critique the politics of the example" (Derrida, 1992, p. xlvi). Europeanness needs to be questioned and its borders need to be revised as a European identity cannot exist with the negation of the other, because "... not only that Europe must be responsible for the other, but that its own identity is constituted by the other" (Derrida, 1992).

The European identity being restructured after the fall of the Berlin Wall, Balkan Wars and collapse of the USSR is questioned in terms of the characters throughout the play. Europeanness of both the residents and the refugees provide two different standpoints to be taken into consideration while discussing immigrants as in the contrasting place to the Europeans. Even though there is a binary opposition relation between these two categories, the characters face alienation irrespective of their status as the residents or immigrants. The train station which is the main setting of the place is located in a small European town, which does not offer much to the local people, making it an insignificant one. So, its residents and the two immigrants there are all questioning their European identity. At the end of the play, after burning the train station, Berlin utters his wish for his town to be valued as Europe, as, for him, Europe is "us", the self as opposed to a foreign "the other".

Sava and Katia are two dislocated figures, and by crossing the border they lose their identity as a European and they become refugees. As immigrants, they want to be invisible among the crowd in a big city. They do not want to be identified as immigrants as they just want to find their way to limit their home in another city, somewhere in Europe. Although Sava, as a more dignified person, claims that they are also European, her daughter, Katia identifies herself as an immigrant trying to find a place for herself to settle down, because border-crossing identity is disputed and subverted especially in Europe. For Sava, Europe means dignity, even when the small towns are being bombed and destroyed.

Even though Katia does not want to have a European identity, she still wants to have an identity and to feel a sense of belonging somewhere. Contrary to this, Adele rejects her European identity and wants to travel across the borders to find out if she belongs to where she is. For her, Europe means placelessness, as she has not found her place yet because she has been living in the same place all her life. It is the freedom to move and travel to different cities for her, so she decides to travel with Katia at the end of the play. Those different meanings conflict, and borders where immigrants pass become the lines separating immigrants from the Europeans.

Discussion and Conclusions

David Greig tries to shed light on the effects of the changing world structure and its negative effects on the European people and the whole world without diverging from the economic, political and social aspects of the historical events experienced using metaphors that he fictionalizes on the characters in his plays. Greig's *Europe* is an astonishing play in terms of demonstrating the other and the border with binary oppositions. The depictions of the characters and the plot of the play are woven around these binary oppositions and they all exemplify the other which can be regarded as both visible and invisible concepts in the ordinary life of people. It is seen that even the everyday life of people who are in and out of the system is bound to the political plot of Europe in the west. Although running system vs. collapsing system, structure vs. unstructured, mobility vs. immobility, self vs. the other, Europeans vs. immigrants and cleanliness vs. dirt are all significant binary oppositions in the play, they also generate a total understanding of Europe with the stories of people. These contrasts highlighted by the characters reveal the importance of the situation, a foreshadowing which Europe one day unconsciously may find itself, just like the people at the train station. Moreover, the explosion of the train at the end of the play indicates that too much tension between these binary oppositions may lead to terrible events that can directly affect the whole community and move all the building blocks that makeup Europe. The stories told in the play are interdependent, and they reflect both the conscious and the unconscious parts of the characters. In *Europe*, Greig reflects the social, political, economic and cultural aspects of the continent highlighting their identities and how they form themselves at a train station in an anonymous border town, which can be anywhere in the world indeed. Greig elaborately uses the train station and the anonymous town as an "in-between" space to show the binary oppositions in the 21st century Europe. This station has been symbolized as just a small part of a big puzzle called Europe by David Greig. Both the place used, and the characters and their behaviours are important to see how the political situation of the period affected people's psychology. With different perspectives of the characters in the play, Greig tries to show that changing Europe is now a disappointment rather than a hope.

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