

## David Greig's *Europe*: Staging Globalization, Mobility and Refugeehood\*

### David Greig'in *Europe/Avrupa* Adlı Eseri: Küreselleşme, Hareketlilik ve Sığınmacılık

Dilek İNAN\*

#### Abstract

The acclaimed Scottish playwright David Greig depicts contemporary mobility of various kinds. Focusing principally on mobility and travel in David Greig's *Europe*, this paper aims at exploring the notion of "geopathology" in Una Chaudhuri's sense, and thus brings a new perspective in the interpretation of the play. Chaudhuri has appropriated the term "geopathology" and "geopathic disorders" to describe the suffering caused by one's location. Greig is fascinated with the contemporary world which is determined by actual dislocations of immigration and refugeehood. His 1994 play *Europe* alludes to the Balkan unrest in the 1990s, and this paper attempts to explore such issues as geopathology, mobility, travel, and identity as the connecting substance of Greig's *Europe*. The paper describes the Europe myth both as utopia and dystopia with the following themes: Europe as a symbol of geopathology, Europe as the embodiment of a utopic future, and Europe as the language of homelessness, rootlessness and hence mobility. It will be argued that the play incorporates "geopathology" as a dramatic and structural device and calls for an urgency for the contemporary refugee problem.

**Keywords:** David Greig, *Europe*, Mobility, Geopathology

#### Öz

Tanınmış İskoçyalı tiyatro yazarı David Greig eserlerinde günümüz dünyasında hareketliliğin çeşitli türlerini anlatır. Bu çalışmanın amacı, David Greig'in temel olarak hareketlilik, seyahat ve göç konularını ele aldığı *Europe (Avrupa)* oyununu Una Chaudhuri'nin "geopathology" kavramını kullanarak yorumlayarak, esere yeni bir bakış açısı kazandırmaktır. Chaudhuri bir insanın mekan kaynaklı sıkıntılarını anlatmak için "geopathology" ve "geopathic bozukluk" terimlerini benimsemiştir. Greig birçok eserinde günümüz dünyasında çeşitli sebeplerden dolayı yer değiştirmek ve göç etmek zorunda kalan sığınmacıların hayatlarına dikkat çekmektedir. 1994 yılında yazdığı *Europe (Avrupa)* oyunu 1990lı yıllarda Balkanlardaki çalkantılı ve huzursuz dönemi anlatmaktadır. Bu çalışma geopathology, hareketlilik, seyahat, ve kimlik gibi konuları Greig'in *Europe* eserinin ortak temaları olarak keşfederek, Avrupa mitinin hem bir ütopya hem de bir distopya olduğunu gösterir. Çalışma ayrıca, Avrupa'nın bir geopathology sembolü olduğu, ütöpik bir geleceği temsil ettiği, ayrıca Avrupa kavramının evsizlik, yurtsuzluk, köksüzlük ve hareketlilik ile ilgisini araştırır. Eser "geopathology" yani mekan sorunsalını dramatik ve yapısal bir araç olarak kullanarak, günümüz dünyasının göçmenlik sorununun aciliyetine dikkat çekmektedir.

**Keywords:** David Greig, *Europe*, Hareketlilik, Geopathology.

#### Introduction

Mobility, travel and problem with place have been the key issues of globalization especially after the fall of the Berlin Wall and the dissolution of the Soviet Union. International Relations scholar Justin Rosenberg argued that globalization was "the Zeitgeist" of the 1990s (2005). Indeed internationalization, globalization, cosmopolitanism and mobility have become associative terms. According to the sociologist Anthony Giddens globalization is "the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa" (1990). Similarly, sociologist Zygmunt Bauman has observed that "initiatives are as before local, but their consequences are now global, staying stubbornly beyond the predicting/planning/steering powers of the initiative's birthplace, or any other place for that matter" (2012, p. 245). Various motivations for mobility is conveniently facilitated by high speed rail transport across Europe. Hence mobility is an indispensable part of the globalized

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\* Prof. Dr., Balıkesir Üniversitesi, Yabancı Diller Eğitimi Bölümü, İngiliz Dili Eğitimi Anabilim Dalı, inan@balikesir.edu.tr

world and there are different reflections of mobility and travel in all the disciplines of social sciences, including all forms of art.

As a Scottish playwright, he moves beyond his Scottish identity and becomes one of the most influential, versatile and recognized playwrights in Britain and Europe. He has been producing intelligent, provocative and theatrically ambitious plays contributing greatly to Scottish and British theatre. He is one of the most prolific playwrights who has been overtly fascinated with different forms of mobility in the contemporary world. His dramatic works are openly related with issues of localism, globalism, and internationalization. He depicts the movement of people, goods, services, capital and its extensive results. Indeed born in Edinburgh, brought up in Nigeria and educated in Bristol, Greig has always been mobile himself; he has been crossing borders and living transnationally. He has written more than forty plays in two decades most of which have been internationally staged and acknowledged<sup>†</sup>. Greig's oeuvre is mostly investigated in terms of staging "a transnational space, a contact zone" (Müller and Wallace, 2011) where characters with different national, ethnic, class or religious backgrounds have crossed borders and try to form new relationships through intracultural contacts. Greig depicts the contemporary human condition as transnational and moving beyond borders in many of his works such as *One Way Street* (1995), *Europe* (1996), *The Cosmonaut's Last Message to the Woman He Once Loved in the Former Soviet Union* (1999), *Kyoto* (2009) and many others. These plays focus on movement, crossing barriers and borders.

Mobility as a concept has been theorised in such works as Manuel Castells's "the Space of Flows", Zygmunt Bauman's "Liquid Modernity" or Ulrich Beck's "Risk Society". They all focus on constant material and social mobility in the new global order. However, this paper is limited to Una Chaudhuri's term "geopathology" in exploring forced mobilities in *Europe* and identifying the characters' pathological relationships with place. Greig's play *Europe* (1994), which was originally premiered at Traverse Theatre in Edinburgh, is about the relationship between movement, interaction and mobilities in a post-wall Europe. Indeed "geopathology" provides a convenient perspective in analyzing a sense of spatial disorder in the migrants' lives in the play.

Una Chaudhuri has coined the term "geopathology" in identifying place as problem in contemporary drama. This reflection of geopathology – a struggle with the problem of place – has its incentives from today's world increasingly defined by the actual dislocations of immigration and refugehood. In *Staging Place: the Geography of Modern Drama*, Chaudhuri's suggestion that "modern drama" begins with "the characterization of place as problem" marked a valuable intervention in a critical field that too often ignored the significance of place (1995). As a theoretical term, "geopathology" covers the issues of crossing boundaries between geography and ideology characteristic of post-colonial, exilic and diasporic literature and drama (Meerzon, 2005, p. 640). Chaudhuri describes "geopathology" through two main principles: "a *victimage of location* and a *heroism of departure*" (1995, p. 12). The victim or the hero is explicitly linked in "geopathological" plays to staying or leaving the home. Chaudhuri establishes a geopathic relation to place in the idea of home which is both a shelter and a prison; the characters in contemporary plays experience a problem with place as an unresolvable conflict between "home and exile, belonging and alienation" (1995, p. 259). Chaudhuri observes that geopathology sketches out "an alternative, heterotopic ideal, a vision of place as combining the local and the global, habitation and deviation, roots and routes" (1995, p. 259). She argues that these traits are the

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<sup>†</sup> Some of Greig's most performed and reviewed plays are *Europe* (1996), *Victoria* (2000), *Outlying Island* (2002), *San Diego* (2003), *Pyrenees* (2005), *The American Pilot* (2005), *Damascus* (2007), and *Dunsinane* (2010).

central paradox of the geopathology of modernism: “the desire for a stable container for identity and the desire to deterritorialize the self” (1995, p. 8).

While portaying the terrors of contemporary dislocation and the deterritorialized self, Greig's characters experience a series of geopathic disorders as they are subjected to suffer displacement. The playwright portrays both the place-bound nature of human subjectivity and the need for a detachment from place in the post-1989 period when the European geography was being reshaped during the revolutions and the Balkan civil wars. It is a period of drifting and of deterritorialization. *Europe* signifies “the problem of place and place as problem” or “geopathology”, in Chaudhuri's term (1995, p. 55). By emphasizing the act of moving amongst borders, the play graphically re-imagines mobility along with such themes as geography, history, Europe, travel, hostility and migration. *Europe* challenges the inflexible notions of geography and history by presenting that “Europe” is actually a place of the mind and that the European history may represent any history. The playwright evokes and erases Europe's totalizing boundaries to emphasize the continual remaking of Europe emphasizing a Europe in transition from the “old” to the “new”. The characters' experience of bordercrossing has geopathological reasons. In Nadine's Holdsworth's words the characters traverse “geographical, emotional, sexual and ideological borders” (2003, pp. 25). *Europe* has both literal and symbolic associations. Holdsworth emphasizes that the play depicts the literal and metaphorical notions of travel and “border-crossing” as characters search for a stable sense of place, belonging and identity (2003, p. 25).

As a consequence of the recent history in Europe with the Balkan wars, breaking up of Soviet Union and the fall of the Berlin Wall, the notion of place has changed. The fixed and safe associations of place in the form of home, nationhood, and homeland has transformed into a fluid, instable and insecure processes of migration and border-crossing. In other words place has become a great problem and in Chaudhuri's sense it has created a “geopathic” disorder. This paper remarks that Europe, as the real protagonist and the central dramatic subject of the play, is a product of “geopathology”. Indeed at the end of the play, the female characters' liberation is realized by the image of the journey as the female protagonists, Adele and Katia, deterritorialize themselves. Their departure foreshadows a sense of exile, utopianism, and self-realization.

### Europe

*Europe* represents Greig's fascination with the dislocated people. It illustrates the horrors of contemporary dislocation and rootlessness in the lives of refugees and residents in an anonymous European town. Greig's Europe, however, proves to be an abstraction, a non-place and a geography of the imagination. The anonymous town eventually becomes a symbol for exploring evil acts in the midst of a “civilized” Europe in the oppressive period of the 1990s. Referring to Derrida 2001; Dillon 1999; and Lyotard 1999, Agnes Czajka argues in her essay that the “critical problematisation of Europe and Europeanisation has coincided with the problematisation of the figure of the refugee” and she underlines the emergence of a concern over Europe as a destination for refugees. In this context Chaudhuri's definition of “geopathology” as the problem with place and her emphasis on the refugees coincide with Greig's focus on Europe as a haven for refugees and how Europe has become a problem both as place and as ideology especially after the collapse of Soviet Union and the Balkan unrest.

*Europe* is set in an unnamed European border town at a deserted station where the trains no longer stop. Two foreigners, Sava and Katia, seek temporary shelter and safety. The border town - a once important place where passports were checked - is in hardship as the local light-bulb factory has shut and the trains no longer stop there. The play depicts the hopelessness of refugees who can never find a place to rest, the distress of the unemployed

young locals, and a culture where the profit is not in making but buying and selling. As opposed to the unemployed local men Billy and Berlin, Morocco likens himself to a magician, an illusionist and explains to his friends that a border is a magic money line: “You pass something across it and it’s suddenly worth more. Pass it across again and now it’s cheaper. More...less...less...more...fags, drink, jobs, cars...less is more, more or less...magic money just for crossing a magic line” (Greig, 1996, p. 29). He believes that “The magic comes in the buying and selling. You move something from place to place and money sticks to it” (Greig, 1996, p. 30). The play’s plot is suggestive of contemporary migration stories. Sava and Katia are victims of a conflict in some unnamed land and they have no home to return. In 2004 the unnamed town could have been Bosnia; today it could be Syria. The play gradually moves into darker territory as first Sava and then Morocco become victims of racist attacks followed by a fire attack on the station itself. The atrocities that take place in a part of Europe portray a “geopathological” state of Europe.

The image of Europe does not acquire any cartographical dimension, but represents a mental view or perspective. It is an abstraction or rather a “non-place”. It functions as the site of Greig’s characters’ memories, fantasies and fears. The figure of Europe evokes a kind of utopian space for the characters as represented in Berlin’s speech when he says: “in our own way we’re also Europe”. “Europe”, inherently, signifies civilization, progress and “Western culture”. However, the play documents the consequences of radical changes in a “New Europe” after the fall of communism. In her discussion of the play Janelle Reinelt argues that “New Europe” is “an unfilled signifier, an almost empty term capable of little significance and power” (2001, p. 365). However, Anja Müller distinguishes between the old and the new Europe and claims that if unity was the project of “old Europe”; “New Europe” is marked by diversity. Müller acknowledges that the play entirely challenges any simplistic notion of “Eurocentrism of European authority” (2005, p. 166). In addition to “old” and “new” Europe, Greig is actually concerned with the “other Europe” which has become a place for tyranny, violence, chaos and xenophobia. Sıla Şenlen Güvenç has discussed the image of the “wolf” in the play as a metaphor for “terror and hostility” (2018, p. 200). The playwright portrays the extent to which Western culture has colonized, redefined and/or reinvented Central and Eastern European cultures. At times he locates the “other Europe” in his home country of Scotland in terms of a need to form a new identity in today’s world. He addresses to the issues of displacement, immigrants and exiles in the Eastern Europe in the last two decades. The play depicts a xenophobic “New Europe” which has become a no-man’s-land for the fearful and dispossessed immigrants and exiles. Sava and Katia are forced to leave their country. At present they experience a sense of paranoia for being noticed in foreign places; they are in pursuit of survival in an environment of terror and racism. Katia thinks they are safer travelling. She is uncomfortable in this small town where they are too visible thus she makes plans to go to cosmopolitan places like Berlin, Paris or Milan in order to be unnoticed. Contrary to Katia, for Adele, home is a prison as much as a shelter. And Europe symbolizes Adele’s image of her dream space. Her desire to go to Vienna, Paris, Milan, Moscow and St Petersburg “evokes a tapestry of Europe’s contrasting history of nationalist wars and anti-Semitism over two millennia” (Billingham, 2007, p. 102). Whereas Europe is nameless and may be nightmarish for Katia, it is full of names and dreams for Adele. Indeed the play can be analysed, to find a solution for geopathology in the characters’ self-location and personal liberation which comes as a result of experience of displacement.

Greig’s allusions to W. H. Auden’s poem *Refugee Blues* and to Derrida’s essay “The Other Heading” in the beginning of the play suggest geopathological references, too. While Auden’s poem portrays man’s inhumanity to man and personifies refugees who have lost their homes and their country, Derrida’s essay urges a need for political responsibility to

reformulate a new European identity in a unified Europe exclusive of any Eurocentric biases: "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" (Cited in *Europe*). The two aphorisms resourcefully summarize the play's major concerns with a sense of disorder within the notion of place, and Greig emphasizes the refugee problem as the absolute other of Europe.

The dialogue between Katia and Adele cartographically highlights an image of displacement and loss of place and hence "geopathology":

Katia: The place I came from isn't there anymore. It disappeared.

Adele: A place can't just disappear.

Katia: Its name was taken off the maps and signposts. I couldn't find it anywhere (Greig, 1994, p. 37).

Adele believes that Europe promises a better life and better job opportunities, Katia, on the other hand draws a bleak picture of Europe, warning Adele not to "expect anything except rain and policemen and stinking suburbs that look the same wherever you are" (Greig, 1994, p. 62). While Adele believes that "travel broadens the mind" and fantasizes about travelling, contrarily, Katia is tired of moving from one place to another. She is anxious that Europe could collapse very harshly at any moment and suggests that Adele should stay in her town while she has one. Katia speaks from experience when responding critically to Adele's youthful attitude towards travelling. Using a severe image she suggests that "Travel doesn't broaden the mind; it stretches it like skin across a tanning rack...a pegged skin out to dry. Each thing you see, each thing the continent coughs up for you stretches it tighter until you can't keep all the things you've seen in the same mind and the skin rips down the middle" (Greig, 1996, p. 49). The vulnerability of place is emphasized in Katia's explanation as opposed to Adele's fanciful impressions of European cities. Katia speaks firmly as she has experienced a struggling life in different places. She sadly adds that "they invented hate in places like this . . . I've seen it before. I saw it at home" (Greig, 1996, p. 49). Katia lives through the phenomena of geopathology.

The play in most parts is a lament for loss of place. Along with the European civilization represented by rail networks and stationmasters, a sense of displacement is a driving force in the chorus's utterances. The chorus reflects on place, reciting how the town's people have lost their place while they were asleep in the night:

4 What's happened to this place?

5 I don't recognize it anymore.

6 Maybe we lost it in a game of cards.

7 Maybe it disappeared into the forest.

8 Maybe it was stolen while our backs were turned.

ALL Only it isn't our place any more. (Greig, 1996, p. 44)

In this context Anja Müller underlines the theme of "xenophobia" in the play "which results from a view of place as an object, a commodity that can be possessed or stolen" (2005, pp. 160).

The play consists of the tragic overtones of “geopathology” as embodied in the characters’ descriptions of Europe. The dialogues portray terrors of contemporary dislocation, rootlessness, and issues related to notions of home. As in Sava’s words they have “been blown around from place to place for a long time and this is where we’ve come to rest. For now” (Greig, 1996, p. 18). The war has turned their home country into a place of decay. Eventually Sava’s optimistic view of Europe where “honesty will prevail, sense will win” (Greig, 1996, p. 30), is destroyed when their home has turned into a non-place, turning them into homeless people.

Wallace emphasizes Greig’s “fascination with uncertain territories” (2013, p. 2). In *Europe* too, Greig has developed a preoccupation with desolate and deserted places especially during his travels around Eastern Europe and Scotland where he observes that the trains do not stop in Scottish mining villages anymore. He likens Eastern Europe to Scotland in terms of the radical changes as a result of the loss of traditional heavy industries. On the surface the play depicts the hardships in Eastern Europe, however, as in Ian Brown’s interpretation, there is also a subtext about Scotland’s attempts to become independent (2011). As Dan Rebellato states, the play’s “most immediate source was the genocide unfolding in the former Yugoslavia” (2002, p. 16). Nonetheless, Greig’s primary concern with Scotland’s willingness to embrace the other is apparent in his revelation that, “if I had my time again, I would call the play Scotland. That border town could just as easily be Motherwell” (David Greig cited in Taylor, 1999, p. 11). Scotland has lost many of its local and heavy industry which has resulted in a high rate of unemployment just as in the unnamed country Greig portrays in the play. In his interview with Billingham the playwright clarifies that the really violent places are not the inner cities but those deserted towns. The questions of why those places exist and why people still stay there and what happens to landless people are Greig’s starting points in writing *Europe*. Thus the play asks “When a place is dead, why do people remain?” (Billingham, 2007, p. 97).

The sense of devastation is noticeable in both the immigrants’ and residents’ lives. In this context Adele and Berlin’s marriage affirms the residents’ unrest related to geopathology. Adele lives in a fantasy world by watching holiday programmes on TV and by trainspotting. She feels trapped and suffocated in her hometown. She accuses her husband of not having any imagination, however, her husband Berlin is happy to get his “feet planted”, get his “heels dug in” which makes him “stronger”. In similar terms to Adele, Morocco expresses the benefits of losing one’s home: “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” (Greig, 1996, p. 67).

In each part of the play, from the exposition to the resolution, the concept of “geopathology” is emphasized. As Katia and Adele are heading toward the possibility of “escape and change” (Billingham, 2007, p. 102), Greig intercuts the dialogue between the women with Berlin’s monologue. The furnacemen burn down the station, consequently killing Fret and Sava. While at the same time Adele and Katia escape on an express train fantasizing about European cities. Berlin narrates that after the station is burned down, the government minister has announced that “they would stamp us out...these monsters aren’t part of our nation. He said we have to drive them out. There’s no place for them here” (Greig, 1996, p. 83). Nevertheless, Berlin is still proud of what he has done with Horse: “We were on the television...on the front of magazines. Me and Horse, we were discussed on the radio. Protest songs were written about us” (Greig, 1996, p. 84). Similar to Billingham’s idea of escape and change at the end of the play, Blanford identifies an element of optimism in the two women’s flight, however, he also discovers a miserable reality, that “how close the destructive forces of nationalism that were unleashed in the Balkans are to Vienna, Moscow, Paris and all the

destinations the character's name" (2007, p. 153). Berlin's monologue is suggestive of the massacred small towns in the former Yugoslavia and of "the terrible price of identity and recognition" (Blanford, 2007, p. 153). Berlin and Horse's burning down the train station with Sava and Fret symbolizes a "betrayal of European ideals" (Müller, 2005, p. 160) such as humanity, citizenship and technical progress hence the death of the older generation.

Since its premiere in 1994, *Europe* received much appreciation from scholars and drama critics. Reinelt in her analysis of the play discusses how the "New Europe" is "to date an unfilled signifier, an almost empty term capable of little significance and power" (2001, p. 365). Equally, however, this "New Europe" remains intertwined with the "old" one in both its splits and connection. Alternatively, Anja Müller distinguishes between old and new Europe in terms of unity and diversity. She highlights that if unity was the project of "old Europe"; "New Europe" is marked by diversity and argues that Greig's play ultimately challenges any simplistic notion of Eurocentrism of European authority (2005, p. 166). The European Union has become an entity which continues to require a constant reshaping, hence the term "New Europe". This new term has produced some vague discourse in relation to "Old Europe" which prides itself in a common political and cultural past that plays a large role in constructing identity. While New Europe suggests more global solutions, which may be recognized as a threat to the stability of the older Eurocentric authority, it also signifies detachment and displacement for old Europeans. Eventually the play argues that the spirit of "Old Europe" has become impotent. In this context, *Europe* emphasizes the potential dangers related to dislike and distrust of foreigners. It proposes a supranational solution to the global issues that distinguish between "us" and "them". Nevertheless, it is not always straightforward and easy to distinguish between the characters who stay and the characters who leave, or new and old Europeans. In Müller's interpretation residual characters have a strong belief in place-as-home, where they find meaning, harmony and identity. However, Berlin and Horse's principles require a rather narrow localism and they accommodate no room for foreigners in their enclosed society. Timothy Brennan's explanations of the two senses of nation or home are valuable here. One of these senses involves a sense of belonging to a certain community, while the other is an attachment to the idea of a nation state (Brennan, 1990, p. 45). Anja Müller consults to Brennan's justification in order to distinguish between Fret and Sava, who share a sense of belonging to the train station and Horse and Berlin, who perceive the migrants as thieves and clinch on nationalism (2005, p. 161). On the other hand, Berlin and Horse's friend Billy belongs to neither of these categories. Being made redundant, he resists the idea of community and nation altogether, in his words: "Losers stick together" in this town which has become "a place to die". His decision to leave his hometown to look for work and opportunities at other places indicates that he will become an immigrant like Sava and Katia elsewhere. Therefore in "New Europe" there are no set roles or defined identities for individuals. The roles of the refugee and the resident are interchangeable in today's world where the borders are constantly changing.

The train station is a motif that Greig uses in many of his works. As Taylor accounts train station is a liminal space common to much of Greig's work: "Transit areas, borders, stop-off points that are neither one place nor the other, and cultural no man's lands, are Greig's principal imaginative terrain" (Taylor, 1999, p. 11). In *Europe*, the dysfunctional train station acts as a powerful symbol to suggest the emptiness in the characters' lives and the inexplicable void in the unnamed border town. The thundering express train adds to the dramatic effect of the play and may suggest as a foreshadowing device to set a base for the unexpected intimacy between Katia and Adele on the train in the finale. Train station as a place and the train itself are both confined spaces which operate as a metonymy for Adele and Katia's entrapment between two worlds, and past and present. They believe strongly that

trains have a unifying power, connecting small places with the capitals of Europe: "That's what Europe will be...Steel and tracks and trains like blood muscle and arteries holding the continent together" (Greig, 1996, p. 48). The old men's faith in the railway and its timetables is underscored as a proof to European civilization. Through Fret and Sava's speeches Greig uses trains as a metaphor for a Europe which he hopes will connect and unify all countries in the continent.

Trains are also suggestive of certain historical facts. For example Sava reveals some events reminiscent of the refugee camps in the 1990s in Europe and of the gas chambers and the transit trains of the Holocaust. He recalls: "We've sweated away the summer in dirty camps. The bus was an oven. An overcrowded oven" (Greig, 1996, p. 24). By using the train motif, Greig enriches the interpretation of the play. In addition to the deprived peoples of the Balkans in the 1990s, Sava and Katia may also remind the contemporary audiences of the oppressed Jews escaping from the Nazi camps as they were forced to get on the trains to be taken to the concentration camps.

The burning down the train station with Sava and Fret inside symbolizes a "betrayal of European ideals" (Müller, 2005, pp. 160) such as humanity, citizenship and technical progress hence the death of the older generation. In order to blow up the station which they believe is a "criminal place" Berlin and Horse set a fire. As furnacemen, they watch the burning station with admiration from a distant: "It was comforting. The heat. The light. The timbers cracking. Like working the furnace" (Greig, 1996, p. 82). At the end, the positive significance of the train station is ruined by Berlin and Horse. The dysfunctional train station bears atrocity and inhumanity which is characterized by the tragic end. Through the last scene Greig acknowledges that without train connections a place transforms into a non-entity breeding in itself death, atrocity, primitivism and barbarity.

By using railway networks as a metaphor for progress and European civilization, Greig depicts the fact that people's mobility and interaction depends on the regularity of the train links. Thus the play characterizes effectively how without train connections a place can become fatal, uncivilized, and impossible to live in. Adele is fascinated by trains "Thirty coaches long, the carriages at the front are from Holland, then some German, some from Poland. Tons and tons of steel...wood and glass" (Greig, 1996, p. 41). She is also lured by trains: "Every kind of thing from everywhere's inside it. Everything from everywhere is on that train and it's coming through here" (Greig, 1996, p. 42). Trains are a means to move among different locations and to cross borders. In David Pattie's words Adele is fascinated by "the idea of leaving, and of defying borders" (2007, pp. 150). She associates a train with "a chain of Amsterdam diamonds" (Greig, 1996, p. 39). On the other hand Katia does not romanticize trains or travelling. She warns Adele that "this continent can come up with much worse" and advises her to stay where she is to "keep quiet and lay low" (Greig, 1996, p. 5).

The old stationmasters both define operating trains as "spiritual", "religious", "beautiful", "smooth", "gorgeous", and "a hymn to engineering". In addition to their admiration, Sava finds a manner of collectivity and universalism: "a railwayman is a railwayman wherever you go. We speak the same language, we think the same way" (Greig, 1996, p. 48). He refers to Tito and his father who were also railwaymen. In their conversation, there is an emphasis on an industrial Europe of engineering, an image of stability and totality which reflects the old generation's "fear of disorder and chaos" (Zenzinger, 2005, p. 270). They believe strongly that trains have a unifying power, connecting small places with the capitals of Europe: "That's what Europe will be...Steel and tracks and trains like blood muscle and arteries holding the continent together" (Greig, 1996, p. 48). However, Greig does not simply lecture through Fret as Fret's pride in the European railway system turns into recollections of fascistic imagery and "the infamous apologia for Mussolini, that at least he



made the trains run on time” (Rebellato, 2002, p. 16). Yet the images related to rail networks also refer to a connection between Fret and Sava which Zenzinger describes as “rhapsodic antiphonic chant celebrating a common civilization” (2005, p. 270). The old men’s faith in the railway and its timetables is underscored as a proof of European civilization. Greig does not only depict a positive vision of Europe as a cradle of civilization and a model of progress, but also describes a depressing picture through Katia’s narratives about the cruelty of the Yugoslav war from which she and her father are escaping. It is disheartening for them to realize that they need to continue to run away, this time from Horse and Berlin’s neo-fascist racism. Throughout the play, the rail system functions as a metaphor for providing a comprehensive image of Europe. Significantly, the system is represented as no longer cohesive or comprehensible to even its most faithful supporters; Fret complains that the railway timetables have ceased to be intelligible. “Four hundred pages and none of it makes sense. Times, stations, trains, ... They’ve no relation to anything. Meaningless...they might just as well be foreign” (Greig, 1996, p. 11). While Berlin and Horse prefer to act violently and destroy the station to exterminate the foreigner, Fret and Sava romanticize a stable identity at the train station.

The play has a great emotional impact. It depicts a suggestive picture of Europe which is on one hand a “borderless” place with new horizons, and on the other hand a painful and restless place. In fact the playwright refers to his native Scotland which he makes clear in his remark to Nadine Holdsworth: “if I had my time again, I would call the play Scotland. That border town could just as easily be Motherwell” (2003, p. 27). The references to Tito, the Croatian town of Knin and Lezno (Greig, 1996, p. 52, 57) suggest that the context of the play is more akin to the war in former Yugoslavia. Dan Rebellato, too, refers to the genocide in the former Yugoslavia as the play’s most immediate source (2002, p. 17). Similarly, Anja Müller notes that *Europe* displays the many Europes experienced and imagined by the individual character: “a harbour of civilization, morals, decency and humanity, an enormous virtual gaming table, the site of atrocities and traumas, and an imaginary dreamland that opens itself up to the imaginative traveller” (2005, p. 165).

This paper looks at such issues as geopathology, mobility, travel, and identity as the connecting substance of Greig’s dramatic corpus. It describes the Europe myth both as utopia and dystopia with the following themes: Europe as a symbol of geopathology, Europe as the embodiment of a utopic future, and Europe as the language of homelessness, rootlessness and hence mobility. Although Adele is a resident, she suffers from a similar sense of geopathology. She experiences displacement in her own country. The image of Adele’s Europe, a cultural construct and an idyll contrasts with Katia’s. Thus, Greig’s dramaturgy offers a landscape of transition and mobility instead of a place of action. The play incorporates geopathology as a dramatic and structural device. Greig employs the image of Europe as the play’s protagonist and as a fictional background. Not only Europe but places such as Damascus, Dunsinane, Kyoto, Pyrenees, San Diego have become characters in Greig’s works. The play appeals to our postmodern sensibility which is largely shaped by concepts of uprootedness, refugeehood and homelessness. Most importantly from the perspective of this paper, the terrors of contemporary dislocation and the deterritorialized self present itself in a kind of geopathological relationship to place. Greig depicts the two principles of geopathology “a *victimage of location* and a *heroism of departure*” graphically and lyrically through the residual and migratory characters as the tragic overtones of geopathology is embodied in Katia’s descriptions of Europe.

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