



**DAVID GREIG OYUNLARININ POST KOLONYALİZM
AÇISINDAN İNCELENMESİ**

BÜŞRA GÜRCÜ BOZKURT

**Yüksek Lisans Tezi
İngiliz Dili ve Edebiyatı Anabilim Dalı
Danışman: Prof. Dr. Hasan BOYNUKARA
2020**



**EXAMINING DAVID GREIG'S PLAYS
IN TERMS OF POST-COLONIALISM**

BÜŞRA GÜRCÜ BOZKURT

Post-Graduate Thesis

Department of English Language and Literature

Supervisor: Prof. Dr. Hasan BOYNUKARA

2020

T.C.
TEKİRDAĞ NAMIK KEMAL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI
YÜKSEK LİSANS TEZİ

DAVID GREIG OYUNLARININ POST KOLONYALİZM
AÇISINDAN İNCELENMESİ

Büşra Gürcü BOZKURT

İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI

DANIŞMAN: Prof. Dr Hasan BOYNUKARA

TEKİRDAĞ-2020
Her hakkı saklıdır

T.C.
TEKİRDAĞ NAMIK KEMAL UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE
POST-GRADUATE THESIS



**EXAMINING DAVID GREIG'S PLAYS
IN TERMS OF POST-COLONIALISM**

Büşra Gürcü BOZKURT

DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

SUPERVISER: Prof. Dr. Hasan BOYNUKARA

TEKİRDAĞ-2020
All rights reserved

BİLİMSEL ETİK BİLDİRİMİ

Hazırladığım Yüksek Lisans Tezinin alıřmasının bütn ařamalarında bilimsel etięe ve akademik kurallara riayet ettięimi, alıřmada doğrudan veya dolaylı olarak kullandığım her alıntıya kaynak gösterdiğimi ve yararlandığım eserlerin kaynakçada gösterilenlerden oluştuęunu, yazımda enstitü yazım kılavuzuna uygun davranıldığını taahhüt ederim.

15/02/2021

Büşra Gürcü BOZKURT

SCIENTIFIC ETHICS STATEMENT

I undertake that I abide by scientific ethics and academic rules in all stages of the MA thesis I have prepared, that I refer to every quote that I use directly or indirectly in the study and that the Works I use consist of those shown in bibliography, and that I comply with the institute writing guide in my writing.

15/02/2021

Büşra Gürcü BOZKURT

ÖZET

Kurum, Enstitü, : Tekirdağ Namık Kemal Üniversitesi, Sosyal Bilimler Enstitüsü,
ABD : İngiliz Dili ve Edebiyatı Anabilim Dalı
Tez Başlığı : Examining David Greig's Plays In Terms of Post-Colonialism
Tez Yazarı : Büşra Gürcü BOZKURT
Tez Danışmanı : Prof. Dr. Hasan BOYNUKARA
Tez Türü, Yılı : Yüksek Lisans Tezi, 2020
Sayfa Sayısı : 52

Postkolonyal çalışmalar, İkinci Dünya Savaşı sonrası yükselişe geçmiş olan alanlardan biridir. Bu çalışmaların kaynağı, edebiyat ve kültürel çalışmalardır. Postkolonyal çalışmaların çıkış noktası unsurlarının başında mağdur olan insanların durumları gelmektedir. Yaşanmış olan olaylar Batı gözünden yorumlanmaktansa dekolonizasyon sürecinden geçerek bağımsızlık kazanmış ülkelerin gözünden yansıtılması amacını gütmektedir. Bu çalışmaların konu aldığı ülkeler genellikle Asya ve Afrika gibi üçüncü dünya ülkeleridir. Bu çalışmalarda genel olarak bağımsızlıklarını yeni elde etmiş ülkelerin dekolonizasyon süreçleri ele alınmış olsa da Amerika Birleşik Devletleri de bu alanda ele alınan ülkelerden birini oluşturmaktadır. Bunun sebebinde ise sömürgecilik döneminin sonu ermesi etkili olmaktadır.

Postkolonyal çalışmalar tüm bunlarla birlikte; ulusların manevi yorgunluklarını, maruz kaldıkları ırkçılıkları, kimlik sorunlarını, uygulanan baskıları, halkın maddi durumlarını ve ayrımcılıkları da konu almaktadır. Tüm bu problemlerin kökenine inerek açıklanmasına katkı sağlamaktadır. 20. yy. ortalarından bu yana önem kazanmış olan postkolonyal çalışmalar ışığında, iç sömürgeciliğe bağlı Amerikan toplumlarında kölelik ile başlayan ırkçılık faaliyetleri, Afrikalı Amerikanların kimlik sorunları ve yurttaşlık hakları bazı ünlü eserler aracılığı ile alınmaktadır.

Postkolonyalizme eserlerinde yer veren isimlerden biri de David Greig'dir. "Europes, Damascus" gibi eserlerin bu belirgin bir biçimde görülmektedir. Sömürgeciliğin bırakmış olduğu felsefi, psikolojik, edebi ve sosyolojik durumları ele alan Greig, eserlerinde sömürülen ülkeler ve bu ülkelerde yaşamakta olan insanlara postkolonyal ekoeleştirici bakış açısı ile yer vermektedir.

Anahtar Kelimeler: Postkolonyal, Postkolonyalizm, David Greig, Europe, Damascus.

ABSTRACT

Institution, Institute : Tekirdağ Namık Kemal University, Institute of Social Sciences,
Department : Department of English Language and Literature
Title : Examining David Greig's Plays in Terms of Post-Colonialism
Author : Büşra Gürcü BOZKURT
Adviser : Prof. Dr. Hasan BOYNUKARA
Type of Thesis/Year : MA Thesis, 2020
Total Number of Pages: 52

Postcolonial studies are one of the areas that have been on the rise since the Second World War. The source of these works is literary and cultural studies. One of the starting point elements of postcolonial studies is the situation of the victims. Rather than being interpreted from the eyes of the West, the events that have taken place are intended to be reflected from the eyes of the countries that have gained independence through the process of decolonization. The countries covered by these studies are usually Third World countries such as Asia and Africa. Although the decolonization processes of newly independent countries have been discussed in these studies, the United States is one of the countries covered in this field. The reason for this is that the end of the colonial period is effective.

The postcolonial works also address the spiritual fatigue of nations, racism they are subjected to, the problems of identity, the pressures they are subjected to, the material situation of the people and the discrimination. It contributes to the explanation of all these problems by going to the root. 20. century. in the light of postcolonial studies, which have gained importance since the middle, racism activities started with slavery in American societies connected to internal colonialism, African Americans identity problems and civil rights are acquired through some famous works.

One of the names that feature postcolonialism in his works is David Greig. This is clearly seen in works like "Europe, Damascus". Greig, who deals with the philosophical, psychological, literary and sociological situations that colonialism left behind, includes the exploited countries and the people living in these countries with a postcolonial ecocritical perspective.

Keywords: Postcolonial, Postcolonialism, David Greig, Europe, Damascus.

ACKNOWLEDGEMENTS

Bu alıřmanın yrtlmesi sırasında desteęini esirgemeyen danıřmanım Prof. Dr. Hasan Boynukara hocama, konumu seęmemde bana yol gsteren Do. Dr. Ahmet Gkhan Bier hocama, bana niversitede tiyatroyu sevdiren Cneyt zata hocama, benden her trl desteęi hibir zaman esirgemeyen ve bana her zaman inanan biricik aileme, her zaman yanımda olan ok sevgili eřime ve alıřmam sırasında kk veya byk benden yardımını esirgemeyen herkese teřekkr ederim.

Břra Grc BOZKURT

řUBAT-2021

CONTENTS

ÖZET.....	i
ABSTRACT.....	ii
ACKNOWLEDGEMENTS	iii
CONTENTS.....	iv
ABBREVIATIONS	v
1. INTRODUCTION	1
2.LITERATURE REVIEW.....	7
3. THE LIFE OF DAVID GREIG	19
4. EUROPE	22
5. DAMASCUS	36
6. CONCLUSION.....	46
REFERENCES.....	48

ABBREVIATIONS

TEFL	: Teaching English as a Foreign Language
BBC	: British Broadcasting Corporation
UK	: United Kingdom



INTRODUCTION

The concept of postcolonialism is very difficult to define. Because it has a wide range of content. Therefore, it is very difficult to make a definition by limitation. Postcolonialism generally consists of the concepts of theoretical and literary writers that were produced after colonialism. However, it includes the perspectives of colonial nations and colonized nations. Postcolonialism has an interdisciplinary feature. The sciences that postcolonialism is related to are as follows; psychology, economics, politics, social and cultural structure, religion, linguistics and literature. From this point of view, if it is necessary to define postcolonialism, it can be said that it is about the traces left by colonialism, especially in the colonized lands.

Colonial and imperialism have existed in every period of human history. Colonialism is defined as exploitation of all the resources of weak societies being oppressed by powerful ones to increase and sustain their prosperity. The concept of imperialism can be defined in different ways according to the perspectives or disciplines covered. It is a concept related to the expansion of the territories of imperial states and their areas of power and influence. In this respect, imperialism is expressed as a concept that deals with the social, political and cultural aspects of power, which is a decisive element between the Empire and all the circles that are subject to the Empire (Bush, 2006). Depending on how colonialism and imperialism are evaluated, the intertwined process that follows each other can be considered as either two historical periods. The main point to be mentioned here is that both applications have a direction from West to east or from north to South. First, after Europe, the powers that were defined in the form of the Western world continued their colonialism activities for centuries (Young ve Levy, 2011). The colonialist states have made great efforts to legitimize this situation and to establish it on a legal basis.

Although there is no longer such a situation in the legal sense, today many independent countries are subjected to various exploitation attacks. After the independence struggles after the first World War and the Second World War, the states that achieved their independence and sovereignty still feel the cultural,

political, economic and military pressure of the West today. Societies that the West refers to as natives or barbarians, and which it refers to as Eastern or southern, are nowadays again labeled by Westerners in the form of modern natives. The West aims to teach these societies the understanding of development as so as to make them rise to a civilized level.

The West is using numerous tools to legitimize its colonialist activities in the modern world, and as it has re-penetrated the retreating regions, postcolonialism has become a sensational theory. The foundations of this theory have been laid in the Western world.

Postcolonialism was formed from a bipedal basis. These feet constitute postcolonial theory and postcolonial literature. The concept of postcolonialism is a theoretical concept that has emerged from the critical discourse in the West. Although this concept has found its roots in the West, in a very short time in the third world, in other words, it has gained an important place in the fields of study of writers and intellectuals in the world outside the West (Ning, 1997).

Postcolonialism is based on the West's utilization of economic, political, military, legal, artistic, cultural and commercial elements to achieve its goals. However, in order to put colonialism on a legitimate ground, he defined the people in the target regions as primitive, wild, underdeveloped, oppressed people who need to be liberated and in need of modernization. Today, the West's view of the outside world has not changed much compared to centuries ago. This is seen in many actions and discourses. Despite the struggles and promises that have been made in international treaties over the centuries, colonialism and imperialism still have an effect on many countries throughout the world. Therefore, *postcolonialism* is not characterized as a post-colonial period but as a new colonial period, and it is necessary to consider this theory in the context of a criticism of this period.

In order to examine the concept of postcolonialism, the concept of colonialism should also be examined. Looking at the concept of colonialism, it is seen that it means the capture of a country by another country and then domination or suppression. It also includes not only the enslavement of indigenous people, but also

the management of the regime, its economic and productive power (Hiddleston, 2009: 2). During the colonization processes, indigenous peoples were killed or tortured to avoid danger. It is noteworthy that people are not welcomed in any way in the exploitation system. In this context, a large number of people were taken to Europe by ships to work for the benefit of the European population and their employers. In addition, the resources of the lands on which the indigenous people live were seized. The reason for this is the Europeans' need for welfare. The wealth of indigenous peoples has been transferred to Europe. In this context, it is clear that there is no positive side to colonialism. It is noteworthy that Western countries claim that the people who are defined as indigenous people take their lands and they are the ones who deserve these lands.

The poor lives of indigenous peoples got worse after the colonialists. The living conditions of indigenous peoples have become very bad both in economic and social terms. In the economic sense, all of the resources and raw materials in their own lands have passed into the hands of Europeans. Despite this situation of indigenous people who cannot maintain their basic life needs, the living standards of Europeans have increased. Compared to Europeans who have gained prosperity in their own countries with the resources they have gained from exploitation, the indigenous people have reached a level that cannot continue their lives. Indigenous people were subjected to poverty in their lands and exploited by being taken to European countries as slaves. Even if the official colonialism is over, indigenous peoples are still forced to struggle with poverty, as the indigenous people are economically dependent on them. In this context, by accepting the financial assistance of European countries, they are still seen as exploited peoples, although it is not legal today.

There are other elements in the concept of colonialism that are very important for understanding postcolonialism. The most important of these factors is the change in the social life of the indigenous people. It is seen that the religions that existed before colonialism were replaced by Christianity after the missionaries of the colonial countries. European countries of exploitation both seized the resources of the indigenous people and destroyed their social sphere. In this context, it is seen that

especially Europeans carry their own culture to the places they go. They entered the minds of indigenous peoples, especially with Christianity. In doing so, it is imposed that indigenous peoples must have their faith if they want to be like Europeans. In this context, most of the indigenous peoples unconsciously accepted Christianity. The cultures of the indigenous peoples therefore gradually disappeared and were exploited not only in economic but also cultural terms.

Together with colonialism, both physical and psychological violence suffered by the indigenous people caused great damage. These damages have turned into indelible traces. Because the local people, who were subjected to inhuman treatment, experienced quite heavy things. Moreover, the inhumane behaviors of the indigenous people were made simply because they had black skin. In fact, the difference in skin color, which they put forward to exploit the indigenous people, has reached malicious dimensions that cannot be overcome. So much so that people with black skin to demonstrate the superiority of the white man were underestimated. However, they put pressure on them to accept the superiority of white people. Therefore, they have led to the hatred feelings of the indigenous people. However, in order to prevent the rebellion of the indigenous people during the exploitation process, the indigenous people were constantly imposed on the great people white people were. This humiliation issue, which constitutes another dimension of psychological violence, continued for many years. Europeans appear to have benefited from both religion and language in doing this. So much so that they opened schools where their religion was spoken wherever they went to exploit and built churches to spread their religion.

Another important concept of postcolonialism is ethnic identity. It is seen that great conflicts took place with the ethnic identities that started to attract attention with colonialism. When the conflicts in the context of ethnic identity are examined, it is seen that there are especially exploitative states. Because, although officially colonialism is over, it is seen that white men played a role in the economy of the indigenous people. Based on this, they tried to play a dominant role in determining who should be the political power in the country. As a result, strong ethnic groups clashed with each other and civil wars occurred. The colonial states pitted indigenous peoples against each other, causing many deaths. The basis of this is that the white

man is introduced to the locals in a sublime way. Ethnic groups who believe that what white men say is true and that they will fulfill their promises, engraved in the minds of the indigenous people in this way, appear to be in conflict with ethnic groups that oppose these ideas.

Another element of postcolonialism is linguistics. As mentioned on the basis of this situation that came with colonialism, there is the opening of schools in European countries where their own languages are spoken. Thus, the indigenous people forget their own language and speak the language of European countries indirectly and directly. This situation, which attracts serious attention today, indicates that postcolonialism is an interdisciplinary theory. It has been said that the greatness of the white man imposed on the exploited people can become one of them if they learn their language. The exploited people also wanted to learn their language because of their belief in the white man. However, there were also indigenous peoples who opposed. However, they had to learn the languages of European countries due to torture and threats. It is seen that colonialism is the basis of the fact that English and French are among the most spoken languages in the world today.

Many academic studies have been conducted on colonialism. Homi Bhabha, one of these researchers, expresses the situation the colonized nations have entered as follows; The cultures of colonized societies have not been completely eradicated. He states that they were condemned to live in an uncertain understanding of society. On this subject, Bhabha stated, "Although it cannot be represented in itself, it is the Third Space that constitutes the conditions of discursive expressions that ensures the absence of primitive unity or constancy of the meanings and symbols of culture ..." (Bhabha, 1994: 37). The term Third Space is used to refer to the general life styles of the societies included in postcolonial theories after colonization.

According to Bhabha, cultures are open to being influenced by external cultures. In this context, this is the reason why colonized societies are directly affected by colonial states. The new states of colonized societies that have been affected can be expressed with the concept of "hybridity" in postcolonialism.

Hybridity can also be expressed as a blend of both colonizing and colonized cultures (Ashcroft, Griffiths ve Tiffin, 2007: 118). In fact, the remarkable hybridity as a racial term, when considered in terms of culture, means: “It points to the fact that cultures are not separate phenomena; instead, they are always in contact with each other and this contact leads to cultural confusion” (Huddart, 2006: 4).

Considering all these features, it is seen that postcolonialism cannot be considered separately from concepts such as race, ethnic identity, and hybridity. In addition, it draws attention in the studies about postcolonialism, which is related to other terms included in the concepts of race and ethnic identity.

Efforts by the west to legitimize new colonialism have taken place in recent years, especially in the field of art. The world, which describes itself as modern, gives place to postcolonial elements in the works of cinema and literature that it reveals, either in secret or in explicit form. By using artistic works, the superiority of Western culture as well as the backwardness of the East is subconsciously touted. In this respect, David Greig's plays were discussed from a postcolonial point of view.

Our work started with the explanation of postcolonialism and then Damascus and European games written by David Greig were examined in this framework.

LITERATURE REVIEW

With the end of the Cold War, the September 11 attacks took place ten years later. With the realization of these attacks, the world began to take a new shape and began to engage in a rapprochement with disciplines whose boundaries were strictly defined, and trends towards changing the ways of perception towards others (McQueen, 2013). It is known that theories have gained strength by developing various perspectives to make sense of the world and by differentiating their fields of study in explaining international relations, in addition to continuing the forces of traditional theories. Postcolonialism has become a proven theory with the explanations it has brought to the mainstream, which have been inadequate, such as realism and liberalism (Soncini, 2007).

Since ancient times, various phrases have been considered on the basis of postcolonialism. However, the effects of this theory on international disciplines emerged after the Cold War. As a number of issues such as nation-nationalism, movements of people across borders, cultural imperialism and chauvinism became connected with world politics, postcolonialism began to present itself as a subject of research (Smith ve Owens, 2006). Although the word Post came to mean after or after, postcolonialism should not be considered as the post-colonial period in which concepts such as colonization and colonialism disappeared. Postcolonialism should be considered more as a reaction to neocolonialism or new colonialism that exists in the world today. When the actions, developments and discourses that exist today are examined closely, it is seen that societies that are strong have applied a modern colonial system against the weak in order to maintain their dominant position or to gain more power. Therefore, this new understanding of colonialism comes across as a multidimensional and different process, politically, socially, economically and culturally, compared to the previous ones (Thompson, 2011).

Colonialism, which is defined in the way that any foreign power oppresses the citizens of any country, controls their territory and opens them up to settlement, gains wide recognition by including these different dimensions along with postcolonialism. Although this was not the case in legal terms with the independence movements and decolonization movements after the first World War and the Second

World War, many authorities claim that colonialism continued throughout the world. In summary, colonialism took on a new meaning during the postcolonial period, meaning that the period of neocolonialism began to live. This period has been critically studied within the theory of postcolonialism.

Postcolonialism is a theory that aims to expose the dangers and opportunities that the colonized nations experience as a result of identity change and cultural transformation. This theory is opposed to the views of Western thinkers, humanists and scientists that the way they perceive the world is far superior, and that European ethics, law and logic have the most advanced forms (Grovoqui, 2007). It is thought that the Eastern or Southern world became liberated and independent with the decolonization currents that took place in the years 1950 and 1960. But they are still culturally, militarily, economically and politically subject to attacks by the West. The West, however, tries to legitimize its right to intervene in backward societies, while proving its power, history, art, social relations, culture, language, political structure, economy and its own art.

The thought writings of postcolonialism are first seen in the period of liberation from the colony. The foundations of postcolonialist thought are formed in works such as Said's *Orientalism*, Young's *White Mythologies*, Anzúala's *Borderlands/ La Frontiera*, Spivak's *In Other Worlds*, Thiang'o's *Decolonizing the Mind* Edward Said's *Orientalism* (1979), Robert Young's *White Mythologies* (1990), Gloria Anzúala's *Borderlands/La Frontiera* (1987), Gayatri Spivak's *In Other Worlds* (1987), Ngugi Wa Thiang'o's *Decolonizing the Mind* (1986). In addition to eastern writers, a number of Western writers, such as James Joyce, have been studying these themes (Orr, 2008).

The concept of postcolonialism has been used in the identification of the third world since 1980. With the emergence of a number of crises of Third World theory, the meaning of postcolonialism has expanded even further thanks to ideas opposing colonialism. Because, although the Western world was actually drawn from some regions, it continued to rule these regions with its intelligence and cunning. (Xie, 1997). Therefore, postcolonial science suggests that the subconscious and criticism began during the movements of decolonization that began in the world of empires in

the struggle against colonization at the beginning of the twentieth century and against the world-wide domination of Europe in the middle and end of the twentieth century (Kaul, 2009). With the collapse of the Soviet Union, all the places that were represented as the Second World and third world were struggling to be the same. In the world divided into the modern world and the backward world, the West has used certain mechanisms such as institutions, values, technology, historical distortion, culture, economy and power relations, and is trying to re-engage in former exploitation to make the whole world an extension of the first world.

Postcolonial theory in general aims to stress that obsessive adherence to concepts such as international society, order, morality is wrong because these concepts are reminiscent of Western colonialism and expansionism. Western states consider themselves to be guides or teachers, as the West constitutes many accepted concepts, theories and ideas in international relations (Grovoqui, 2007). For this reason, the shape the world has taken today is not considered natural. The international order needs to be redefined today, taking into account all societies in the world and the value judgments of these societies.

The pioneers of the theory suggest that all the moral, legal, or cultural dogmas that chained societies that had been enslaved or colonized should be rejected. In doing so, it is necessary to pay attention to the policies that the West is implementing in the modern world called the universalization of various concepts such as human rights, which are accepted as the most important of the tools used by the West. In order to prove the superiority of their values, Western politicians and scientists considered it their duty to emphasize the universality of human rights and the necessity of achieving the fundamental rights and freedoms of all individuals. Therefore, the Western world aims to teach concepts such as rights, morals and values in order to be a guide or teacher for all countries and carries out studies in this direction. While all countries except the Western world are accused of lagging behind, Western countries are described as a prosperous, democratic and modern country. The aims under this view are thought to be political. However, the Western world can sometimes find its own right to impose many sanctions, including military intervention, by claiming that human rights have been violated and democracy has

not been implemented. The intervention in Iraq and Somalia in this direction develops a different perspective on the events.

Anthropology, culture and history studies carried out in America and Europe recognize the history of the whole world as a special subject of the Western world. In the opinion that the West has the greatest share in the formation of world history and civilization, asserts that all West-centered actions in the present and future are always forward-driving actions. Western culture is considered to be the most developed and valid culture, so it is mentioned that there is a relationship between Western culture and imperialism that remains hidden even though it is direct. It is possible to say that imperialism had an effect even during the period of decolonization. The Western world, even to the nations that have achieved their freedom, imposes the idea that they do not fully understand imperialism, which is considered to have contributed to the formation of the infrastructure that they have today and to benefit all societies in the world (Said, 1994).

Many postcolonial theorists, including those whose names and works are mentioned above, suggest that the centre of their development work should be Europe, and that it is aimed at the creation of a modern, new colonial idea infrastructure. In general view, development practices are based on Western discourses and power relations or are colonialist (Sharp and Briggs, 2006). Liberal-neoliberal discourses, concepts such as development, modernization, development, and universal humanity consist of the incorporation of hegemony activities into the framework of logic. All the studies that have been done on the issues of development and humanity are studies that are carried out without considering whether people are domestic or foreign. For all societies, all the common truths, principles and moral codes of Western origin are thus determined. With modernization, development is completely identified with the West, and in order to achieve real development, it is necessary to go through the phases defined by the west, and the latest stage in Rostow's work is to reach the level of the Western world (Rostow, 1960).

Rostow is an important example on this subject. Because, the approaches of theorists to the colonial period, which will lead to the third world, which are independent in their works, support the criticisms that suggest that the prescriptions

presented in the theory of modernization between 1950 and 1960 are mainly due to the fact that the past is intended to be applied in a different form today.

Postcolonial states that there can be no talk of any land that is not colonized in the world. Postcolonial, all people have been shaped, migrated or destroyed at any time in history. People have invaded countries or invaded their own countries. They have had to change places for many reasons, but have experienced self-losses or gains. Therefore, it is possible to mention the existence of a postcolonial structure in all cultures (Moore, 2006).

At any time in history almost all nations have taken an act of exploitation against other nations in some way when they have found a necessary tool. However, the most important legitimizer and pioneer of colonialism, postcolonial current and imperialism are the Western world. The reason for this is that Europe is always intertwined with colonialism. Colonialism spread European thought and Europeanization (Young, 2004). In this respect, it can be stated that the states seeking exploitation, which led to today's exploitation influx by Europe and the West in general, are imitating the West in terms of methods and tools being used. The theory of postcolonialism also criticizes Western and Western thought for this reason. Therefore, looks with suspicion at the West and all resources centered on the west, and seeks the disingenuous attitudes of the west on the basis of the problems of states that emerged from the period of colonization but could not be completely sovereign or independent.

For the West, it has always been an important issue to legitimize or rationalize actions such as colonialism, colonization and imperialism. This view was tried to be supported scientifically by claiming that there are two different worlds and the othering policy was continued. Defending was made by criticizing the superiority of Greeks and Romans against eastern peoples, their culture and hierarchical systems (Said, 1979). Since then, the West has described the world outside itself as "they, the natives, the others, or the barbarians." The backwardness and primitiveness of the people who live here have always been emphasized. According to the Westerners, civilization should be brought to these societies with moral values, and the people here should be liberated. Westerners, who perceive the rights in the occupied

countries as locals, state that they will be defined as modern natives when these countries are liberated. Based on this view, the westerners who, before the time of decolonization, put forward the backwardness, barbarism and cruelty of all people living in the world except themselves, in order to link colonial actions to the logic grounds, fully modernization and liberation of the people living in these independent countries. States that they could not reach the level. Many works that have been created by Westerners from past to present have demonstrated European virtue and eastern barbarity and have used it as a tool to achieve cultural superiority. At the same time, they still use it. According to the West, people must be equipped with morality, logic, will, virtue, technology and science. However, this equipment is not found in the eastern culture or life. In the book called "Orientalism", Said's west is strong with the perspective of the west, but the east is weak, this difference divides the world into them and us (Said, 1979). It is possible to talk about race discrimination under such a distinction. The idea that the white race will bring modernity to other races or provide freedom has emerged in many areas from past to present, from political discourses to artistic activities. At the same time, in the eastern society, where there is a distinction between race, class and gender, imperialism has the opportunity to test itself. The east has been constantly accused of assumptions, as in the line stage of class separations, where violence against women is made, and violence is made against the races. Therefore, it has become open to attack. Because gender, racial discrimination and class discrimination are important factors for the cultural application of colonial control. Economic control is very important for imperialism. This situation arises in socially restructured societies (Ashcroft, Griffiths ve Tiffin, 2007).

In the context of postcolonial theory, race, ethnicity and identity are very important. Many thinkers have included these facts in their works. Especially in works written by Frantz Fanon and Aime Cesaire, it is seen that these issues are covered.

The facts of race and identity are involved in movements towards national independence in Africa, postcolonial studies and many uprisings in America. Towards the end of the 19th century, there were direct biological and physiological

criteria within the concept of race. Biological features are encountered in the work named *Introduction to Cultural Theory* in the literature regarding the meaning of the concept of race. In other words, it is stated in this work that it is widely accepted that the concept of race is a phenomenon based on objective, physical differences together with behavioral characteristics arising from biological phenomena (Smith & Riley, 2016: 48). In this context, when examining postcolonial studies, the features included in the concept of race should be taken into account. In particular, every term related to the field of racism and alienation will also help to understand postcolonial studies.

First, the concepts of race and ethnicity should be compared. Generally, these two concepts are used in the same sense. Considering the meaning of the concept of race, it is seen that it represents biological and genetic differences. The meaning of the concept of race has become complicated over time. Therefore, the analyzes made on race issues are also in a controversial position. Skin color plays a dominant role among the determinants of the concept of race. In addition, it is seen that it is used in anthropological studies in determining the identity of people (Loomba, 2015: 105).

With the spread of colonialism, the concept of race began to serve as a functional key concept. Because the concept of race has been used to control the indigenous peoples who want to be colonized. Based on this, it has begun to be seen that the concept of race constitutes a power for the use of power over the colonies. Therefore, it is seen that a categorization and classification among people has begun to be made with the concept of race. This situation has reached very serious dimensions with colonialism. So much so that people became ashamed of the racial classes in which they were found. Along with this, a sense of hatred has arisen towards colonizing races. Skin color is the criterion that stands out in the functionality of the concept of race, which started with colonialism. The skin color discrimination that indigenous peoples made to separate from the European people, especially based on their skin colors, has reached increasingly terrible dimensions.

Andrew Heywood's *Political Ideologies* about the concept of race include the following statements: Even if they gain a new identity when they become citizens, they will not be able to change their genetic characteristics, that is, their race

characteristics. " Within the scope of racism based on skin colors, people with black skin color started to be called "black". Apart from that, Europeans were labeled "white" and Asians "brown". Thus, it has led to the formation of stereotypes in cultural terms (Heywood, 2016: 249).

The prominence of race started with colonialism. When we look at the literature on the concept of race, it is seen that people with black color are called evil and devilish. On the other hand, it draws attention that people with white color are mentioned in the literature with good and exalted meanings. In this context, Frantz Fanon explains how being "white" is glorified in his work *Black Skin White Masks* for the black people struggling to belong to the white race or to enter their world as follows:

“Every colonial people, in other words, every people who have created an irresistible inferiority complex in their soul by extinguishing their local and original cultural resources or being buried in the ground, almost as a condition of existence, a face to face with the language of the nation, which is the spreader of another and a new civilization, that is, with the metropolitan culture. he finds himself in it. The colonial people will rise above that primitive, wild status peculiar to the jungle to the extent that the native country can adopt the cultural standards of the metropolis. To the extent that he can get rid of the blackness of his face and world and the dim culture of the jungle, he will turn white and be counted as a man” (Fanon 2016: 34-35).

Although the concept of race is very important in postcolonial studies, the concept of ethnic origin also has an important place. In the book *Colonialism-Postcolonialism* written by Ania Loomba, the concept of ethnicity is expressed as follows: "The identities created by the social structures of groups and other communities sometimes suppress or radicalize other groups" (Loomba, 2015: 106). The origin of the word ethnic is derived from the Greek 'ethnikos'. Ethnic identity is a part of the word and has a meaning that brings together people or communities from the same geography, who share cultural and traditional characteristics, speak the same language, or have racial similarities. Ethnic identities of individuals in societies are shaped after the socialization process by feeding on the norms and ideas

of the society in which they live or grew up. In this case, it is related to cultures that differ from society to society. While geographical similarities, blood ties or the components of the same racial characteristics come to the fore in the formation of ethnic identity, common language, common goals or common interests draw attention in some societies. From this point of view, it can be said that there is a feeling for ethnic identity as well as a kind of ownership and psychological bond (Yılmaz, 2007: 3).

Ethnic identity also determines the social and cultural identities of individuals, and the reason why ethnic identity is such an important and sensitive issue is that it is intertwined with identity and the sense of belonging. When the mentioned sensitivity is damaged, the internal commitment of the people is directly affected. As a result, conflicts often occur. Considering the basis of the conflicts that took place, it is seen that there are oppressive approaches of one ethnic group towards another ethnic group, having a dominant character, or material and moral destructive movements developed through bullying. In other words, in a society, the dominant ethnic group tries to dominate the others and they start a counter-attack against the state authority and the dominant ethnic group in order to announce that others are oppressed. Since rebellion is a method for the oppressed groups, ethnicity in such ethnic groups usually consists of individuals with a common background, language or culture.

It is important for groups to come together in an ethnic framework and to unite against oppressing, humiliating and violating acts and behaviors, as their common organization and experiences establish the same psychological bond in a sense of empathy. What establishes this psychological bond and empathy is the "unexpressed" state. Muzaffer Ercan Yılmaz explains "not being expressed" in "Ethnic Studies in the Post-Cold War Era: Reasons for Ethnic Studies and Building Ethnic Peace" as follows: *"In some cases, the ethnic language is not recognized or cannot be used at a sufficient level, or in some cases, the restriction of ethnic culture. It can show itself in the form. However, the intersection of these situations and the burning point of tension is that one or more ethnic groups are in a politically and culturally dominant position within a certain state and want to maintain this*

privilege by suppressing others. Naturally, this situation causes the reaction of minority groups and the struggle for equal rights can manifest itself as ethnic conflict” (Yılmaz, 2007: 7-8).

When the literature is examined, it is seen that there are cause-effect relationships at the source of ethnic conflicts. The reasons are shown that dominant groups and other groups are deprived of the privilege to express themselves in society. As a result, the imprisonment and all kinds of restrictions have resulted in the emergence of ethnic conflicts as a reaction to the effect. It is seen that the period in which ethnic conflicts were experienced the most in the historical process was the period after the Second World War. However, they are ethnic conflicts in third world countries where national independence struggles are fought. Third world countries' conflicts mostly took place in continents such as Africa, Asia and South America. The reason for the intensification of ethnic conflicts after the Second World War is that communities are informed and exchanged information with each other thanks to the advances in technology and transportation. While this situation sometimes spread through conferences and open sessions, sometimes the use of the media has been quite effective. Information exchange has been quite effective in people's mobilization and awareness. In this way, people involved in ethnic conflict could claim freedom and rights. However, they were able to speak out against prejudices such as the discrimination they faced from different groups. Groups of people who are excluded from the society, isolated from the society or who have lost their ties with the society in some way draw attention. These groups, on the other hand, seem to be moving away from the society they live in due to the pressure of authoritarian groups in the society. Most of the time, with the distancing, the damage to the sense of self and identity, a different dimension is passed. “Legal discrimination” stands out as the most obvious form of discrimination.

All individuals are equal and have equal rights before the law. Laws are obliged to protect the rights of all individuals. It is based on the principle that nobody is superior to any institution, since every person and every person is considered equal before the law. “Legal discrimination” can be defined as the opposite; Therefore, minority groups do not have equal rights before the law and cannot benefit from

other rights and opportunities as they wish. Even if they want to take advantage, a systematic obstacle appears before them. The most important of these restrictions can be listed as the inability to benefit from the citizenship rights as well as the right, not being represented in the legal field, and the deprivation of the right to elect and be elected. It is the rights and freedoms that make the individual an "individual" in the society and honor the existence of the individual. Everything that ensures security in the society, enables individuals to feel safe, and points out their existence in the society originates from the rights of individuals. If a person is deprived or restricted of his rights and freedoms, that person first begins to lose his trust in society and then his feelings for himself, himself and identity. In short, all kinds of discrimination demand the minority groups in the society to push them into chaos, to intimidate them and to assimilate by dominating them (Yılmaz, 2007: 11). For example, African Americans living in the United States have been subjected to legal discrimination for years. Voting is one of the most obvious examples of legal discrimination.

There are restrictions on usage rights. After the civil war in America, the 15th bill amendment was accepted in 1970. In the draft law amendment, the denial of voting right of every man regardless of his / her color, race and previous slavery was eliminated. With the amendment to this article, the voting rights of African American men are guaranteed before the law. Despite this, they faced legal discrimination. Especially with racist movements, such discrimination has increased in the Southern states of America. In the following years, the voting rights of African Americans were sabotaged by discriminatory movements such as heavy population tax and literacy exams. These discriminations continued until the Civil Rights Movement in 1965. Such discrimination has divided the society over time. It also triggered the emergence of movements involving rebellion. Yılmaz made the following statements on this issue: *“Discrimination that spreads over a long period of time turns into a social trauma among minority groups and then turns into a rebellion aimed at changing the status quo. In the long run, discrimination becomes a weapon turning into the dominant ethnic group, and intergroup conflict often takes place on such grounds.”*

The period of colonialism, the continuation of the above-mentioned and similar ideas or practices deepening and expanding at the same time, forms the basis of the criticism points of the theory of postcolonialism. According to the theory, it is stated that discourses also serve as a powerful colonization tool. Postcolonialism is considered as an important theory with economic, technological, cultural, military, environmental and artistic dimensions.

After the fall of the Berlin Wall and the collapse of the Soviet Union, travel, location-related problems and mobility have raised the fundamental problems of globalization. Globalization is expressed by Rosenberg as the *Zeitgeist* of the 1990s. During these periods, globalization, mobility and cosmopolitanism came to the form of associative terms. In the globalizing world, mobility is an indispensable part. Therefore, various reflections of mobility and travel have been encountered in social sciences and all disciplines involved in all forms of art (Rosenberg, 2005).

Among the prolific playwrights who have been highly influenced by the various forms of mobility that exist in the contemporary world is Greig. Globalization, internationalization, mobility and localism stand out in Greig's works. The movements of goods, capital, people and services, and their extensive consequences, are described in detail. Greig, who has been on the move since birth, crossed borders and lived a transnational life. For this reason, he focuses on overcoming obstacles and boundaries and movement in his games.

As a concept, mobility focuses on social mobility and material mobility occurring in the new global order. The discovery of the obligatory movements in Europe and the determination of the pathological relationships established between the place and the characters are covered by the term "geopathology" of Una Chaudhuri. Greig's play *Europe* is about the relationship established between interaction, movement and mobility in post-wall Europe. The feelings of spatial disturbances in the lives of immigrants who take part in the game can be analyzed by providing an appropriate perspective with the concept of geopathology. Geopathology; It considers the binding core of Greig's dramatic corpus to issues such as mobility, identity and travel. Geopathology is used as a dramatic and structural tool.

THE LIFE OF DAVID GREIG

Born in 1969, David Greig was born in Edinburgh, England. Greig, a Scottish playwright and theatre director, spent most of his childhood in Jos, Nigeria due to the construction industry where his father worked in the 70s. In 1980, David's family moved back to Edinburgh to start his school life. Greig was educated at Stewarts Mellive College. His association with the theatre began with a few shows, which he first appeared in at the Edinburgh Youth Theatre. In 1987, she made her way to Bristol University to study English and drama. (Müller and Wallace, 2011; Wallace, 2013).

Greig graduated from this university in 1990, working with Graham Eatough and Nick Powell. After these studies, the three names together established a theatre called "Suspect Culture". Greig has written and directed five shows in two years. As a two-time nominee for The Guardian Student Drama Award, "Stalinland" also won "Scotsman Fringe First."

Greig moved to Glasgow in 1993. Here, the play "Stalinland" was staged at the Citizens Theatre. After this period he penned many plays, many of which were staged in Scotland. Between 2005 and 2007, he was the principal dramaturg at the National Theatre of Scotland. "Europe " is his first major production staged. In 1996, Europe was first staged in" the Traverse " and then abroad (Thompson, 2011).

Greig's plays have been translated and staged in many countries of Europe. These countries include the United States, Australia, South Korea, Canada, Japan, Brazil and Canada. As well as playwriting, David Greig has led workshops on projects that move towards teaching and developing. In particular, he has worked with authors in countries such as Syria, Palestine, Lebanon, Morocco, Egypt and Tunisia.

Now Greig has been working at "the Traverse Theatre" in Edinburgh since 2006. He lives in Fife, Scotland with his wife and two children. (Wallace, 2013).

David Greig's Awards:

- 2003: TMA Theatre Award for Best New Play

- 2004: Creative Scotland Award
- 2004: Laurence Olivier Award For Best Revival
- 2005: Theatre Critics Award In Scotland

Theatres Written By David Greig:

- 1994: Frontline Intelligence
- 1994: Europe
- 1995: One Way Street
- 1996: architect
- 1997: Caledonian Dream
- 1999: The Cosmonaut's Last Message To The Woman He Once Loved

In The Former Soviet Union

- 1999: Speculator
- 1999: Danny 306+ I (a play written for children)
- 2000: Victoria
- 2000: Swannsong
- 2001: The Case Of Dr Korczak
- 2001: Casanova
- 2002: Outer Islands
- 2003: San Diego
- 2005: Pyrenees
- 2006: Yellow Moon: Leila and Lee's ballad
- 2007: Damascus (Damascus))
- 2008: Midsummer
- 2010: Dunsinane
- 2010: Monster In The Hall

- 2011: Prudencia Hart's Bizarre Recycling
- 2012: Last Holiday Letter
- 2013: Events
- 2020: Adventures With Painted People

Translations and adaptations:

- 2002: Battle Of The Will (Laurent Gaudé)
- 2003: Caligula (Albert Camus)
- 2005: Visionist Oidipus (Sophocles)
- 2007: Bacchae (Euripides)
- 2008: Creditors (August Strindberg)
- 2010: Peter Pan (an adaptation of James Matthew Barrie's tale)
- 2013: Charlie and the Chocolate Factory (from the story of Roald Dahl)
- 2015: Lanark: the affairs of the Three Acts (from the novel by Alasdair Gray)
- 2016: Supplier Women (Eshilos)
- 2018: Touching the void (adaptation of touching the void)
- 2019: Solaris (Stanislaw Lem's Solaris adaptation, novel)
- 2020: Local Hero (adaptation of Local Hero)

EUROPE

One of the most important and controversial issues of our age is its globalization. Globalization is a process that involves interaction and integration between people, governments and companies in different countries fueled by international trade and investments and supported by information technology. The economic, social, political, cultural and ideological effects of 'globalization', which is a very complex concept, have effects in all areas of our lives, especially at the level of environment, culture, political systems, economic development and prosperity (Rebellato,2016).

Globalization is a multidimensional term with many meanings. According to Scholte, “globalization” is evaluated from five main points; “Internationalization”, “Independence”, “Universalization”, “Westernization” and “Deportation”. A “global humanism” by synthesizing or standardizing cultures as 'Internationalization' in terms of globalization, cross-border relations between countries, international exchange and interdependence, 'Independence' in terms of avoiding the restrictions imposed by the governments and allowing a world economy. It is considered as 'Universalization' because it creates, 'Westernization' as it brings a 'modernization' in the American style and 'Deportation' because it reshaped the world geography and removed some borders (Scholte, 2000). However, these do not refer to the positive or negative view of people towards globalization, but only in what context the term globalization is discussed.

Globalization is not new, of course, for some it started with the existence of human beings or society, with trade, and for others, with the spread of modernization and capitalism (Konak, 2011). Some people associate globalization with progress, prosperity and peace, while others evoke deprivation, disaster and a bad end (Scholte, 2000). Its supporters claim that globalization has increased economic levels and living standards of poor countries and citizens. Those who oppose argue that a free market without restrictions actually works for the multinational companies in the West and that it is against local firms, cultures and the public. They see globalization as the main cause of the deterioration of many people's conditions, the economic crisis, the destruction of the environment, the importance of the financial and

financial sector, de-industrialization, the standardization of culture and the deterioration in the contemporary society for the benefit of the privileged elite. Halil Mutioğlu “Globalization: Cultural Dimensional Universalism or Locality?” In his article, he expresses the effect of innovations coming with globalization on culture as follows (Mutioğlu, 2012).

The concept of globalization is a world-wide national identity, economies and boundaries are resolved, a large part of social life is determined by global processes, the world is an economic whole, the world societies are alike, the emergence of a single global culture, or the societies' own identities and differences, and the definition is that the world is getting stuck, shrinking, everything that is national loses its meaning and the world is perceived as a single place and process.

Although there are different attitudes towards globalization, the general view is that the great social changes that took place in the world at the end of the twentieth century expanded networks between countries and people, created new relationships and interactions and increased people's awareness. Especially due to the policies and technological developments that have been in effect for the past three decades, the dimensions of cross-border trade, investment, transportation and immigration have grown so much that it is an unquestionable fact that a new period has begun. We are now living in a “post-modern”, global world where the changes brought by globalization in every sense leak into every aspect of contemporary social life. This naturally shortens the distances between people and increases the interaction points. Thomas Friedman describes today's globalization as "farther, faster, cheaper and deeper." (Thomas, 2006). On the other hand, Alvin Toffler, with a 'speed impulse' in the world - fast urbanization and expansion, rapidly changing technology, faster energy consumption, etc. as in his examples - he states that he is changing at a speed that we cannot follow, measure, or perceive imagination (Rodríguez, 2016).

Globalization has an important place in the games of David Greig in general. The games such as *The Speculator* (1999), *The Cosmonaut's Last Message to the Woman He Once Loved in the Former Soviet Union* (1999), *San Diego* (1999), *Pyrenees* (2005) and *Brewers Fayre* (2009). The games of David Greig deals with the collapse of the Soviet Union and the breakup of Yugoslavia and the rise of

globalization. It brings together people from different cultures with different backgrounds in 'transit' spaces - such as train stations, airport terminals, lounges - as a result of the expansion of the games, changing economy, global transportation and communication networks. However, the interaction takes place not only in ordinary conditions such as business trips, but also in difficult conditions such as wars or forced migration that change the borders of the World (Reinelt,2001). One of them is Greig's play in Europe, which was staged in 1994 at Traverse Theater Edinburgh. Europe, by the first team in Turkey Theater in 2015 and was staged by the Istanbul State Theater in 2018. In this study, the game named Europe will be analyzed in terms of globalization and changes in Europe at the end of the twentieth century (Reinelt,2001).

Europe passes in Central Europe in a border city, which has lost its importance as a result of redefining Europe's borders and globalization. (Holdsworth, 2003). Greig, in this way, addresses issues such as globalization, especially the changes occurring through the disintegration of the East Block and Yugoslavia, and the unemployment, refugee problem, xenophobia. In another dimension, with the changing face of Greig's Europe, the heavy industry in Scotland, which is its home country, has largely disappeared, and the towns and villages in these semi-empty places where trains are not even hesitated now operate violent and sometimes violent identity policies. (Wallace, 2013)

As Greig stated in an interview with Mark Fisher, Europe is going through a "no-place", "but it can also correspond to many places." (Müller ve Wallace, 2011). In this sense, although it is basically a game about Scotland, he wanted to address this issue on a 'international' scale. This may be thought to be the effect of globalization on authors. Accordingly, it takes place in an unnamed Eastern European town in Europe, as in the plays Stalinland (1992) and Petra (1996). The author's interest in Doğu Blok was that Rebecca West's travel book, Black Lamb Gray Falcon (1941), which she wrote about Yugoslavia, and her travel to Czechoslovakia, Hungary and Romania with the Inter-rail in the 1990s had a great impact on the choice of place: *"I remember that the train passed through the industrial towns in Romania. In fact, a town was so dark because of environmental*

pollution that women could not even hang their clothes out.” (Şenlen Güvenç, correspondence with David Greig, 2018). At the same time, stories about the change of borders in central Europe, especially churches built on wheels to prevent them from being damaged when invading armies arrive in Moldova, all of this town's passing through towns that exist only for passport control in Romania and Slovakia. Contributed to the birth (Şenlen Güvenç, correspondence with David Greig, 2018). The effects of this trip, which caused many problems related to “New Europe” to appear in Greig's mind, are felt throughout the game. However, the main thing that triggered him to write the game is a train journey in Scotland. The writer explains that the train he rode between Edinburgh and Dundee was in the former coal and industrial towns in the Fife region, such as Cowdenbeath and Cardender, and passed through the towns that never recovered after the strike in the mines in the 1980s, and that they never voted in the communist party. Greig especially describes the express train passing through Burntisland as follows:

The train went so fast that even the town's name was not read. Suddenly, I wanted to write a game about what it was like to live in an abandoned place where express trains never stopped, why people continued to live in these places where they were sentenced to death, and what they need to leave. [...] Therefore, this town is Burntisland and Motherwell in Scotland as well as any other town in Yugoslavia.

(Şenlen Güvenç, correspondence with David Greig 2018).

This is a very important point because it changes the way the game is read.

Europe passes in a train station that is no longer used as a result of globalization. International express trains do not stop at this station any more, as in Greig's train journey. This point can be felt in the stage instruction at the very beginning of the game and afterwards by going to the station without going to the station repeatedly and passing by:

Dark [...] An international express train passes through the station. As the train approaches, it makes an incredible sound that gets louder. Speed, steel and light prevail in the theater, and at that moment everything is drowned under the basic force

of the train. Gradually, as the sound gets lower, the lights turn on.(Greig, Plays 1: Europe, The Architect... 5).

At the beginning of the game, the chorus of -1, 2, 3, 4, 5, 6, 7 and 8 gives information about the location of the town: “Ours is a small town on the border, sometimes on this side, on other side, but always on the border.” (Greig, Plays 1: Europe, The Architect... 6).

It is an interesting detail that the town is famous for its “bulb” factory. The author's choice for this type of factory is that the bulbs are products that will be replaced later by cheap Chinese products rather than pointing to a specific location. It points to this occasion, cross-border trade increasing with globalization and falling quality (Nesteruk, 2000).

The choir states that, considering the conditions, they do not want much, their only expectation is to know and remember that they are part of Europe:

5: older,

6: more beautiful

7: or going to a more important place

8: when you pass here,

8: do not forget, All: we too, on our own scale,

1: We Europe (Express train passes)

(Greig, Plays 1: Europe, The Architect... 6).

The train station, where the express train passes without hesitation and constitutes the focal point of the game, is depicted in detail:

The architecture of the station has almost witnessed past forms of administration. The Hapsburg, Nazi and Stalinist forms have created an intermittent hybrid that carries neither the romanticness of historical dust nor the brilliance of modernity. The dominant weather is that it is a forgotten place. There are expedition schedules, outdated posters and outdated information signs on the walls. There is a

simple wooden bench in the middle of the main hall. The ground is dirty concrete and has not been swept (Greig, Plays 1: Europe, The Architect... 7).

Sava and Katia, who came to the train station, are the father and the daughter. The name “Sava” is important here because it comes from the Sava River, which forms a natural border between Bosnia and Herzegovina and Croatia. Katia and Sava are Bosnians and Muslim although they do not evoke names. But their religious identity is superficial. The main emphasis is that, until very recently, they were secular Europeans who felt secure. Katia is a university educated person (Greig, Plays 1: Europe, The Architect... 28). The secure world of these Yugoslav, European, secular left-wing people, was destroyed along with identity politics and war, and as a result, they lost their identity. Since they had nowhere to go, they took refuge in the train station, which was no longer used. This transit place is not a home, but a dormitory, a temporary place compared to the waiting room by Katia (Greig, Plays 1: Europe, The Architect... 17). Fret, the train station supervisor, definitely does not want refugees at her 'own' station because it is not a hostel or gypsy camp where refugees can sleep. (Greig, Plays 1: Europe, The Architect... 15). The station supervisor, Fret, sees those traveling around Europe lying in the train stations with Inter-rail as idle people: “they travel without a destination, without a destination [...] without getting their expectations [...] getting into the flow of events [...] getting on and off the trains without worrying about the principle of the event” (17). For this reason, people traveling around Europe, thanks to developing transportation networks such as Inter-rail, are international flirtaters who sleep at stations and “travel with Australian lovers” (Greig, Plays 1: Europe, The Architect... 17). Fret, who wants and represents the old order in Europe, is systemizing the changing world with high-speed trains.

Fret tells Katia and Sava that they cannot stay at the train station. On top of that, Sava reveals his situation in a very moderate manner, without accusing anyone, and leaving “civilization” out of hand:

Sava: I'm sorry if things are a little difficult for you right now, but where we come is very complicated. For a long time we have been thrown here and there and this is where we come to rest. For now. Crime, neither you nor us, random chaotic

winds of current events. I suggest you to calm down, if this is the problem, we will look at the timetables [...] I worked on the railroads myself. If there is no train, we will not be on anyone's way. Katia: We are hiding masters. We did a lot of rehearsal Sava: Maybe we will work. Katia: Someone to blame if nothing happens (Greig, Plays 1: Europe, The Architect... 18-19). Two views about Europe prevail in the game: the first is Europe, which represents civilization and protects human rights, and the other is Europe, which is not disintegrated, united, where wars occur, and the killing of people is not heard. Two views about Europe prevail in the game: the first is Europe, which represents civilization and protects human rights, and the other is Europe, which is not disintegrated, united, where wars occur, and the killing of people is not heard. Two quotes about Europe are given in the text of the game. The first is from W. H. Auden's poem "Refugee Blues" (1939): "So where do we go today, dear? / So where do we go today?" (Greig, Plays 1: Europe, The Architect... 3).

In the poem, the narrator is a Jewish refugee fleeing Nazi Germany. They complain about not having a place where they used to see their countries as old countries, their old passports were not valid and new ones were not given. In this way, there is no emphasis on the refugees who escaped from the civil war in Yugoslavia not finding a place for them. The second quote is from Jacques Derrida's *The Other Heading* (1992): "Something is happening in Europe, even though we don't know very well what or who we refer to as Europe". In his work, Derrida talks about discourses about European or old European culture and points out that these are not actually valid today and perhaps never.

Sava believes that the "old" Europe he longs for, like Fret, will not be indifferent to their situation, while Katia has already lost this belief. Katia wants to be constantly on the move, as she is afraid to be caught and sent back to go rotting in a transit camp again beyond the border. But Sava believes in "old" Europe and constantly suggests that everything will be all right:

Katia, we are not in a wild country at the other end of the world. Take a look around, look at the architecture. Listen to the sounds coming from the street. The smell of the forest comes here. We are far from our home but we are still in Europe.

They will take care of us. Our situation will be understood (Greig, Plays 1: Europe, The Architect... 29).

Katia disagrees with her father, so Europe is a region where violence and brutality go:

Europe. Snipers on the roofs, mortars in the suburbs and you said: “This is Europe [...] We must stay in Europe.” When there is nothing left in hospitals except alcohol and dirty bandages. I warned you and you're still ‘this is Europe. Honesty will prevail, logic will prevail, this war is a deviation, an unusual situation... only a rupture in its structure, fabric... Over time, the rupture is repaired and everything becomes like new (Greig, Plays 1: Europe, The Architect... 30). The game also reveals that the conditions brought by globalization put people in trouble and how a fascist environment prevails as competition for bread money increases. Katia tells her father that they are referred to as “economic refugees”. (Greig, Plays 1: Europe, The Architect... 53) This is a reference to the Bosnians, who were kept in a bus on the Slovenian border in 1992. Britain has prevented their entry by identifying them as “economic refugees”, although they have been promised to be cared for by a charity.(Cramer, 2011). Greig states that the role of buses in the transfer of the population in the Battle of Yugoslavia and the fact that the buses filled with refugees were stoned by angry crowds. For this reason, buses are also used in the game along with trains that play a major role in the transfer of refugees in the Yugoslavian War (Şenlen Güvenç, correspondence with David Greig, 2018).

The weakening of national identity and the increase of global trade are demonstrated with very painless examples. One of the most important conflicts in the game is between workers and refugees. Sava and Katia, who escaped from the war and came to breathe, are waiting for another danger, except to be sent back to the border camps. This is globalization. With the developing technology, the train station is about to be closed. As a result of the train station losing its importance, workers known as rowers or firemen lost their jobs. Berlin, after examining the situation against a consultant to Adele, states that they lost their jobs when four firemen indicated that it was unnecessary to operate: “Apparently the machines could burn the boiler. It seems that they don't need firemen ”. (Greig, Plays 1: Europe, The

Architect... 10). While Adele stated that this situation makes them free and that they can travel independently when the borders disappear, Berlin does not defend the same view: "I am a fireman. That's all I know, I don't know anything else. I can't go anywhere else ". (Greig, Plays 1: Europe, The Architect... 11). Fret and Sava, who later became friends, now complain that this work will be done by a newcomer in a capital computer, who has never gotten her hand dirty or waiting for a train to change the shears at six in the morning. (Greig, Plays 1: Europe, The Architect... 51-52). For Fret and Sava, who advocated the old order, manual workmanship, working on the railway is almost a sublime event. When Sava argued that Tito and even God were railway workers, Fret states that God served the capitalist system more than the worker: "If God was a railway worker, [...] everything would work well. I think God works in the center. I think God is wearing a suit ". (Greig, Plays 1: Europe, The Architect... 53). Globalization has different meanings for different people. With the innovations brought by globalization, workers lose their jobs as a result of their work being done by a machine. On the other hand, Morocco, a successful entrepreneur or "smuggler" and representing capitalism, constantly talks about borders and international trade. Morocco, who used to live in the village, tells about cross-border trade while having a drink with his unemployed firefighter friends: "Look. Once you cross something, it's more than a precious one. Pass it again and its value will decrease [...] cigarette, drink, work, car ". (Greig, Plays 1: Europe, The Architect... 33).

On the other hand, in addition to globalization, it also brings great competition; The workers who lose their jobs and bread money see the strangers as the custodian of the losses and have anger against them and show them cruel, fascist and xenophobia. Even young skinheads appeared in the town. Between Berlin and the Horse, they talk about what they are doing, and how they can get rid of foreigners:

Horse: [Economic] cold wind of stagnation.

Billy: There are too many workers, not enough jobs.

Berlin: Yes. But that is not me. I'm not the President

Horse: But if you were [...]

Horse: I would get rid of blacks.

Berlin: Which ones? Horse: Of all [...] ship people.

Billy: Ship people? [...]

Berlin: We are miles away from the sea.

Horse: They bring it here by plane.

Billy: Flying ship people. [...]

Berlin: You'd be better skinned than you.

Billy: If you really were a dictator, would you do these?

Horse: But first I would give all the jobs that the niggas got back to us.
(Greig, Plays 1: Europe, The Architect... 23-24).

Horse and Berlin use a highly racist discourse in their speech:

Horse: They give all jobs to Somalia and Ethiopians. This is the truth.

Billy: Who are they, Horse?

Horse: Leftists.

Berlin: Dirty anarchists. Jews and gypsies. Blacks and Brownes.

Billy: I see Berlin: Those who pollute the country.

Horse: In the past, these were not Billy, in the past there were no foreigners here. Now there are blocks full of strangers. Five per room.(Greig, Plays 1: Europe, The Architect... 59-60).

Berlin: Now they reproduce endlessly. Like rats in my sewer.

On the other hand, more bland Billy says she will leave town: "Wolves looking for crumbs, flies on the scum. I am going." Billy gets on the bus and leaves. Just like trains, the bus's going voice is emphasized in the stage instruction. Instead of disappearing with the town, Billy gives his chance to try somewhere else.

In a globalizing world, national identity is a problematic issue. Katia has a hard time answering questions about the identity of Adele, who works at the station and has become friends over time:

Adele: Where are you coming from?

Katia: Does it matter?

Adele: I just asked.

Katia: I'm not sure.

Katia: Not sure?

Katia: As I said. I am not sure.

Adele: But. You must know. Everyone knows where it came from. Katia. There is no place I came from anymore. It disappeared.

Adele: A place doesn't suddenly disappear. Katia: Its name has been removed from maps and street signs. I couldn't find it anywhere. (Greig, Plays 1: Europe, The Architect... 41).

One of the issues under discussion is 'nest': having a fixed slot or staying without a slot. Adele, who has been stuck in the same town "accidentally" throughout her life and constantly watches the trains going to other places, wants to travel to Europe with Katia. Katia, who no longer has a home and does not belong anywhere, thinks Adele is lucky to have a home and should be thankful. In Adele's words, both are exile: "You lost your homeland, and mine never happened. We are both exiles." (Greig, Plays 1: Europe, The Architect...67). Morocco, who meets with Katia for sex, to provide fake passports and documents, also has different views regarding the feeling of "home", "homeland" or a place. He states that he hurts people who call home and spend their lives in the same place.

I pity them. Indigenous. I pity them. The owners are like dying dogs [...] At the beginning of their master's grave, they are like hungry dogs that roar until the night [...] they are waiting in the cold place to get pregnant. I pity them. [...] To refugees. You were lucky in what you said about losing your home [...]. Getting rid of imprisonment [...] is nothing like a home. Nothing threatens a person's liberty as

much as having three meals a day and having dinner with the same people. Liberty!(Greig, Plays 1: Europe, The Architect... 71).

A group of layoffs go to the station to reveal their ideas and intimidate refugees. Berlin filed Fret on behalf of the townspeople not to allow foreigners to stay in the train station and beat Sava very badly, saying they wanted to prevent the train station from turning into a hostel for homeless and gypsy prostitutes. At the same time, Berlin's hostility towards foreigners is further fueled by the change of the town and the arrival of foreigners, who are disturbed by his wife Adele's departure from him. Seeing that Morocco had sex with Katia in a back street of Calypso Bar as a dog, Berlin scattered the hand of Morocco, his childhood friend. In this regard, the fact that its name is Berlin also brings to mind the genocide suffered by Jews in Nazi Germany and xenophobia existing in Europe.

Adele and Katia jump on a bus like Billy and leave the town, then they go on an express train by counting the names of European cities: cabaret in Berlin, cakes in Vienna, Portugal, Paris, Milan, Prague, Moscow, Venice, Rome, Rotterdam, Copenhagen, Sofia, Budapest, Barcelona, Marseille, Athens, Hamburg, Salzburg, Sarajevo etc. On the other hand, Sava decides to stay in town with Fret.

Over time, he becomes friends with Sava, who works on railways like Fret and himself. Fret blames himself for battering Sava and remains silent to what is said about the town, and expresses his sadness about the disappearance of the old order:

It is not just a station, it is not just us [...] Wherever I look [...] It all feels shattered [...] I am here in my life, in this town. I've never been anywhere else since childhood. I saw the buildings being built and demolished, I saw the street names changed [...] formed around layer layers like geology around me. And now it is wearing out. It is worn by the wind. It disappears, shrinks, disintegrates every day in tiny pieces (Greig, Plays 1: Europe, The Architect... 77).

When Sava says that it will be enough for people to come there to learn the facts about the town, Fret states that people will not find the town even if they come:

They will not find. They just see something blurry from the train. Express trains that pass so fast that they cannot even name their name while passing by. This

is the only thing left from us. The nest you think you have, the place you think you came from, the person you think it is [...] Flush! Flush! Passed by. Dust in the breeze. As soon as they think of coming out, they are gone.(Greig, Plays 1: Europe, The Architect... 77).

Saddened to leave Katia, Sava says she accused her of what happened to her daughter:

[...] He was raped. He was also raped - like many people. - But [...] I think he did - he didn't say anything but I think so - he blames me for causing him to remain. Because I let it happen to what happened to it. As a citizen, I thought our duty was not to leave our home. As a result. [...] We can't leave places to wolves. However, honor has a price. I think he blames me.(Greig, Plays 1: Europe, The Architect... 82).

Unlike Billy, Katia and Adele, who left town, Sava decides to stay there: "I found myself here. At a train station. A train station is where the end of a journey ends."(Greig, Plays 1: Europe, The Architect... 82). These two friends join forces and protest against the closure of the train station.

The change and hostility that takes place is given in the game with the metaphor of 'wolf'. Fret talks about the boxes: "There are a lot of wolves in the forest. They crossed the border forest of thought ". Sava also speaks of a herd of wolves, which, when the war started, hits the hills near his town. Fret says that while he is waiting at the station at night, he fears an unidentified fear. Sava "What is there to be afraid of in a train?" When he asks, he says that the uncertainty scares him: "You don't know what [train] will bring. You don't know what to take "(Greig, Plays 1: Europe, The Architect... 85).

At the end of the game, Berlin and Horse station, one of the unemployed firefighters, burns at night, causing the death of Fret and Sava. He tells how the news about the death of the Berlin train station chief, who swaddled the train station, spread to Europe. "They said the name of our town, the politicians and sociologists from all continents spoke their name" and repeating the words of the Chorus, the

game ends as it started: “They know that we are Europe in our own way.”(Greig, Plays 1: Europe, The Architect... 89-90).

As a result, David Greig deals with issues such as globalization, homeland, homeland, national identity, war, changing borders, refugees, unemployment through a small town in the light of the changes that took place at the end of the twentieth century (Billingham, 2007). . Two views about Europe are put forward in the game. On the one hand, the idea of old Europe, which defends human rights and civilization, on the other hand, is Europe, whose borders are not defined, that does not accept the refugees who escape from the war and who do not accept refugees fleeing war because of their ethnic and religious identity (Robson, 2016).

In the game, whose focus is on a train station, express trains pass through without delay at the end of almost every scene, the train station in question will be closed, people lose their jobs, increased competition and xenophobia reveal the brutal effects of globalization (Rodríguez, Rodríguez & Srebernik, 2019). The express train, presented as a metaphor of globalization, also points to the speed impulse that people in the global world are trying to keep up with. In this new order, people who have lost their importance and have been left to die are offered two options. Leaving it like Billy, Katia and Adele, in other words, 'leaving it to the wolves' or claiming places like Fret and Sava. Indeed, Fret and Sava, who stay in the town, disappear like the old European order they defend in the fire (Morales, 1994).

DAMASCUS

Paul is the protagonist of the book and the author of the Scottish TEFL textbooks. He wants to sell his books to a Syrian college and therefore went on a business trip to Damascus. Although he wanted to instill British culture, he faced Arab culture. This book, which is a comedy drama type, presents themes related to Paul's return home, culture and politics because of the terrorist bomb at Beirut airport.

Throughout the story, Elena's comebacks are encountered. The observations and comments of the hotel guests are explained with these feedbacks. It is the expression of "a small god's eye" Elena, reminiscent of the "no bias" mirror of Sylvia Plath. Elena is constantly meditating and observing during meditation. Viewers feel like watching and listening to the choir. Greig creates admiration for plural identities, hence defining himself as a transsexual Ukrainian Christian Marxist pianist. Different music plays at different times during the day. It also makes arrangements for the pieces of European pop music artists. After music, it is time for the prayer. Thanks to the impressionist music, the "Debussy" effect emerges and emphasizes comfort. The music of Elena, which is called relaxing, creates both a feeling and a call for prayer, leaving a soothing effect. Still, instability and tension are felt. With the comments of Elena, the news broadcasted on television includes the words "What is happening between Americans, Israelis and Gaza". Paul first calls his wife and boss so communication is provided between man and place. Instead of being with his wife on Valentine's Day, Paul is in the war zone. He talks to his boss on the phone and explains his situation.

It deals with the relationships of people of different nationalities in the game. According to Elena, Paul's first impression is that he is a typical Englishman. He interprets that the shirt is not clean, and his body language is scattered and weak. Paul is an English, so he is not a party between Israel and Gaza, and for him, all these events are only a matter of Gaza. Elena, on the other hand, abstracts herself from east and west conflict. "Because the British are a terrible negotiator, they constantly find themselves in war. The Scots are also the same as the British. I am from Ukraine and I am not concerned with what people think" (Greig, 2007). The opinions of different

nations come to the fore in the game and the game tries to break down the western and eastern prejudices of the audience. So this game is a tool to instill the position of Middle Eastern countries and new ideas. The stereotyped ideas are simplified thanks to the game. Paul orders Arab coffee, which surprises Muna. Because according to Muna, the British love Cappuccino. Although Paul has been waiting hot in Damascus, he faces snow. The city of Damascus is depicted exactly as expected. Damascus is addressed not only from the war zone, but also from a cultural perspective.

The game removes both cultural prejudices and touches the issue between cultures: impracticality in the TEFL industry. The book's publisher, Middleton Road, is depicted by Paul as follows: An English language learning system based on the working knowledge of British culture. TEFL has achieved worldwide prestige. Paul publishes these textbooks in Damascus and his boss does the same job in the Caribbean. Paul goes to the decana and talks about the modular features of the books. Both the teacher and the student will be able to learn English at their own pace. In addition, wider sources of information are provided. In other words, each student can learn English from these books without the need for a teacher.

According to Paul, the book is user friendly. Middleton Road's stories deal with both contemporary and multicultural Britain. Hence, the publication of these books worldwide enables the TEFL system to contribute to the imperial tradition of English. What matters to both the Syrian Education Department and Muna are not the English language teaching of the book, but the problems caused by the spread of the English tradition. English culture is absolutely against Arab culture. Paul states that two primary school children, who describe them as universal, are depicted in the books. There is also a section for romance in the school environment. For those who want to learn advanced English, Paul recommends Frobishers. The activities of married couples living in England are mentioned here. While the married man is doing things like making cider or fighting, the married woman enters the theater and sings in the choir. Greig criticizes stereotypical assumptions and all non-practical elements that sweat inside TEFL. Paul is Mrs. Imitating Frobisher's words, Mr. He states that Frobisher feels good. Greig aims to have discussions about how English

culture is integrated into English language teaching in the Middle East and elsewhere.

Muna, Paul and Dean of the Syrian Education Department Wasim talk about cultural concepts. Wasim does not speak English. However, although he does not speak English, he makes decisions about English books. Muna translates what Paul says to Wasim. Wasim speaks Arabic and French. However, the audience hears that he speaks English. Wasim displays an unfriendly attitude to Paul in French that his father died of an English soldier in Jerusalem. Paul is sad that he cannot speak French correctly.

Wasim states that he will not allow books due to incompatibility. Muna takes this situation more seriously. The students at the school are using Russian books now, and muna wants to use quality books instead. He asks Paul to have his English books updated. Paul is not aware of Wasim's malicious behavior. For this reason, he helps Muna and applies for the change of books. Wasim has to stay dependent on Muna because he can speak Arabic.

Although Wasim is in a decisive position, he does not want to communicate with the representative of British textbooks, while his secretary, Muna, is more concerned with this issue. The issue takes place in a hotel. According to Wasim, hotels are a reflection of the fantasy world. It is very far from home and instead of spending time with the spouse at home, it is the place to drink from the minibar. Hotels are areas to have sex according to Wasim. Martin Denton, a theater critic, described this play as a romance on the battlefield (Denton, 2008). While Wasim employs his imagination, Muna draws Paul's attention to education. It emphasizes that they have a high quality free education system and wants to ensure that the Arab world has young people who can navigate in a globalized market. Learning English means that the mind is independent. However, while learning English, one should not get away from Arab culture. For this reason, the books should be filed before they are purchased.

Paul and Muna join the invention at the foyer to make arrangements for textbooks. Drawing attention to how Arabs are dressed in the book, Muna meets

Paul's secularism and institutionalism. Within the episode on Middleton Road, Muna says that Ms. Mohammad was not drafted, and that she was not depicted as hideout, moderate or tolerant. The situation is a matter of faith. Muna, on the other hand, does not think of the same thing, but argues that there is a patriarchy problem. Paul is on managing a girl, emphasizing that they have equal rights. Many women in Syria are oppressed in both religion and tradition: "If a female teacher uses this material, her position in the classroom is weakened.". According to Paul, Muna is a big reaction to this issue. You can follow the Egyptian and Palestinian fashion of paris, he will make detailed progress in this regard, he will express his situation in the 70s. Paul states that it does not make sense to link tolerance and fundamentalism. See an example of an honor killing in the UK used by the BBC. We are Muslims living in England, talking about the honor. He says that all these situations are the result of fundamentalism and patriarchy. Lack of this situation in textbooks helps focus on education. It makes sense to buy modern clothes.

British viewers will have the opportunity to get to know the Arab world thanks to this game. TEFL textbook authors are closed with a viewpoint. It no longer shows a more sympathetic attitude. It is unacceptable to impose looking at Muna's assumptions. So objectifying the other is more difficult than Middleton Road instructors' predictions.

Muna discovers the inappropriate relationship between her mothers and sons in the book. It also criticizes the highlighted sections. We state that all these situations do not match the value judgments in Damascus. A teacher in Damascus has a conservative structure. These conditions are not suitable for sexual situations. It is logical for Paul that Muna is concerned about romance.

Muna asked Paul to change the names of British political parties, and Paul reacted to this. Although he said that there was no socialist party in England, he did not want to change the name of the parties as Socialist Party or Nationalist party. He did not find it reasonable to name a party that was not available. Paul criticizes Syria for preventing free expression and for Muna as a dictator.

“Our country is surrounded by war in Iraq, Palestine, Lebanon... Israel is occupying our land. America calls us evil. We have some minorities here and we all live in peace and stability. There is very little crime. There are schools and universities, and there are fundamentally working fundamentalists - you have to understand the context we live in.” (Greig, 2007).

As an Orthodox Muslim, Muna (Bassett, 2007) states that it is both political regimes and external powers that prevent political progress and democratization within the country. Paul agreed to some changes not related to democracy. He acknowledged that the British democracy that invaded Iraq was disturbing. He also finds unreasonable conferences on human rights held by the British embassy in Damascus. He also finds it unreasonable to say how the British will reside in Damascus. Finally, Muna asks Paul to change the Israeli flag on his jacket. Paul states that they cannot argue without providing an appropriate context for Israel. He also gives examples of the illegal Zionist colonization and the occupation campaign against the Palestinian people. Paul uses the following expressions on Muna's constant demand for change: “For a moment - let's think there is no practicality. Just imagine that you and I and young people who want to open their arms to the English-speaking world. Then would you edit the text?”. Thus, Muna begins to question her own individual values. He continues to praise a Jewish neighbor. It would not be logical and realistic for Muna to use a Jewish person to predict future time. “The beach where Rabbi Samuels will walk with his mother will be a beach my mother will never walk because, although he was born in Jaffa in 1942, he was expelled by the Israelis in 1948 and will never be allowed and I will never see his home. Maybe Rabbi Samuels will live here. This is the truth”. On the one hand, Paul understands the miserable lives of people living in the Middle East and why they are hostile to each other. He says: “It must be annoying. A... I - come here and - Do something about truth - You're right. This is just language” (Greig, 2007). He says he can talk to the boss to make changes under the pressure of Damascus. At this stage, Lyn Gardner emphasizes the cultural responses of language betrayal and incomprehension (Gardner, 2007).

Muna remembers the instructions the Dean gave during his undergraduate years and creates a new roadmap for adaptations. Wasim explained to his students that thanks to his imagination, everything he wanted could live. He explained how they can achieve a free mind that avoids censorship. When Muna recalls this situation, he wants to participate in Dean's poetry reading program and reach the ministry without any adaptation in the book. But over time, Wasim transformed the idealistic belief identity into a political belief dean form. It does not have ideas for change and progress like Muna and Paul. Thanks to Wasim, he can watch the uprisings, resistance and rebellions through the eyes of the Middle East. It is the old port city integrated into the Jewish states. For a nostalgia related to this city: "Olive trees and oceans clad on the magnificent coast of Jaffa and the martyrs killed for justice and unlimited silver Jerusalem along the moon".

Wasim questioned whether the cities were killed for justice or Jerusalem. There is no longer a belief in reconciliation in the Middle East and people have begun to question justice. Wasim makes this questioning with the following statements: "And what are their thoughts on their heads when they die? Good thoughts of justice? Or shock in the taste of their own blood?".

When he heard these thoughts of Paul Wasim, he used the old city as a metaphor and gave a lesson in truth and morality. The old city grew gradually over a period of time and consisted of layers. In particular, he realized that his center was also a mosque: "The mosque they told me was once a church and once a Roman temple". According to Paul, the old city is defined as a humanitarian area, although its connections are high: "It is a very comfortable place to live. An infinite place of possibility".

He likened "writing" to the old city, referring to the literary meeting he likened. A bridge has been formed between literature and reality. Literature always follows the same patterns and consists of certain accumulations. The act of writing is like an old city, and the mosque and temple should be centrally located. Muna translated Paul's words into Wasim, but had difficulty in it. When Paul said his ideas about the truth, literature and the old city, he stated that students have the right to live

in Damascus as "Writing is like Damascus". Muna comments on Paul's promises to Wasim:

"He says that our students have the right to access articles based on reality. If you start with this principle, the necessity of truth can be stratified, such as writing and teaching, something like a city - to make a world where the student's mind can live and explore. He wanders away but time comes back to reality. But if you are going to build your writing in the political environment - if you work with the eligibility of your choice - then... then the city will be full of illusion and the design will be lost." (Greig, 2007).

Wasim had the same opinion as Paul, although Paul spoke very clearly. He said there was demagoguery in everything Paul said about the truth: "You know nothing about the country where I live. How Does? You don't know anything about it. You don't know anything about their complexity and conflict. You came here with all the brilliance of your English education, so be sure of your values and you told me the truth ". According to Wasim, freedom of expression only occurs in western democracies. "There is nothing about freedom of speech in Arabic. It is your English power ". It is stated that Anglo-Saxon idealism brings blood to the Middle East. "You make your own accommodation with your regime, and I work with me on my own stay," said Wasim (Greig, 2007).

Muna, I don't want to translate Wasim's expressions fully and acts as a catalyst. He told Paul directly that Wasim did not want to accept Middleton Road. He found Muna Wasim hypocritical, saying that he did not believe in any concept regarding the struggle, regime and glorious homeland. Nevertheless, the game metaphorically reveals the deception in bureaucracy, the deception that Wasim is covered under rhetoric, which he is supportive of as a 'tactic'.

The game highlights important issues regarding the power of education. Decision makers can tell the truth or fall into the trap of illusion. As a novice educational adviser at the institute, Muna is concerned about state control in school books. He opposes too much centralization and wants students to come true. He believes that students are at their own risk, so they need to pay attention to what they

teach them, what they offer in the education system. It is evil that the system is fragile and is easily destabilized by the mass media who say 'it is a democracy that operates their republics' by 'fundamentalists who tell them to dress in a certain way' and 'Americans who tell them their government'. At this point, Wasim, as an experienced lecturer and bureaucrat 'Doubt, hesitation, timidity, uncertainty - these are the paths to the truth. Slowly. We are not sure of ourselves ... And we go in the dark. Proceeding slowly, we put our hands out to feel the moist walls of the cave. I'm looking for the light. This is how we say to them.' (Greig, 2007).

The game generally emphasizes how important education is. We can say the truth for those who will decide about education. Although Muna is a new educational advisor, state-controlled books require concern. It opposes centralization and wants to reach the truth. Students are always under the responsibility of educators. I want to pay attention to what he teach teacher students. "Suspicion, hesitation, timidity, uncertainty - these are the paths to truth. Slowly. We are not sure of ourselves ... And we go in the dark. Proceeding slowly, we put our hands out to feel the moist walls of the cave. I'm looking for the light. That's how we say to them." (Greig, 2007).

Zakaria, who works as a receptionist at the hotel which has the dream of being a screenwriter in Hollywood, has become a trap for the younger generation. Particular emphasis is on Zakaria meeting with western girls and breaking up his life. He used the following statements about Paul's crooked life vision: "If I'm not far from here, I'm dead. I died inside." (Greig, 2007). Paul is a tool for Zakaria that can make her script more widely available. He is confident that Paul will support him on his dreams. On the other hand, Paul cannot think of Zakaria's desire to leave Damascus. Ultimately, Paul's failure to help Zakaria fades Zakaria's dreams and kills him. Some Syrian viewers saw Zakaria as an iconic figure, while Arab viewers considered it the hopeless end of the victim.

His visit to Damascus for Paul was an enlightenment. Thank you to Wasim for inviting him to Damascus. When Paul spends in Damascus, he offers a unique opportunity to understand the other concept and its proximity. While it provides an authentic atmosphere to the British theater, it shows how obsessive it is with the concept of "the other". This concept of the other handles over Damascus, and thus

Damascus represents change. (Greig, Theater Sound). It will be influenced by the old city, including Arabic affairs. Emmanuel Levinas' relationship with the other is an “unrelated relationship”.

“This is a relationship because an encounter takes place; however, it is 'unrelated' because this encounter does not create parity or understanding, Other remains with the other determination ” (Davis, 1996). Although there was a friendship between Paul and Zakaria, Zakaria always remained the other. Wasim, Muna and Paul want to mediate between the west and the Middle East, but they fail to do so. Greig emphasized that cultures cannot merge on a deep surface even if there are more similarities than differences here (Fisher, 2007).

In response, Levinas wanted to understand the mystery of the concept of the “other”. Right after Paul Damascus visit, we will see how little he knows about the different cultures, and the western policy also contains uncertainty. It is because of how the West's power angers the Arabs. “Greig did not only have understanding aids to help Arabic writers find their own voices rather than seeing their views and societies defined by their western eyes” (McMillan, 2009).

The game is for both respectable and hostile criticism from the Middle East audience. In England, the game can be considered as a work that shows goodwill abroad, offers a criticism against the West, but is not successful. So according to England, this game is a self-criticism. Members of the critics accused Greig of neo-colonialism, insulting Arab women. Egyptian critic Mehna Al-Badawi, on the other hand, says that the Greig fighter is clearly stated (McMillan, 2009).

Some of the Arab audience emphasizes that not all cultures can be compared with 3 problematic characters. Critic Joyce McMillan asks how far the entire western civilization model can be extended and expanded worldwide - with attractive freedom and dreams of self-actualization (McMillan, 2009). According to some of the critics, the game says that the challenge for cultural stereotypes.

Charlotte Higgins (Higgins, 2009) and Mark Fisher (M. Fisher, 2007) say that the game has a purpose of challenge and that the Arab world is wanted to be reflected in the western way. Laura Collins Hughes interpreted the war on Iraq from

the television in the hotel lobby as a drama (Hughesi 2008). Jackie Donohoe said that diversity comes to the fore in a moving place (Donohoe, 2010). According to Sakhr El Makhadhi, the game is mocking the British culture. However, he states that some people consider the Damascus culture to be ridiculous (El Makhadhi, 2009).

While it contains the perspective in the Arab world, it carries a careless embodiment here. It is for Paul's impression of an arrogant, emotionless and numb person. It is Paul's attempt to establish my characteristics between the west and the Arab world in a large country (El Makhadhi, 2009).



CONCLUSION

Today, postcolonial theory is a theory that is handled in every field, from humanities and social sciences to anthropology, from technology to medieval studies. Some authors try to define postcolonial theory in different ways, which means a resistance against colonialism for nations that still continue to be exploited despite being liberated from colonialism.

Renowned Scottish theater writer David Greig describes various types of mobility in today's world in his works. The aim of this study is to give a new perspective to the work by interpreting the game of Europe, which David Greig mainly deals with mobility, travel and migration, by using the concept of geopathology of Una Chaudhuri. Chaudhuri adopted the terms geopathology and geopathic disorder to describe the human-related problems of space. In many of his works, Greig draws attention to the lives of asylum seekers who had to move and migrate for various reasons in today's world. The Europe game he wrote in 1994 describes the turbulent and uneasy period in the Balkans in the 1990s. This study shows that the European myth is both a utopia and a dystopia, by exploring issues such as geopathology, mobility, travel, and identity as common themes of Greig's Europe work. The study also explores the European concept that Europe is a symbol of geopathology, represents a utopian future, as well as the relationship between the concept of Europe to homelessness, rootlessness and mobility. The work draws attention to the urgency of the immigration problem of today's world by using geopathology, that is, the space problem as a dramatic and structural tool.

Damascus has emerged as a result of first-hand experience in workshops with young writers living in the Middle East. As Greig stated in his interviews, the fact that he met real characters in the game depicts the complex relationships between the western world and the Arab world. The West boasts of discourses of freedom and democracy. The Arab world strives to achieve a secular lifestyle.

The city of Damascus is representative by the use of Greig by symbolizing the scent of jasmine. Greig is aware of the responsibility to represent the other. For

this reason, the character he created to try to sell his books is the Scottish textbook writer.

As a set of the game, Damascus is a city that has been carrying the traces of the west and east for centuries. This setting is depicted by the playwright with the relationship he is building between the British and Syrian characters.

Greig presents the global challenges that existed in a local environment again, as in his previous plays. Therefore, the viewer examines the view of the judge in the western world and the internal dynamics in the Arab world. Migration of developing countries in the east to developed countries in the west is seen as one of the most important problems of the 21st century. Greig presents the readers in this game to visualize and analyze life in Damascus and Syria. In fact, rather than a game of Damascus, it is a game where the threats of war are experienced to the audience or the reader outside the hotel environment.

REFERENCES

- Al-Makhadhi, S. (2009). "Confusion on the Road to Damascus", Middle East, 30 May 2009 http://www.atimes.com/atimes/Middle_East/KE30Ak01.html
- Ashcroft, B.; Griffiths, G. and Tiffin, H. (2007), Post-Colonial Studies: The Key Concepts, Routledge, New York, 2. Basım.
- Bassett, K. (2007). Damascus, The Independent.
- Billingham, P. (2007). At the Sharp End: Uncovering the Work of Five Leading Dramatists: David Edgar, Tim Etchells and Forced Entertainment, David Greig, Tanika Gupta and Mark Ravenhill. Bloomsbury Publishing.
- Cramer, S. (2011). "The Traverse, 1985-97: Arnott, Clifford, Hannan, Harrower, Greig and Greenhorn." The Edinburgh Companion to Scottish Drama. Ed. Ian Brown. Edinburgh: Edinburgh UP.
- Davis, C. (1996). Levinas: An Introduction, Cambridge, Polity Press.
- Denton, M. (2008). "Damascus", [nytheatre.com](http://www.nytheatre.com) review. <http://www.nytheatre.com/nytheatre/showpage.php?t=dama6677>
- Donohoe, J. (2010). "Damascus Depicts Clash of Culture", Northern Stage.
- Fanon, F. (2016). Siyah Deri Beyaz Maskeler. çev. Cahit Koytak. İstanbul: Encore Yayınları.
- Fisher, M. (2007). "Damascus", <http://www.variety.com/review/> Fisher, M. <http://www.theatrescotland.com/>
- Fisher, P. "Damascus", <http://www.britishtheatreinfo.com/otherresources/fringe/fringe07-10.htm>
- Gardner, L. (2007). "Damascus", The Guardian.
- Greig, D. (2013). Plays 1: Europe, The Architect, The Cosmonaut's Last Message to the Woman He Once Loved in The Former Soviet Union. London: Bloomsbury, 2009.
- Greig, D. Damascus, London: Faber and Faber, 2007.

- Grovoqui, S. N. (2007) "Postcolonialism", Tim Dunne, Milja Kurki ve Steve Smith (Ed.), *International Relations Theories: Discipline and Diversity*, Oxford University Press, New York.
- Heywood, A. (2016). *Siyasî İdeolojiler* (çev. Levent Köker). *Ankara: BB101 yayınları*.
- Hiddleston, J. (2009). The Perplexed Persona of Frantz Fanon's *Peau noire, masques blancs*. *Postcolonial Text*, 4(4).
- Higgins, C. (2009). "Road to Damascus", *The Guardian*.
- Holdsworth, N. (2003). Travelling across borders: re-imagining the nation and nationalism in contemporary Scottish theatre. *Contemporary Theatre Review*, 13(2), 25-39.
- Huddart, D. (2005). Homi K. Bhabha. Psychology Press.
- Hughes Collins, L. (2008). "Translations, and Mistranslations in Damascus" <http://www.nysun.com/arts/translations-and-mistranslations-in-damascus/76477/>
- Jackson, K. (2009). "On the Middle East, Scotland and Belonging" an Interview with David Greig, 12 February 2009, <http://www.whatsonstage.com/interviews/theatre/london/>
- Kaul, S. (2009), "How to Write Postcolonial Histories of Empire", Daniel Corey and Lynn Festa (Ed.), *Postcolonial Enlightenment*, Oxford University Press, New York.
- Konak, N. (2011). "Ekonomik Küreselleşme ve Ulus-Devlet: Kuramsal Yaklaşımlar." *Edebiyat Dergisi* 28.1.
- Loomba, A. (2015). *Colonialism/postcolonialism*. Routledge.
- McMillan, J. (2009). "To Damascus: David Greig's Damascus in Syria and Lebanon" *Scotsman Arts*, <http://joycemcmillan.wordpress.com/2009/03/19/>
- McQueen, P. (2013). Giving Voice to the Global Citizen in *The Speculator* by David Greig. *International Journal of Scottish Theatre and Screen*, 6(1), 82-100.

- Moore, D. C. (2006). "Is the Post- in Postcolonial the Past- in Post-Soviet?: Toward a Global Postcolonial Critique", Violeta Kelertas(Ed.), *Baltic Postcolonialism*, Radopi, New York.
- Morales, V. R. *Ambivalent Borders In David Greig's Europe* (1994). De frontieres i arts escèniques.
- Morales, V. R. *Ambivalent Borders In David Greig's Europe* (1994). De frontieres i arts escèniques.
- Müller and Wallace. (2011). *Cosmotopia: Transnational Identities in David Greig's Theatre*. Prague: Litteraria Pragensia Books.
- Mutioğlu, H. (2012). "Globalization: cultural-dimensional universalism or locality?". *Batman University Journal of Life Sciences* 1.1.
- Nesteruk, P. (2000). *Ritual, Sacrifice, and Identity in Recent Political Drama-with Reference to the Plays of David Greig*. *Journal of Dramatic Theory and Criticism*, 21-42.
- Orr, L. (2008), *Joyce, Imperialism&Postcolonialism*, Syracuse University Press, New York.
- Rebellato, D. (2016). *Local Hero: The Places of David Greig*. *Contemporary Theatre Review*, 26(1), 9-18.
- Reinelt, J. (2001). *Performing Europe: Identity Formation for a " New" Europe*. *Theatre Journal*, 53(3), 365-387.
- Robson, M. (2016). *David Greig's Other Heading*. *Contemporary Theatre Review*, 26(1), 39-48.
- Rodríguez, V. (2016). *Zāhir and Bātin: An Interview with David Greig*. *Contemporary Theatre Review*, 26(1), 88-96.
- Rodríguez, V., Rodríguez, V., & Srebernik.(2019). *David Greig's Holed Theatre*.Springer International Publishing.
- Rosenberg, J. (2005). *International politics. Globalization theory: A post mortem*, (2-74). Oxford: Blackwell.

- Rostow, W. W. (1960). *The Stages of Economic Growth: A Non-Communist Manifesto*, Cambridge University Press, Cambridge, 2. Baskı.
- Said, E. W. (1979). *Orientalism*, Vintage Books, New York
- Said, E. W. (1994), *Culture and Imperialism*, Vintage Books, New York.
- Scholte, J. A. (2000). *Globalization: A Critical Introduction*. New York: St. Martin's Press.
- Sharp, J. and Briggs, J. (2006), "Postcolonialism and Development: New Dialogues?", *The Geographical Journal*, Cilt. 172, Sayı. 1.
- Smith, S. and Owens, P. (2006), "Alternative Approaches to International Theory", John Baylis ve Steve Smith (Ed.), *The Globalization of World Politics*, Oxford University Press, New York, 3. Baskı.
- Smith, P., & Riley, A. (2016). Kültürel kurama giriş. *Ankara: Dipnot Yayınları*.
- Soncini, S. (2007). New Order, New Borders: Post-Cold War Europe on the British Stage. In *Myths of Europe* (pp. 247-261). Brill Rodopi.
- Stevenson, R. (1987). "Scottish Theatre 1950-1980" *The History of Scottish Literature*. Ed. Cairns Craig. Aberdeen: Aberdeen University Press.
- Şenlen Güvenç, S. (2018). Correspondence with David Greig. January 9, 2018. E-mail.
- Thomans, F. (2006). *Globalization: The Super-Story* from *The McGraw-Hill Reader*, p. 470.
- Thompson, C. (2011). *Beyond borders: David Greig's transpersonal dramaturgy*.
- Wallace. (2013). *The Theatre of David Greig*. London: Bloomsbury.
- Xie, S. (1997), "Rethinking the Problem of Postcolonialism", *New Literary History*, Cilt. 28, Sayı. 1.
- Yılmaz, M. E. (2007). Soğuk Savaş Sonrası Dönemde 'Sınır İçi' Etnik Çatışmalar. *Uluslararası Hukuk ve Politika*, (06), 17-30.

Young, R. J. C. (2004). *White Mythologies: Write History and the West*, Routledge,
Londra, 2. Baskı.

