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İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI

A CRITICAL EXAMINATION OF TOM STOPPARD'S *INDIAN INK* AND *LEOPOLDSTADT* THROUGH IDENTITY FETISHISM

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<div align="right">Samet ASLANOĞLU</div>

ÖZET

İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI

TOM STOPPARD'IN HİNT MÜREKKEBİ (1995) ve LEOPOLDSTADT (2020) OYUNLARINA KİMLİK FETİŞİZMİ ÜZERİNDEN ELEŞTİREL BİR İNCELEME

SAMET ASLANOĞLU

Bu çalışmanın amacı, bir toplumun kültürel belleği ile fetişist kimlik arasında bir ilişki olup olmadığını incelemektir. Bu çalışma özellikle Tom Stoppard'ın Indian Ink (1995) ve Leopoldstadt (2020) oyunlarındaki kimlik fetişizmi kavramına odaklanmaktadır. Modernizm süreci ile birlikte değişen bilinç ve sonrasında gelişen emperyal düşüncenin tarihsel arka planı 20.yy'da tüm dünyayı etkisi altına alarak küreselleşme ile birlikte alt kültür ve üst kültürlerin etkileşimini kaçınılmaz kılmıştır. Alt ve üst kültürlerin kesiştiği noktada kültür, kimlik, kolonyalizm ve emperyalizm gibi kavramlar 21.yüzyılda güncelliğini korumaktadır. Bu oyunların analizi, değişen toplumsal bilinci anlamak, emperyal düşüncenin tarihsel evrimini anlamak ve kültür, kimlik, kolonyalizm gibi kavramları derinlemesine ele alarak kültürlerin etkileşiminde ortaya çıkan fetişist duyguları sunmak için önemlidir. Bu sebepten çalışma, Hint Mürekkebi ve Leopoldstadt oyunlarını kimlik fetişizmi kavramı bakımından incelemektedir. Bu çalışmanın teorik çerçevesini eleştirel teorisyen Homi K. Bhabha'nın kültür çalışmalarında kullandığı üçüncü mekân, melezlik, duygu çelişmesi ve taklit gibi kültürel etkileşim sürecini anlamaya yönelik alt başlıkları oluşturmaktadır. Tom Stoppard'ın 1970'li yılların sonlarına doğru yaptığı Sovyetler Birliği ve Doğu Avrupa ülkeleri ziyaretleri, yaşamın içerisinde olan emperyalizm kolonyalizm ve kimlik konularını ele almış eleştirel bir tarza yönelmesini sağlamıştır. Stoppard bu iki oyununda kimlik fetişizmi, melezlik gibi terimlerin yanı sıra kültür kavramının etkilerini oyunlarının merkezine almakla beraber kimlik fetişizminin oyunlar içerisindeki yansımalarına odaklanmaktadır. Bu çalışmanın amacı alt Kültür ve üst kültür'ün kesişmesi sonucu kimlik fetişizminin kolonyal ve emperyal odak noktalarını tarihsel bağlamda özelliklerini kapsayacak şekilde genişletmektir.

Anahtar Kelimeler: Stoppard, Fetişizm, Kimlik Fetişizmi, Kolonyalizm, Kültür.

ABSTRACT

DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE

A CRITICAL EXAMINATION OF TOM STOPPARD'S INDIAN INK (1995) AND LEOPOLDSTADT (2020) THROUGH IDENTITY FETISHISM

SAMET ASLANOĞLU

The aim of this study is to examine whether there is a relationship between the historical interaction of society and fetishist identity. This study particularly focuses on the concepts of identity fetishism in Tom Stoppard's plays Indian Ink (1995) and Leopoldstadt (2020). The historical background of the changing consciousness during the process of modernism and subsequently evolving imperial thought influenced the entire world in the 20th century, leading to globalization and making the interaction between subcultures and mainstream cultures inevitable. At the intersection of lower and upper cultures, concepts such as culture, identity, colonialism and imperialism remain current in the 21st century. The analysis of these plays is important to understand the changing social consciousness, to understand the historical evolution of imperial thought, and to present the fetishistic feelings that arise in the interaction of cultures by deeply examining concepts such as culture, identity, colonialism. For this reason, the study examines Indian Ink and Leopoldstadt plays in terms of the concepts of identity fetishism. The theoretical background of this study consists of subheadings used by critical theorist Homi K. Bhabha in cultural studies, such as third space, hybridity, ambivalence, mimicry, to understand the process of cultural interaction. Tom Stoppard's visits to the Soviet Union and Eastern European countries in the late 1970s enabled him to turn to a critical style that addressed the issues of imperialism, colonialism and identity in life. In these two plays, Stoppard puts terms such as identity fetishism, hybridity, as well as the effects of the concept of culture at the center of his plays, and focuses on the reflections of identity fetishism in the plays. The aim of this study is to expand the colonial and imperial focal points of identity fetishism, as a result of the intersection of subculture and high culture, to include its characteristics in a historical context.

Key Words : Stoppard, Fetishism, Identity Fetishism, Colonialism, Culture.

TEŞEKKÜR

İÇİNDEKİLER

CHAPTER I: INTRODUCTION

Culture is a term that revolves around the complex fabric of humanity, and defining it cannot generally be limited to a single definition. Culture manifests itself in a wide range of areas, including language, beliefs, traditions, art, mannerisms, and more. However, this complexity and diversity of culture also increases the difficulty of defining it. Every society, every group and every individual creates its own unique cultural fabric, and thus culture continues to exist in variability and constant transformation. The term culture used in many areas today is actually a term of Latin origin. According to Terry Eagleton who made the archaeology of the term of culture in his book *The Idea of Culture* The origin of this Latin word is colera (2016, p. 88). Along with this, the term culture has many meanings such as inhabiting, cultivating and worshipping. This term, which means to settle, stems from colonus, which is the origin of today's colonialism. In this sense, colonialism and culture are two closely related terms. The relationship between these two words can form the main frame in the analysis of plays. Historically the term of 'culture' is an expression that was put forward to the circle two centuries ago and was first included in a German dictionary published in 1793 as "*the value created by the mental capacity of the human being*" (Eroğlu, 1998, p. 103). The word culture is derived from the Latin verb 'Cultura' or 'colere'. In Classical Latin, this verb means 'to look' or 'to cultivate'. While sociologists have so far made great contributions to 'cultural affair' in the field of culture, they have not been able to pinpoint the development of its theoretical framework in full detail (Keegan & Green, 2003, p.134). In general, culture can be defined as a way of life constructed by society and transmitted from generation to generation about a hundred years ago, Edward B. Tylor, an English anthropologist, introduces the term of "*culture*" scientifically (Ernest & Kluckhohn, 1978, p. 75). According to Kottak, Tylor defines culture as "that complex whole which includes knowledge, arts, customs, traditions and similar abilities, skills and habits learned by human beings as a member of society" (Cited in Kottak, 1991, p. 37). Culture; is a common subject of social sciences such as social anthropology, social psychology, history, sociology and ethnology. The most important difficulty we encounter in defining culture is that the term has been used in different fields according to the content of that and has gained meaning according to the

context in which it is used. The use of the term of culture in different forms in different branches of science also makes it difficult to define it.

In the sociological sense, culture is primarily composed of the spoken and written language of literature, art, science, philosophy, customs, traditions, folk beliefs, habits, morals and law, values, symbols, economic understanding, rites and ceremonies on a society. Scientific systematic research on society shows that all human societies have undergone changes depending on various factors. In every society, socio-cultural changes occur within its body by interacting with different civilizations, cultures and religions within the historical development process. Factors such as climate, geography, underground and aboveground natural riches have an impact on the change of cultural systems. Views on the individualistic assimilation of cultural material have been radically affected by the recent emergence of a new theory: In Action Theory, Jürgen Habermas makes a scientific expansion of the communicative dimension of culture with observations, determinations and results with his deep research on the subject (1982, p.103). In the Historical process called acculturation, cultural assets change and develop by taking the 'new' within the process of modernism. Since the 'cultural degeneration', which is the greatest danger in this process, has taken place very slowly throughout history, over a period of thousands of years, the adaptation of people to changes has been slow and assimilated. Every cultural phenomenon is born, develops, disappears or expands with new functions like the whole of culture. In terms of social anthropology, this phenomenon called 'inculturation' or 'enculturation' is valid for all areas of culture. In the context of cultural change, the exploiting society exports its material culture as well as its own beliefs and values to the society it exploits. As a result of this change, it is inevitable for societies that cannot find their way to lose their values, move away from their selves, and drift into the process of corruption due to the adverse effects of others. Cultural values that are not independent can influence by being approximated through the culture that can be fashionable. Every social change or cultural change can be realized by the effects of the internal dynamics of that society and by slowly digesting it. Cultural elements affected by change; encompass language and all kinds of human activities related to that language. Thus, cultural characteristics influence each other; From this, new combinations and syntheses are born. Culture consists of abstract patterns that define the actions of people and groups. However, despite the cultural heritage transferred to them, social groups and individuals do not become a prisoner of

it and make changes in the cultural plan. As a result of this change, 'cultural degeneration' is passed down to new generations by forming a part of the culture over time. Cultures that interact with each other try to resemble their neighbours through diffusion, borrowing and imitation. They adapt to changes in a way that meets the biological and psychological wishes and needs of the individuals who make up the cultural system. As new needs emerge, trials and corrections are made to meet these needs and solve problems of the age. Cultural systems are not only progressive, evolutionary changes; They also adapt to changes that go backwards and go against the general direction of development. As it has been understood so far, the dimensions of the concept of culture are too long to fit into the introduction, but the different manifestations of culture within the plays will be given in sub-titles. One of the most important factors in choosing the concept of culture is the influence of Tom Stoppard effect on the last half century in different cultures. British Playwright Tom Stoppard, was born as Jewish in Zlin, Czechoslovakia in 1937. The exile life of Stoppard, who had to flee the Second World War, which was the result of imperialism, caused him to grow up in different cultures. While it was World War II, the family of Stoppard was living in Singapore and India before moving to England. The fate of Stoppard, who lost his father due to the Second World War at a young age has taken another shape in India, leading him to settle in England with his mother and stepfather, Kenneth Stoppard, in 1946 when he took the surname Stoppard from his stepfather from his mother's second marriage in India. Stoppard firstly went to an American boarding school in Darjeeling, India. Here the education language was English and then he moved to Dolphin Preparatory School in Nottingham. Later, Little Tom continued his education at Pocklington School in Yorkshire, England. When he came to England he was just at the age of nine. Being brought up as a 'British' in England gave him a new identity. Thus, he considers himself neither an Indian nor a Czech citizen, but he defines being very happy there, so he became a British citizen. As Voigts points out

> [. . .] *Stoppard never practised Judaism and knew very little about Jewishness (nor his Czech upbringing) until very late in his life. He was raised wholly as a naturalised Englishman from setting foot on the British Isles at the age of eight, so that few identity traits seemed to remain from his European émigré biography.* (2021)

When Stoppard was seventeen, his first job was at the Western Daily Press in Bristol, where he was making some critics in the journal corner. When he first became

interested in theatre, it is known that he saw Laurence Olivier's movie "Hamlet" while he was in Prep school and was influenced by it. Stoppard worked as a second-string critic, for a while, and in the 1960s he decided to write for the theatre. Tom Stoppard is among the writers known as the 'Post-War playwright' in England after the Second World War. As Michael Billington says: "*[Stoppard] came to the fore in British theatre in 1967 at a time when dramatists were increasingly judged by their political commitment and approximation to social truth, by their willingness to tackle anything from the class system to Vietnam*" (1987, p. 10). The purpose of this study is to analyse the Czech-born British playwright Tom Stoppard's colonial play Indıan Ink and autobiographical play *Leopoldstadt* (2020) basing the discussion on the term identity fetishism.

1.1   The Aim Of The Study

This study examines the presentation and depiction of cultural concepts, including cultural Imperialism, cultural identity, and cultural interaction of British, Indian societies specific to *Indian Ink*. The study also focuses on the play of *Leopoldstadt* which includes a story about the drama of a Jewish family living in Austria. The analysis will concentrate on how Stoppard employs characters, dialogues, settings, and themes to convey different reflections of interactions arising from convergence of two different cultures. Through examining cultural imperialism, identity fetishism, and culture-related sub-headings, this study endeavors to gain insights into Stoppard's portrayal of various cultural aspects. Specifically, the study analyzes the cultural traditions, conflicts, and interactions among British, Indian and Jewish communities. This comprehensive analysis aims to contribute to the existing knowledge on cultural records and identity fetishism by positioning Stoppard's plays within a broad framework in the literature. Additionally, this study aims to investigate the significant role culture plays in forming both individual and group identities. The study analyses how culture has influenced the protagonists' identities in the plays. It explores the impact of cultural heritage, societal norms, and historical contexts on the development of two distinct identity types depicted within the superior and lower. The primary objective of this research is to examine the themes of cultural assimilation, preservation, and alteration with subheadings in the plays. It investigates how plays explore societal development, the difficulties of cultural legacy preservation, and cultural evolution processes. The study aims to identify the historical circumstances surrounding assimilation. The

characters' utterances will be analysed for their intersection with the Jews and Indians' historical past, and examples from the play will be discussed within their historical context. In essence, the thesis examines the concepts of identity fetishism through Stoppard's plays, emphasizing the importance of theoretical backgrounds in the cultural and historical context.

The study's primary objective is to examine the social and historical backdrop against which the plays take place. The study aims to explore and analyze the impact of cultural influences, such as colonialism, globalization, immigration, and socio-political events, on the experiences of the characters and the wider cultural context depicted in the plays. Furthermore, it will evaluate the transformations and developments undergone by these characters. Illustrations of the cultural images observed in the play will also be accompanied by relevant dialogue excerpts. The aim of the research is to enhance comprehension on how contextual factors impact the existence and relationships of the personalities and their influence on the wider cultural milieu presented in the dramas. To examine Tom Stoppard's viewpoint on culture as reflected in *Indian Ink* and *Leopoldstadt*, this study will conduct an analysis of the playwright's messages, criticisms, or insights concerning the importance and intricacies of culture for both the dominant and exploited. By fulfilling these objectives, the research intends to furnish an exhaustive examination of *Indian Ink* and *Leopoldstadt* concerning the notion of culture, illuminating Stoppard's investigation into cultural subcategories and the wider repercussions of culture within the plays' context.

1.2   Limitation

This thesis is mainly limited to the works *Indian Ink* (1995) and *Leopoldstadt* (2020). The limitation of this study is based on the fact that the interaction of superior culture and subculture still maintains its importance in the 21st century and continues for various reasons. This interaction arises from various cultural, social and historical dynamics. In this context, I limited the subject of the thesis to the plays *Indian Ink* and *Leopoldstadt*, which provide examples of the interaction between dominant and sub-cultures. While the play Indian Ink deals with issues arising from the interaction of British and Indian cultures, Leopoldstadt focuses on the historical interactions between the German Nazi regime and the Jewish community. Therefore, these two plays provide

a rich and comprehensive basis for examining the various forms and consequences of interaction between superior culture and subculture.

Examining the concepts of identity fetishism it should also be noted that Homi Bhabha's concepts such as mimicry, uncertainty, third space and colonialism will be used as a theoretical background. The goal is to acquire a comprehensive understanding of how these concepts are presented and tackled through portraying culture, hybridity, third space, and mimicry. Despite these limitations, this research aims to provide a nuanced understanding of the complex relationships between identity fetishism, and subculture and hegemonic cultural dynamics in selected literary works. Although its scope has been established, the insights gained from this study contribute to ongoing debates on identity formation, cultural dynamics, and the legacy of colonialism in contemporary literature and society.

Focus on selected plays: The study will specifically focus on *Indian Ink* and *Leopoldstadt* by Tom Stoppard. While these plays provide rich material for exploring the term of identity, identity fetishism, third space, mimicry and ambivalance, the evidences may not be generalizable to Stoppard's other plays.

Interpretation and subjectivity: The analysis of the plays will involve interpretation and subjective analysis. Different readers or researchers may have varying interpretations and perspectives on the themes and concepts explored in the plays. This study will present one particular perspective and interpretation based on the researcher's analysis.

Cultural context: The study will primarily examine the given cultural dynamics portrayed in the plays from a textual perspective. It might not offer an exhaustive review of the cultural setting in which the plays were created, or even how the plays were received and interpreted in particular cultural settings. For this reason, the plays will be presented to the reader in a concise manner, directly related to the historical process, to whichever period of history they refer.

1.3   Significance Of The Study

The study examining Tom Stoppard's plays *Indian Ink* and *Leopoldstadt* from the perspective of the concept of Identity fetishism will provide a deeper perspective on today's cultural debates and identity formations because these works address the

intersections of British, Indian, and jewish. This interaction between sub and superior cultures has become inevitable in the modern age, and these works are of importance in terms of revealing the interaction between different cultural identities and the intense affection toward superior culture. It also aims to contribute to literary and cultural studies by providing a broader understanding of how issues such as identity fetishism can be addressed through literary works.

1.4   Cultural exploration

The study provides an in-depth analysis of how culture-related terms are portrayed and represented in the selected plays. This research offers important knowledge about the intricate workings of culture by studying characters, themes, and settings. It examines crucial topics like the third space, mimicry, cultural colonialism. This investigation helps readers comprehend cultural colonialism and colonialism's complex characters and the effects it has had on people and significant societies throughout history. In addition, the process of cultural exploration aims to understand the various reflections of these concepts in different societies (Jews and Indians) by expanding the meaning of the concepts of identity fetishism in the literature. This exploration aims to make a significant contribution to strengthening intercultural dialogues and deepening cultural understanding.

1.5   Social and historical context

The significance of the study lies in its exploration of the social and historical contexts that shape the plays. The study focuses on the migration issues faced by Austrian Jews, highlighting the social and historical context. The Jewish community in Austria has experienced challenging migration experiences throughout history. Following the genocide during the Nazi era, many Jews were forced to leave Austria. Similarly, the British-Indian community also faces cultural issues. protecting cultural identities, maintaining traditions, and navigating interactions between different cultures or cultural communities are significant concerns within this community. By analyzing these social and historical contexts, this study aims to contribute to our understanding of cultural problems encountered by both communities. The research emphasizes the relationship between culture and more general socio-political processes by examining cultural elements including colonialism, globalization, and immigration. This analysis adds to a deeper comprehension of the impact of historical occurrences on cultural identities as

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well as the difficulties that people and communities must overcome in order to preserve their cultural heritage.

1.6 Academic and literary scholarship

The relationship between the interaction of sub and dominant cultures in Tom Stoppard's plays *Indian Ink* (1995) and *Leopoldstadt* (2020) with a rare perspective, uniquely examines identity fetishism. The rarity of this study stems from the fact that Stoppard's works are discussed within a broad framework and offer a unique perspective to understand the process of cultural discovery. In this context, understanding how academic and literary studies add richness to the issues of identity fetishism through the plays *Indian Ink* and *Leopoldstadt* will strengthen the main purpose of this study and provide a broader perspective on related issues. This study promotes cultural exchange, empathy, and the scholarly discussion of Stoppard's plays by advancing our knowledge of cultural imagery and how they are portrayed in literature.

1.7 Tom Stoppard's Craft of Language in Theatre

The theatre of the modern period, which began to be shaped by the Post-War Trauma of the theater, has an important place in the development of the world theatre. World War II had a profound impact on societies, not only physically, but also on issues such as social politics, philosophy, and art. The great traumas caused by the wars and the human drama have added a new meaning to the theatre. The postwar theater offered an in-depth examination of human cruelty, loss and destruction. Tragic plays have dealt with human trauma and mental trauma, and the plays have told the scars of war. David Edgar reveals how degenerated the English theatre and society is with the following words:

> *Most of the new playwrights of the 1970s came into the theatre at a time*
> *when there was a consensus between play-makers and their audiences that*
> *British society was rotten at the root, and that it was the proper business of*
> *the theatre to anatomise its rottenness and point the way to radical change*
> (Edgar, 1982, p. 96).

In the post-war period, the theatre of the absurd took an important place. Writers such as Samuel Beckett and Eugène Ionesco emphasized the banality and illogicality of language and style. The characters' bizarre dialogues and illogical plots are considered a response to human complexity and existential problems after the war. It also focused on post-war theatre, social criticism and realism. In this period, issues such as inequalities in society, class conflicts, racial discrimination and gender roles left their mark on the theatre. Writers such as Bertolt Brecht developed the epic theatre form, leading the audience to look at events and characters with a critical eye. Avant-garde movements such as abstraction and expressionism also had a significant impact on the post-war theater. The abstraction of language and style has brought emotional intensity and expression to the fore. The plays, it is aimed to deeply affect the audience by highlighting the inner worlds and spiritual conflicts of the characters. In short, since the 1950s, the theater has diversified with the influence of postmodern and experimental approaches. The language and style of theatre have been enriched with new pursuits and forms of expression by breaking away from traditional patterns. In this context, John Osborne's play Look Back in Anger had a great impact on British theatre and is considered an important turning point in the history of theatre. When this play was staged in 1956, it was seen as a revolt against the traditional structure of British theatre and in many ways started a change in the theatre world. The play brought a new breath to the theatre stage by using a more unusual language apart from the traditional dialogues. The conflicts and dialogues between John Osborne's characters had sincerity and realism not seen in previous English theatre. He was a strong critic of the class differences and social problems of post-war British society. This situation contributed to the theatre becoming a social and political platform rather than just a means of entertainment. The play also contributed to the development of theatre movements such as the Theater of the Absurd, the New Wave (Angry Young Men), and Social Realism in Britain. These movements gave rise to works dealing with social criticism and the complexity of modern life. With this context in mind, Michael Billington says in his book State of The Nation

> *political theatre was changing in the early Sixties. It was going beyond didacticism and dialectic to embrace music, spectacle and song; and one of the most famous and resonant examples was Oh, What A Lovely War, produced at the Theatre Royal, Stratford East in 1963* (2007, p. 159).

As a result, Look Back in Anger started to be considered the beginning of a major transformation in British theatre. This play has been a structure that challenges traditional theater norms and carries the voice of the youth and society to the theatre stage. This transformation opened the door to the development of various new approaches and themes in theatre in the following years. To sum up, The development of theatrical language and style in the post-war period reflects the reactions of artists and writers to social changes, suffering, and the complexity of human nature. Theater has established a deep connection with the experiences of humanity and has become the mirror of society. The language and style of theatre has evolved continuously with the effect of the trauma and social changes caused by the war, and it is possible to see its reflections in contemporary theatre today. Postmodern theater generally emerged in the second half of the 20th century and represents an approach different from modern theater. In postmodern theatre, traditional storytelling and character development are often questioned or disrupted. Additionally, an unclear line is created between reality and unreal elements on the stage. This kind of theater often contains features of postmodern art such as intertextual references, irony, and parody. Tom Stoppard stands out as one of the writers who use these parodies the most. Stoppard "*parodies two different combinations of authorship at the same time, with the same scene of a single text; The fact that these parodied texts themselves are nourished by a parodic positioning constitutes the parody of the parody*" (Güçbilmez, 2002, p. 82). Tom Stoppard is renowned for his willingness to write about global issues. The study emphasizes Stoppard's aesthetic perspective and his engagement with global challenges in terms of cultural interaction by concentrating on *Indian Ink* and *Leopoldstadt*. The artistic review will examine in detail the staging style of the plays, character development, dialogue, stage design and other artistic elements. While *Indian Ink* traces identity fetishism by examining the interactions of the British Empire in India, *Leopoldstadt* offers a historical and cultural perspective through Vienna's Jewish community. Both plays are shaped by Stoppard's literary mastery and capacity for deep thought. One of the focal points of artistic analysis is that the plays deal with the concepts of identity fetishism through the use of language, symbols, metaphors and dramatic structure. The power of art, the emotional interaction and thought-provoking capacity of these plays on the audience are among the elements that will be emphasized in this section. Additionally, this artistic analysis aims to understand how Stoppard

processes the process of cultural discovery in his works with an artistic language. Through staging choices, the way the characters reflect their internal conflicts, and how the dramatic structure is integrated into this discovery process, the artistic analysis aims to reveal how Stoppard deals with the postmodern issues of identity fetishism on an artistic basis. Correspondingly, postmodern theater shakes the comfort zone of the audience and encourages them to think and question, in line with Artaud's search for an emotional and mental experience in the theater, through irony and parodies. Postmodern theater were influenced by Artaud's understanding of theater. Stoppard is sometimes labeled a postmodernist, but he is more accurately seen as someone who continues and expands high modernism's experiments with aesthetic expression. Both reject traditional theater norms and seek a more interactive experience with the audience. While Artaud's Cruelty theater attempts to influence the audience to think emotionally by shaking them with disturbing experiences, postmodern theater adopts a similar approach. This kind of theatre rejects the passivity of the audience and makes them an active part of the play. In addition, elements such as intertextual references and irony, which are frequently encountered in postmodern theatre, question the audience's traditional theater perceptions, in line with the destructive and questioning nature of Artaud's understanding of theater. In this context, postmodern and Artaud theaters can be considered as examples that push the boundaries of theater and seek a new experience.

Another important step is also the concept of post-dramatic theater emerging towards the end of the 20th century and adopting a new stage approach by challenging traditional theater norms. "*Theater, which Lehmann calls post-dramatic, instead of focusing on the dramatic, includes a performative aesthetic in which the performance itself, the performance text, and the stage are related in a way that is far from conventional*" (Ersan Öztürk, 2022, p. 1). This type of theater adopts an approach where storytelling is not at the center, character development is not at the forefront, and events on the stage are rather abstract. In this type of theater, a completely different experience is offered to the audience and questions the audience's classical theater habits. Lehman's understanding of post-dramatic theater transforms the audience from being a passive spectator to an active part of the play. In this, as Artaud emphasizes, the audience tries to think and affect them emotionally by shaking them with disturbing experiences.

With what has been explained so far, it can be seen that theater changed and was affected by the social, cultural and intellectual development of its each period. Theater by Tom Stoppard's pencil has attracted attention in the last three quarters especially in terms of "*play of ideas and the work of wit*" (Gollob & Roper, 1981, as cited in Delaney, 1994, p. 158) adressing universal issues and the style he uses. As a playwright who brings different subjects to the theatre stage worldwide, Stoppard has an attitude that raises awareness in his audience. Stoppard, who analyzes the general situation of his individual life and human existence in detail in the 21st century, is noted as an eminent playwright   who draws attention to the world due to his mind-blowing presentation of his issues. Today, Tom Stoppard is among England's most intellectual and prolific playwrights of the last three decades. Correspondingly, Thomas Whitaker sees his master of language usage in his not being English. Then he says: "*Stoppard shares with Joseph Conrad and Vladimir Nabokov a brilliantly detached mastery of English*" (Whitaker, 1983, pp. 3-4). Furthermore, Tom Stoppard has always emphasized individual freedom and argued that since no one can agree on truth, he argues that local realities should be respected instead of insisting on acting against people. He made his mark on his playwriting career at the age of 23 with the classic Rosencrantz and Guildenstern are Dead in 1967. The three-time Tony Award winner's work also includes *Jumpers* (1972), *Travesties* (1975), *The Real Thing* (1982), *Arcadia* (1993), *Indian Ink* (1995) and *The Invention of Love* (1997). He also received his first Academy Award in 1998 for co-writing the screenplay for *Shakespeare In Love*. Considered one of the greatest living playwrights of the English language today, Stoppard's most recent plays are *Heroes* (2005), *Rock'n Roll* (2006), *The Hard Problem* (2015) and finally, *Leopoldstadt* (2020), which will be examined together with *Indian Ink* in this thesis. Born and raised in different cultures and trying to make a place for himself, Stoppard tries to reflect in his works how and in what way individuals from two different nations can be mixed on a common point in *Indian Ink* and *Leopoldstadt*. In this sense, it would be appropriate to examine the role of culture in the historical process from past to present regarding the concept of culture with the difference on Stoppard's stage. With his unique theatre mentioned above, Stoppard wants his audience to know the difference between play and reality, and what exactly the world reflects and gives a different meaning to. Instead of reflecting the strange reality, Stoppard aims to reinterpret reality in postmodern thought. However, while doing this, he only abides the stage

management by using the phenomenon of intertextuality and exceeding the boundaries of the dialogues in the text. "*He thereby creates liberal opportunities for parodying stereotyped roles from the cinema and pulp fiction while simultaneously exposing the crass, ready-made realities in which his characters will themselves to believe*" (Brassell, 1985, p. 13). With the help of intertextuality, the audience can not only think that this is the fate of their descendants but also bring a different interpretation and become a participant in the creative art element formed by this phenomenon of intertextuality. Therefore, intertextuality in Stoppard's plays means much more than a form factor in which the author can rearrange the work through parody and alteration. In other words, Stoppard makes functional and narrative definitions of reality. He emphasizes how important theatre is for humanity; by creating an artificial world, he aims to reveal the traces of classical writers such as Shakespeare by adding them to his plays. Stoppard thinks of theatre as more than just writing and performing a play because Stoppard's stage is a scene where different aspects of life such as love, hate, sadness, death, life, class differences, political thoughts and currents, are discussed, in other words, it is a scene that holds a mirror to real life. Anthony Jenkins describes his stage use in these words: "In Stoppard's theatre, the stage is, first and foremost, a stage, just as the radio is a box of sounds" (1989, p. 9). In addition, he values humanity and brings to the stage how humanity suffers, how it is affected by events, humanity's emptiness, indifference, and outcry. Stoppard assigns a critical mission to the language he uses and concentrates the language on the main subject instead of concentrating on the structure of the play he wrote. By this language, Stoppard decorates his characters and prepares his plays and characters in a way that the audience can see, hear and even understand. Sometimes these characters created by Stoppard seem to be political or ideological characters, but this is nothing but fallacy because;

> *His characters may serve as mouthpieces for specific ideologies, but none speaks with stoppard's own voice. His real talent in characterization lies in restraining himself from idealizing those characters with whom he sympathises and from undermining those with whom he does not (Dean, 1981, p.10)*

Stoppard generally does not write traditional and stereotypical plays, he sometimes shows a tendency towards traditional and conservative plays. In addition, while he wants to entertain his audience in general, he also thinks that the satisfaction of the audience will be realized by the situations audiences bring out of the play with their

efforts Plus, Tom Stoppard became famous for the wordplays and acrobatics language in his works. These careful use of words that he adds to his theatre, which turns into a kind of circus of thought, are conscious choices. He aims to provide humour and intellectual stimulation through the frequent use of language. He engages characters in witty and fast-paced dialogue to add depth and fun to his works. Stoppard, who assigns a critical duty to language, does not refrain from doing careful research before taking up the pen. Additionally, Stoppard's works often delve deeply into intellectual and philosophical foundations. Stoppard Explores complex ideas using language and participates in philosophical discussions. His characters often participate in these intellectual discussions and dialogues, making language a central tool for communicating these ideas. Stoppard tends to blur the boundaries between reality and fiction in his plays, and he unveils this sophistication through the use of language. In support of this situation, Ahmet Gökhan Biçer expresses the following words:

> *Stoppard's words are like two bullets meeting their target in the magazine of a pistol. The writer is so competent in using words and playing with them that he attributes images to words, makes jokes with wordplays, enables them to express many meanings through metaphor, and creates tides that move from subject to subject and from thought to thought.* (2022, pp. 5-6)

His characters may question their existence or the nature of the world they live in, creating a sense of metafictional self-awareness. He is also known for his innovation in language; he can include elements of absurdism, surrealism and metafiction in his works, and questions the traditional theatre language and structure. Stoppard "*extends an audience's interests and make them curious about the subjects he tackles*" (Billington, 1987, p.132). In addition, he frequently includes cultural references such as literature, history and popular culture in his works, and by using these references, he establishes connections between different cultural and intellectual fields and enriches the layers of meaning of his works. Stoppard, who does not directly convey the message he wants to give to the audience, always places the message he wants to give among puns such as humorous elements or ironies. Language is an important tool for character development, and Stoppard uses dialogue to reveal his characters' personalities, motivations, and conflicts. When John Bull notes that "*no single viewpoint can be taken as the author's*" (2002, p.147) the characters' speech styles and word choices can provide clues about their inner world. Finally, Stoppard's works often use language to draw emotional responses from the audience, beyond providing mental stimulation.

Along with this, he creates deep emotional impact with poignant monologues or powerful dialogue exchanges.

To sum up; Tom Stoppard's use of language is notable for his intelligence, intellectual depth, essayism, and ability to influence the audience both mentally and emotionally. Thus, his plays are known for the complexity of language, which becomes a central element of his distinctive narrative style

1.8   Tom Stoppard's Stagecraft in Theatre

Tom Stoppard's plays may vary depending on the unique subject and theme of each play, but overall Stoppard theatre includes minimalist Stage designs. No excessive decorations or complex sets on stage. That is, it helps viewers focus their attention on the characters and dialogue. In addition, in some Stoppard plays, stage design may include abstract or symbolic elements. These elements are used to reflect the theme of the play or the inner world of the characters. In addition, Stoppard's plays are generally characterized by the variability of time and space. Stage design can be used to reflect transitions to different locations or periods. Plus, Stage design can be used to reflect transitions to different locations or periods. Although this transition is seen in post-dramatic theatre, it can also be seen from time to time in Stoppard's theatre. To give an example, The play *Leopoldstadt* shows events happening at four different times, and these transitions are conveyed to the audience through music and movements (Lee, 2020, p. 933). Because Stoppard's plays often contain different layers. He uses visual minimalist tools to encourage the viewer to think on different levels, from the inner world of the characters to the core of the play. Plus, decoration, insufficient to convey the meaning is sometimes replaced by allegories and metaphors behind the visible, to which Stoppard skillfully uses. In Stoppard's theatre, the audience comes into contact with realities that are not shown on stage but affect them. Elements such as the underlying conceptual ideas of the play, the inner lives of the characters, the deep emotional content, and the basic meaning of the story encourage the audience to

consider the deeper meaning of the play. For Example, The play *Indian Ink* is about the period of British colonial rule in India in the 1930s and the mid-1980s in England. In this play story progresses between these two different places and times without significant scene changes or obvious transitions. Namely, the changes in these scenes and periods "*[...]are not intended that the stage be demarcated between India and England, or past and present*" (Stoppard, 1995, p. 3). In Stoppard's plays, characters interact with the stage and can communicate directly with the audience. This allows the stage design to be dynamic and interactive. Using a stage structure enriched with visual and audio effects, Stoppard offers more insight into the story or theme that is being told in the scene. We mentioned that Stoppard's plays often contain humorous elements. Stage design can also be used to highlight these humorous moments or create comic effects.The stage design of Tom Stoppard's plays may of course vary to suit each play's unique features and story. However, in general, the stage design reflects a style focused on characters, abstract and symbolic, where time and space are variable and the audience is encouraged to think.

To Sum up; In Stopardian theatre, plays and performances handle abstract or symbolic themes rather than reflecting concrete events or characters in the real world. Metaphors and abstract themes can help the audience seek meanings beyond what they see on stage and get to the core of the play intellectually. In addition, 'Stoppardian' theater allows the audience to have an emotional experience and to empathize with the characters.

> *Stoppard's cerebral wit, philosophical inquiry and latter-day political conviction are balanced by [Alan] Ayckbourn's painful comedy, [Peter] Nichols's displays of ravaged feeling, [Edward] Bond's positive hatred of existing society, [Peter] Shaffer's spectacular theatricality, [David] Hare's sharp attacks on post-war failure and personal corruption. [...] Just as the epithet Pinteresque has come to mean a domestic power-game implicit with threat so the adjective 'Stoppardian' would signify to most people a well-shaped theatrical extravaganza filled with conflicting arguments and a plethora of jokes.* (Billington, 1987, p. 169)

While comedy is always a central feature, Stoppard consciously explores different narrative techniques. A constant in Stoppard's work is his concern with aesthetics. It is concerned with the formal features of the play's structure and most importantly with the style. For Stoppard, the only duty of a writer is to write plays well, and plays are considered good or important because the writing is of a very high quality, not because of their social content because the performances of the actors and the noumenal reality

underlying the story can shape the emotional reactions of the audience and contribute to the meaning of the play.

CHAPTER II: THEORETICAL BACKGROUND OF THE STUDY

2.1 Cultural Imperialism

Cultural degeneration in the process of globalization threatens the nation-state system by integrating national-local identities, lifestyles, authenticity, and global culture. First of all, the mean of imperialism in the book of Edward Said is to be defined as: "*settling on, controlling land that you do not possess, that is distant, that is lived on and owned by others*" (Said, 1994, p.7). Today, the change emerging in the phenomenon of globalization causes the disappearance of many social and cultural values, structures, institutions and lifestyles, or differentiation in terms of structure and function. Along with this, as an activist and comparative literature professor Edward W. Said mentions in his book Culture and Imperialism cultures are not entirely pure and are all somewhat quintessentially hybrid. (P. 58) Thus, in developing Europe national cultures become similar and identical by transforming into mass cultures under the influence of commercial and economic integration. But how does this affect the culture and the people living in that culture? Culturally, there is a distinction between two different views; The first group is optimists, who see globalization as the name of process that transforms the world into a single place, a single cultural unity envisioning a happy and prosperous future, and the other group is, pessimists, whose attitude emphasize the destructive effects of these processes on the community spirit, corroding individual identities. For the pessimist point of view intercalarily;

> *Exposure to unfamiliar cultural conditions can have psychological consequences by a variety of emotional and behavioural coping strategies, of which anxiety, anger or depression are the most common, usually followed by a tendency to either over-adapt or respond aggressively to the alien environment. (Ernst, 2010, p.2)*

In addition, the new communication tools that developed towards the end of the 20th century caused a more diverse, intense, broad and rapidly spreading global cultural flow compared to previous periods. The rapid and intense spread of global culture flow and finding new areas of influence are threatening elements for local cultures and national identities. 'Cultural imperialism' is almost cited as the sole responsible for the recent degeneration of culture. Cultural imperialism, which is a method of 'white imperialism', in its simplest definition, is the adoption of a country's own cultural values and ideology by the people of another country. It's a long-term movement and it lasts for generations.

The main purpose here is to prevent people from organizing; This is to create a type of person who does not care about the future and the past, and who just aims to live the day. In its most general sense, imperialism can be defined as a society's direct or indirect transfer of surplus product or surplus value produced by another society to its economy. When this quality of imperialism is taken into account, the technical term cultural imperialism loses its meaning. Because in imperialism, the basis of the event is not culture, but the surplus product or surplus value produced. The new features of imperialism with the new world order and globalization prove that cultural imperialism stands against humanity as a problem that needs to be examined and overcome under the undeniable dominance of new tools that determine human culture. Cultural patterns are indicative of the core values of a society, whether economic, political or social. Cultural imperialism is when a country adopts its cultural values and ideology to the people of another country. Appearing and shrinking culture as a tool used for dominance is an idea that cannot be eliminated with the new world order and globalization. In addition, there is another dimension for this issue; Irish-British politician, Edmund Burke (1729-1797) sees culture as an apparatus of power to dominate a society or group. However, this is very dangerous because the situation creates a dialectical space that can be used against power as well as it can use it (Eagleton, 2016, p.52). Upon the development and spread of mass media, each state has had the opportunity to convey its cultural values to the people of other states. Thus, It can be considered an effective method of control to seize a nation's values. Cultural imperialism lays the groundwork for the implementation of other methods of imperialism, that is, it plays a complementary role countries that are very attached to their sovereignty thought that they could free themselves from the Western lifestyle by exaggerating in this regard by changing their language, names and clothes, and thus they could get rid of their addictions. International economic circles, by using communication technologies, monopolize the transnational flow of information and in a sense colonize the cultures of the Third World and/or other countries in this process. The British Raj is one of the best examples of this situation in the world.

2.2   Colonizing The Mind In india: British Raj

Stoppard is a playwright who fearlessly tackles global issues and explores universal problems in his plays. With his exceptional language skills and cleverly crafted works, he brings the British Raj era to life on the theater stage, connecting audiences with its social, political, and cultural dynamics. Focusing on the significant historical event of the British Raj period, Stoppard examines the influence of the British Empire in India and the political and social changes of that time, skillfully incorporating the concept of culture into his plays. He is an important playwright who skillfully combines these elements in his works.

The period known as the 'British Raj' encompasses the years from 1858 to 1947 when India was under direct rule by the British Empire. This period covers great importance in terms of Indian history as it had profound effects on national identity and culture. Paying particular attention to the ideas of identity and culture, we hope to learn more about Indian identity and cultural transformation. Significant changes to Indian identity and cultural framework occurred during the British Raj era. Indian identity has been formed by the British Empire, and Indian culture has undergone a significant cultural transition. During this period, Indians made efforts to both preserve their local cultural traditions and establish a new identity influenced by the West. Language, identity, and cultural changes played a significant role during the British Raj period. English language was adopted as the official language and started to be widely used in administration and education. This situation brought about a significant transformation in Indian language structure and communication practices. English became a symbol of social status and cultural belonging in India. As cultural theorist Vijay Mishra states:

> "*The British Raj played a role in shaping the literary landscape of India. English became an important language of expression for Indian writers, leading to the emergence of a distinct Indian English literature that explored both Indian and British themes*" (2007, p.78).

During the British Raj period, Indians exhibited both cultural resistance and adaptation to change. They simultaneously engaged in preserving their traditional cultural practices while accommodating the influences of British colonial rule. This period reflects both the efforts of Indians to preserve their cultural richness and the changing cultural

practices influenced by the Western impact. Because the colonial powers were expanding with India and were locating at all levels of society, including the production mechanisms of the society. The whole kingdom was in misery. Gerald Aungier, the Governor of Bombay of India at the time, argues this situation with the following words;

> *The state of India . . . is much altered of what it was; that justice and respect, wherewith trangers in general and especially those of our nation were wont to be treated with, is quite laid aside; the name of the honourable Company and the English nation through our long patient sufferings of wrong, is become slighted; our complaints, remonstrances, paper protests, and threatenings are laughed at... In violent distempers violent cures are only successful . . . the times now require you to manage your general commerce with your sword in your hands* (Hudson, 1999, p. 24 - 5).

This situation signifies a delicate balance between safeguarding Indian cultural heritage and embracing the transformations brought about by Western influences. While striving to maintain their traditional cultural practices, Indians also made efforts to adapt to the changing social structure influenced by the West. They sought to strike a balance between preserving their cultural heritage and embracing the evolving societal dynamics shaped by Western influences. But, The British Raj period left profound impacts on the identity and cultural structure of India. The role of language, hybrid cultural construction, cultural resistance, and change are fundamental elements that reflect the complexity of this period. As British culture began to permeate every aspect of society, Indians unknowingly started adopting aspects of British culture. Despite their efforts to preserve local cultural traditions in all spheres of society, everyday practices began to change, and they couldn't prevent it. Subsequently, Indians found themselves involuntarily engaged in an attempt to form a new identity shaped by the influence of the West. political scientist Chatterjee handles in his book: The presence of British colonial rule in India resulted in transformations in societal practices and standards. The implementation of Western-style education, clothing, and social manners had an impact on the urban upper class and gave rise to a blended culture that incorporated elements from both British and Indian traditions. (Chatterjee, 1993) When examining the relationship between Tom Stoppard's works and the British Raj period, it can be observed that heStoppard often sheds light on historical events and societal issues, and in this thesis specifically addresses the significant historical event of the British Raj period. His famous play, *Indian Ink* is set in the 1930s during the British Raj period and

explores themes such as Indian colonization, cultural conflicts, and the power of art. The play revolves around the correspondence between a British painter and a poet living in India. These correspondences explore the power of both art and history. Stoppard's plays such as *Indian Ink* critically examine the British Raj period and question the process of Western dominance over the East. These plays address the effects of imperialism and cultural conflicts, while also emphasizing the power of art and writing. Stoppard's focus to the British Raj era, holocaust and forced migration in his works reflects his desire to narrate historical events and cultural changes through the medium of theatre. As a result; The British Raj period is a turning point in the history of India from a global perspective. And Stoppard's works mentioned in this thesis allow the audience to reconsider and understand this historical process. In the intersection of art and history depicted in the plays, there is an opportunity to trace the footsteps of the past and develop a profound understanding of that period. This will be demonstrated with examples in the subsequent sections of this thesis.

2.3   Juxtaposed Identity: Exploring Cultural Dichotomies

Cultural identity is a unique identity that makes people feel belonging to the community living in a particular region and defines them as a part of this community. This identity includes all of the values, beliefs, and behaviours based on a person's cultural, religious, linguistic, and historical origins. Cultural identity formation is a complex process shaped by the combination of environmental factors, family structure, education, migration experience, occupation, social norms and communication. In terms of Stuart Hall, a hybrid cultural identity begins with "*a system where every concept or meaning is inscribed in a chain or a system within which it refers to others, to other concepts and meanings by means of the systematic play of differences*" (Multicultural question, p.11). This perspective suggests that cultural identity is not fixed and homogeneous, but is constantly shaped by a complex network of differences and relationships. Additionally, Hall's perspective emphasizes the idea that cultural identities are not static, but dynamic and in constant change, which indicates that intercultural interaction and hybridization are an inevitable reality. These factors are constantly interacting and interrelated in the formation of cultural identity. Migration experience plays a very important role, especially in the formation of cultural identity. Immigrants must adapt to different

cultures from country they were born or raised in. This necessity can be through war, occupation, or asylum. In the process of adapting to the new culture, immigrants redefine their identities and combine the features of the culture they were born with and the new culture. This situation emerges as a natural result of the delusion that individuals are unconsciously in. This process leads to the emergence of concepts such as dual identity, multiculturalism and hybrid identity. For this reason, the experience of migration refers to the transition of individuals from one culture to another and the changes they experience in this process. Therefore, migration is an experience that deeply affects cultural identity and is an important factor in the formation of an individual's identity. For his reason "*cultural identity is not a fixed essence at all, lying unchanged outside history and culture.*" (Hall, & Ghazoul, 2012) Immigrant individuals experience a process of adaptation to a culture different from the culture in which they were born. In this process, they reshape their identities. The impact of migration on cultural identity is seen in various dimensions. It may also differ among individuals. First, it serves as a natural bridge to the identities of the immigrants. While immigrants try to preserve their cultural origins, they also live intertwined with the culture they are interacting with. In this interaction process, cultural identity can both maintain the characteristics of the culture in which they were born and maintain the elements of the new culture. Secondly, cultural conflicts and the adaptation process are determining factors in the identity formation of immigrants. Immigrants may face great difficulties in the adaptation process to the new culture. The effort to balance and adapt between different cultures plays a challenging role in this process. Immigrant individuals join the process of balancing between the culture they were born in and the new culture and redefining their own identities. In this process, both the superior and the sub-cultures are inevitably affected. Historically, Jews have migrated to different regions, affecting their cultural identity. However, despite these processes, Jews, who have a history of thousands of years, have been pretty successful in preserving their cultural identity as an ethnic and religious group. The exiles, forced migrations and diaspora experience of the Jews played an important role in shaping their identities. Specifically, during the Babylonian Exile in 586 BC, many Jews were forced to emigrate to the Babylonian Empire. This migration had an impact on the religious beliefs, cultural practices and identities of the Jews. Keeping in mind, the Holocaust during the Second World War left a deep scar on the identities of the Jews. Millions of Jews fleeing the persecution of

Nazi Germany had to immigrate unwillingly to different countries. These migrations inevitably led to significant changes in the identity of the Jews. The diaspora experience of the Jews caused a wave of immigration that complicated their cultural identity. Immigrant Jews both tried to preserve their Jewish identity in their new country and adapted to new cultural environments. Elements such as language, religious practices, customs and values played a role in perpetuating the cultural identity of immigrant Jews. For example, the teaching and preservation of the Hebrew language is a fundamental part of Jewish culture. Jewish communities have sought to maintain their own cultural identity through synagogues, Jewish schools, and cultural events. However, the interaction of the immigrant Jews with the cultural environment in their new countries led to the hybridization of their identities and the emergence of a new identity form. For example, Jews who immigrated to the United States both maintained their Jewish identity and developed an American-Jewish identity by interacting with American culture. As a result, Jewish immigration experience and cultural identity have changed and evolved throughout history. However, the concept of identity has begun to be discussed with the acceleration of technology and mechanical life at a much different point in the 21st century. Throughout history, people have always been on the move, and their identities have never been fixed. Today, we feel like we're losing strong ties to specific places, and cultures are blending and changing rapidly due to constant movement and the breaking of traditional boundaries. This causes significant changes in cultural values. (Gupta & Ferguson, 1992)

In this century, the concept of identity has become a part of our lives in discussions in many respects. Along with the effects of globalization and the digital age, the identities of developing and modernizing individuals have become more complex and multifaceted. First, globalization has been a major factor in shaping individuals' identities. People now experience cross-border interactions between different cultures, languages and lifestyles. In other words, material and moral boundaries have disappeared. This situation has provided an opportunity for individuals to develop multicultural identities and for various nations to interact. Global identities have allowed subjects to have a broader perspective beyond national, ethnic or religious identities. Second, with the rise of postmodernity in the digital age, the concept of identity has changed drastically. Social media and other digital platforms have enabled people to express themselves, create and interact with their identities. The Internet has

allowed individuals to create virtual identities and connect with various communities. Finally, it has an important place in identity politics and the struggle for equality in the 21st century. Discussions on ethnic, religious, sexual and gender identities in societies are an important step towards social justice and equality. It aims to create a more inclusive world by encouraging diversity in society, with individuals having the freedom to express their own identities.

As a result, the concept of identity in the 21st century has increased its importance with the effects of globalization and the digital age. Identity has become an important tool that determines the way people define and express themselves, while also having the potential to promote understanding and tolerance among diverse communities.

2.4   Cultural Colonialism

Culture and colonialism are two important concepts that have had a profound impact on humanity throughout history. While colonialism means that a state takes control of another state and exploits its resources, culture is a comprehensive concept that includes the lifestyle, beliefs, art and values of a community. On the other hand according to Edward Said colonialism "*is almost always a consequence of imperialism, is the implanting of settlements on the distant territory*" (1994, p. 9). If we focus on the starting point of colonialism, it was a process that lasted from the 16th century to the middle of the 20th century and was a form of exploitation mostly carried out by European states. The reason behind this is; Europeans see themselves as superior to other races, especially from black races. If we give an example from an interview with a racist European;

> *A European is a man just like ourselves and he has all parts of the body which we and children are just like African wives and children. But the only thing that has from us is that their bodies are white and soft. These people are very clean to look European man or woman, youn would like him because of his or her cleanliness, even a distance you can be attracted by his or her movement, because they move in a wonderful way how they put their clothes on is wonderful (Powdermaker, 1956, p.796).*

With this point of view,Europe's foremost powers expanded into Asia, Africa, and the Americas, colonizing indigenous communities and seizing their natural resources in the name of liberation and civilisation. Thus, the strong dominated the weak. If we make an analogy between them we can say; to imagine colonial conflict as a kind of game in

which the rules are set by savages, in other words, is both to license savagery and to wage war in the spirit of competitive play (Deane, 2014, p. 78). This process inevitably affected and changed indigenous cultures materially and spiritually. Jewish and Indian communities in particular became the main targets of colonizers. Specifically, the Jewish community stood out as one of the Races that faced colonialism and discrimination many times throughout its history. Persecution of Jews in medieval Europe seriously affected their culture. Jewish intellectuals, religious leaders, and artists were under constant pressure. Inquisitions and forced religious conversion attempts prevented Jewish culture from sustaining durably for generations. Despite all these difficulties, however, the Jewish community also made efforts to deal with colonialism and discrimination. To make worse and as an example it can be said "*colonialism only loosens its hold when the knife is at its throat [...]. Colonialism is not a thinking machine, nor a body with reasoning faculties. It is violence in its natural state, and it will only yield when confronted with greater violence*" (Fanon, 1963, p. 48). Despite the harsh conditions, Jews developed various strategies to protect their identity. Jewish educational institutions played an important role in the preservation of language and cultural heritage. In addition, the Jewish diaspora continued its cultural diversity and solidarity by spreading to different geographies. On the other hand, in the case of India, India was one of the places most lasting and effectively ruled by British colonialism. This period, which lasted from 1858 to 1947, deeply affected Indian culture and society. The British Empire economically exploited Indian society and strengthened its industrialized countries by diverting local production to Europe. But Indian society partially resisted the negative effects of colonialism.

> *Colonialism is the definition of this state of affairs, pronounced from somewhere below, from the hearts of the non-powerful, from the patients not the agents, from the people whom other people move on the international chessboard, who have inherited a state of "cold war" whose history they do not know and whose point they do not see (Thornton, 1962, p. 342).*

Mahatma Gandhi and other national leaders fought for independence through peaceful civil disobedience movements. This struggle has become an important part of Indian identity and cultural values. Also, Indian literature, art, and music continued to flourish, albeit in harsh conditions, even under colonial rule. In this context, Jewish and Indian societies continued their efforts to preserve their cultural heritage after the independence process. In addition, the establishment of Israel contributed to the strengthening of the

Jewish identity and was considered a religiously important center. İndependence of India, on the other hand, symbolized the birth of a secular state with communities of Hindu, Muslim, Sikh and other faiths coexisting. Both Societies developed their education system to strengthen and spread their cultural identities. Along with these, cultural events, festivals and artistic events were valuable elements that brought societies together.

As a result, the inevitable relationship between culture and colonialism has deeply affected societies throughout human history. Jewish and Indian societies were also exposed to the effects of colonialism, but they were determined to preserve and strengthen their cultural heritage. Today, these societies celebrate their cultural diversity and claim their rich heritage from their past. Their efforts to preserve their cultural identities and pass them on to future generations are an indication of the resilience and strength of these societies. All in all, by learning from their historical experiences, we can contribute to the goal of creating a more culturally understanding and tolerant world.

2.5   Beyond Spatial Constraints: Third Space

Homi K. Bhabha is a well-known cultural critic, postcolonial theorist and writer who was born in Mumbai, India in 1949. Additionally, Bhabha is recognized worldwide as a scholar who has made significant contributions in the fields of cultural studies, literature, and postcolonialism.

He has worked effectively in the field of postcolonial theory and has produced many important works in this field. Particularly the concept of 'Third Space' which is at the center of Bhabha's thought system, is a fundamental carrier of cultural studies. For him: "*all cultural statements and systems are constructed in this contradictory and ambivalent space of enunciation*" (Bhabha, 1994a, p. 55). Postcolonialism is a theoretical approach that examines the cultural and political problems that emerged after the end of colonial periods. In this context, Bhabha developed the theoretical framework that forms the basis of postcolonialism by addressing concepts such as cultural identity, power relations and displacement. This concept is used to understand the complexity and constant change of cultural identities and representations. 'Third Space' suggests the interaction between an established culture and an external culture, and that this

interaction creates a new cultural space. It is not just a simple mixture of two cultures, but the product of a deeper and more complex process. According to Kapoor third space is "*non-dialectical space standing in between the binary structures of orientalist representations and imperial power*" (Kapoor, 2003, p. 566). As an example, let us consider how traditional local culture has changed under the influence of Western culture in postcolonial societies such as India, or the Jews. This change does not only mean the loss of local culture, but also leads to the emergence of a new cultural space. This new space carries traces of both local and Western cultures, while also developing its own unique qualities. In fact, 'third space' emphasizes the unambiguous nature of cultural processes and identities. According to Bhabha, it is a reflection of cultural complexity and diversity, and this complexity needs to be understood and evaluated. Thus, Bhabha's works are considered one of the cornerstones of cultural studies and postcolonial theory and make a significant contribution to the understanding and appreciation of cultural diversity.

If it is neccessary to assert the Tony Morrison's quote on the promotional cover of Bhabha's book Location of culture, "*Homi Bhabha is one of that small group occupying the front ranks of literary and cultural theoretical thought. Any serious discussion of post-colonial/postmodern scholarship is inconceivable without referencing Mr Bhabha*" (2004, p. 1). In addition, the perspective of him will contribute greatly to our examination of Tom Stoppard's plays *Indian Ink* and *Leopoldstadt*.

2.6   Imitated Reality: Mimicry

Mimicry literally refers to an adaptation strategy observed in nature. This strategy presumes when an organism felt to be in dangerous or harmful, it adapts itself to its environment by using various strategies, it can easily resemble another organism, It can provide advantages such as organisms avoiding predators, protecting themselves from prey organisms, or hiding themselves from natural enemies by using mimicry. More, mimicry often develops as a result of the process of natural selection and can increase organisms' chances of survival. While in Oxford Dictionaries the meaning of the term 'mimicry' is defined to "*the action or skill of imitating someone or something, especially in order to entertain or ridicule*" (2023), this term has been put into circulation in a different sense by Homi Bhabha.

The concept of mimicry holds an important place in postcolonial theory and is used to understand post-colonial cultural and identity formation. This concept was introduced to the literature especially by the Indian-origin writer and critic Homi K. Bhabha. Bhabha defines mimicry as "*one of the most elusive and effective strategies of colonial power and knowledge*" (1994b, p. 85). The relation between Colonizer and colonized is a complex process that has shaped societies and cultures throughout history. The colonizer, usually with superior power and resources, dominates the colonized and imposes his own values, language and lifestyle. In this process, the colonized one often tries to emulate the colonizer. However, this imitation never allows the colonized to fully rise to the level of the colonizer. The colonizer often approaches with narrow-mindedness and a superiority complex, Thus, regardless of ignoring the efforts of the colonized one "*mimicry is never very far from mockery*" (Ashcroft, Griffiths, & Tiffin, 2000, p. 125). However, if the colonized is equipped with his knowledge and the right strategies, he can surpass the colonizer over time. This is possible so that the colonized can reach a level that can compete with and even surpass the colonizer. However, usually only the colonialist gains in this relationship. While the colonizer satisfies his ego, expands his possessions, cultivates crops, dominates people, and accumulates wealth, the exploited party often risks losing their cultural heritage and identity. This relationship is usually only profitable for the colonizer and has a weakening effect on the colonized nations. So, it is noteworthy to understand that the colonizer and the colonized pretend to be similar to each other and wear the concept of mimicry like a coat while trying to impress and dominate each other. Already, in postcolonial context, Mimicry refers to the colonial people's effort to resemble themselves with the colonizers, especially during colonial periods. The attempt to discipline and dominate a society behind all these efforts reveal Mimicry as "*a form of colonial control generated by the metropolitan colonizer, which operates in conformity with the logic of the panoptical gaze of power elaborated in Foucault's Discipline and Punish*" (Moore ,2000, p. 120). This is one of the strategies of communities living under colonialism to adapt and survive by imitating the culture, behavior and norms of the colonizers. In other words, considering mimicry from a postcolonial perspective includes an effort to understand the processes of social identity and cultural change and management. During colonial times, local people, under the pressure of colonial powers, tried to establish a balance by adopting the cultural practices of the colonialists while preserving their own

cultural values and norms. Futhermore, The colonizer also uses and aims to bring order and coherence by using mimicry as a tool. Thus, it is not a mistake to define mimicry as menace and resemblance;

> *...colonial mimicry is the desire for a reformed, recognizable Other, as a subject of a difference that is almost the same, but not quite. Which is to say, that the discourse of mimicry is constructed around an ambivalence; in order to be effective, mimicry must continually produce its slippage, its excess, its difference* (Bhabha, 1984, p. 126).

In colonialist discourse, both the colonizer and the colonized must inevitably interact. In this context, mimetic behaviour involves both threat and similarity. In post-colonial discourse, both the colonizer and the colonized have to cope with the dilemma, difficulties and the different atmosphere they face, which is also valid for diasporic people living in colonial nations. In immigrant societies, there are characteristics such as hybridity, dichotomy, and imitation that are recognized by diasporic people. That's why diasporic writers often address the issue of identity in their works. For them, identity is not fixed; Identities are fragmented and diverse. The clash of two cultures is the main problem faced by immigrants. Two nations come together for a specific reason. Their situation is so complicated that they resort to creating their own imaginary homeland. By imitating their natural country, colonized people are still part of the cultural negotiation; This process is called mimicry and is also called second consciousness. Diasporic people who lost their identities in the previous colonies of empires strive to regain their past. On the one hand the mutual interaction sometimes results in prevailing the colonized one, on the other hand sometimes results in prevailing the colonizer. But, a mutual change is an inevitable outcome in this effort. This situation can be considered as both a resistance and adaptation strategy. In this context, especially when examined in a cultural and linguistic context, it shows the efforts of local people to adopt English or other colonial languages and express their own cultural expressions in these languages. However, this imitation is not complete assimilation; it can also be seen as an effort to create a unique identity and style of expression. Correspondingly, lacan resembles mimicry to "*the technique of camouflage practiced in human warfare*" (Lacan, 1977, p. 99). This situation constitutes an important example for understanding the complex identity structures and cultural dynamics of postcolonial societies. The place of mimicry in postcolonial literature is examined not only in cultural but also in political, economic and social contexts. This

concept helps us perceive the efforts of postcolonial societies to redefine themselves and get rid of the legacy of colonialism and is an important part of cultural studies. It also represents an effort to understand cultural diversity and the effects of this diversity on social dynamics by examining the complex identity structures that emerged in the post-colonial period. As a result, the concept of mimicry also expresses a rich concept in postcolonial theory that will be used as an important tool in Tom Stoppard's works to understand the complexity of social identity formation and cultural change.

2.7   Identity Fetishism

The concept of fetishism refers to the obsessive attachment of people to objects or the symbolic values of cultural elements, especially in primitive tribes. This concept is also used to explain the longing and obsession of Indian intellectuals and elites towards Western culture and especially British culture. However, firstly, the concept of fetishism emerged as an animistic African religion that emerged on the African continent. As Kaplan writes;

> *In the "primitive" cultures, the fetish is typically a natural or artificial object such as a tiger tooth, or crow feather or wood carving of a bear, which is imbued with the power to protect its owner. The fetish object is believed to be inhabited by a god or spirit that can determine the fate of its worshipper* (2006, p. 5).

Later, as Pietz stated, this concept began to be used in the broader meaning of "*the problematic of the social value of material objects*" (Pietz, 1985, p. 7). On the other hand, fetishism, which MacGaffey addresses and labels as 'Charm', can create a view full of stereotypes and prejudices by removing cultural elements from a realistic perspective (1977, p. 172). Along with these, when the issue of psychological fetishism is discussed, Freud's fetishism comes to mind, which is one of the best kinds of known. In his article, written in 1927, Freud gives the circulation a psychoanalytic identity of "*fetishism*". He also defines fetishism as a condition involving a male child's disbelief in his mother's lack of a penis (Freud, 1927, pp, 152-153). When the male child realizes that his mother does not have his own genitals, he experiences castration anxiety and

denies his mother's sexual distinctiveness. Essentially, although the boy knows that his mother's genitals are missing, he avoids fully accepting this fact because this could trigger castration anxiety. Thus, "*women's difference is disavowed and misconstrued as lack*" (McClintock, 1995, p. 190). Based on this point, Homi Bhabha was greatly influenced by Freud's concept of fetishism and used this concept to "*expose the ambivalences and discontinuities of colonial discourse, the locations in which control over the discourse slips away from the colonizer, opening up gaps and fissures in which resistance to colonial power can be produced*" in a different sense in his cultural work (Ginsburg, 2009, p. 232). Homi Bhabha's term "*fetishism*", which forms the general framework of this thesis, appears with a different meaning in his article The Other question: Stereotype, discrimination and the discourse of colonialism. This article appears in his work *The Location of Culture* (1983). In his article, Bhabha addresses the issue of how the colonizer often associates the colonized with "*disorder, degeneration, and evil*" (p. 18) by making them feel bad by strategically positioning them inferiorly. He argues that colonialist discourse is "*an apparatus of power*" (p. 23) and that the "other" is artificially reproduced by the colonizer under the control of these power policies. The colonizer's perception of positioning the colonized as inferior, oppressed, powerless, and weak is based on the concept of "*fixity*", which states that by default these qualities are present in the colonizers, which justifies and legitimizes the process of colonization. Bhabha suggests that the colonizer seeks to maintain political power by creating so-called explanatory patterns that describe the colonized. They are repeatedly and excessively applied in order to prevent any possible empirical analysis that would reveal them to be unfounded. The purpose of this is to ensure the continuity of the colonial process. In this sense, Identity fetishism refers to an obsessive interest in an identity or cultural item. This means longing for or idealizing a particular culture, ethnicity, or religious identity in an ornamental and romantic way, regardless of its true values.

Identity fetishism can cause people to lose respect for their own identities and prevent them from experiencing their culture and identity authentically. At the same time, this type of fetishism can also lead to prejudice and discrimination against other cultures or identities. One of the concrete examples of identity fetishism in the world is the Indian society's interest in British identity. India remained under British colonialism for many years and was exposed to British culture in the process. The infrastructure and

institutions that the British administration brought to India, such as railways, telecommunications and education systems, increased the interaction between Western culture and Indian culture. This led to the mixing of some cultural elements and change. During the colonial period, some educated Indian elites idealized the British lifestyle and cultural values. This led to the spread of the English language and the following of Western fashions. For example, during the Colonial period, some educated classes in India became attracted to Western culture. The spread of education in English led to the recognition of Western literature and culture and the adoption of Western-style life by some Indian intellectuals. In addition, some Indian elites adopted British clothing styles and followed Western fashions, but this interest did not apply to all Indian people and most Indians remained committed to their own identity. The interaction of colonized societies with the colonial process creates identity fetishism. The society that is being colonized cannot help but develop fetishistic feelings towards the opposing power as it enters into a power struggle with the colonizer. Although this is a factor that cannot be directly observed, psychological and sociocultural mandate and protection may become the priorities of the colonized society. This is noted as an important factor that reveals identity fetishism. Similarly, the identity fetishism of Austrian Jews is notable. Jewish identity has been subject to discrimination and persecution in many places throughout history. Especially during the Nazi Germany period, genocide was committed against the Jews. Despite this historical trauma, some Austrian Jews may have romanticized their Jewish identity, isolating it from other cultural identities. This type of identity fetishism can be associated with psychological factors such as a sense of belonging and a desire to integrate with society. A sense of belonging helps people establish social bonds and find meaning, regardless of their identities and the groups they belong to. However, identity fetishism can lead to other problems when this sense of belonging is taken to an extreme and romanticizes or overly idealizes the identities of others.

In conclusion, identity fetishism is the tendency to romanticize and idealize an identity or cultural element. The British colonization of India and the historical persecution of Austrian Jews may provide examples of this identity fetishism. However, in both cases, identity fetishism should not be considered as a whole and it shows its effect, albeit partially. In this context, people experience their identities in different ways. Understanding historical memory as well as fetishism can help reduce negative effects such as identity fetishism and appreciate cultural diversity.

2.8   Psychology of Alienation: Unhomeliness

'Unhomeliness' can be defined as a feeling of alienation from one's own home or society, which can be translated as not having a home. But, this concept refers not only to the state of being deprived of a physical house, but also to the experience of being estranged from one's culture, society, or identity. Unhomeliness should also be understood as a kind of lack of embeddedness and belonging of the individual in the social context, especially between private and public spheres. In addition, owning a home also means having an identity and therefore the institution of family, which is the smallest unit of society and culture. In this sense, Homi Bhabha defines unhomeliness as "*the shock of recognition of the world-in- the-home and the home-in-the-world*" (1997, p. 141).   Also, this situation is uncanny, in Freudian term, for him. The relationship between the concept of unhomeliness and Freud's concept of uncanny is a very important phenomenon in order to understand the psychological background of the Indians in the play *Indian Ink* and the Jews in the play *Leopoldstadt*. Freud's work The Uncanny was published in 1919 and in this article, he discussed concepts in the context of human psychology, literature, art and culture. The term 'uncanny' means both 'homey' and 'unhomely'. Freud used this concept to express the surreptitious emergence of unconscious mental processes that contradict conscious thoughts. For, "*the problem of outside/inside must always itself be a process of hybridity, incorporating new people concerning the body politic, generating other sites of meaning and, inevitably, in the political process, producing unmanned sites of political antagonism ...*" (Bhabha, 1992, p. 4). This concept of Freud is closely related to the concept of unhomeliness. Freud considers 'uncanny' to be associated with estrangement or alienation from home. At this point, we can say that the feeling of homelessness is associated with the deterioration or loss of the concept of home, which is a place where people feel safe. 'Uncanny' experiences, combined with the discomfort caused by being away from home, can have deep effects on human psychology. However, the situation of unhomely refers not only to the absence of a physical home but also to the individual's inability to find a place of his own in the social framework. Even, This represents a situation that lies outside traditional boundaries and distinctions. By using this term, Bhabha emphasizes that we must understand 'unhomeliness' not only as a lack of housing but also as a lack of cultural, social and psychological embeddedness. In this context "*-to be unharmed is not to be homeless, nor can the unhomely 'be easily*

accommodated in that familiar division of social life into private and public spheres"
(Bhabha, 1992, p. 141). Literature and theatre are powerful means to understand and
express these concepts. Jewish and Indian writers frequently wrote about the painful
experiences and feelings of unhomeliness in their history in their literary works. These
works can shed light on these complex aspects of human psychology by making readers
feel the feeling of 'uncanny' experiences and 'unhomeliness' more deeply. Indian culture
has a deep history and diverse traditions. However, factors such as modernization,
migration and cultural change have triggered the experience of unhomeliness by many
Indian individuals. With the weakening of traditional values, family ties and the impact
of urban life, many Indian and Jewish individuals experienced a feeling of alienation
from their own culture and homelessness. Especially in big cities, the increasing
influence of Western culture has caused individuals to move away from their own
culture. Specifically, Jews are a community that has migrated to many places
throughout history and tried to integrate into different societies. Thus, This process is
indisputably the product of a postcolonial process because For Bhabha "*postcolonialism
is the place that is situated between what is familiar and what is unfamiliar*" (Parvaneh,
2015, p.157). Furthermore, It has deepened the Jewish community's experience of
unhomeliness. Especially in the post-Holocaust period, many Jews experienced the
trauma of the genocide and faced a feeling of homelessness in their own homeland and
around the world. This situation shows that Jewish identity is in constant search and is
part of the feeling of unhomeliness. The feeling of unhomeliness can be challenging for
individuals, but there are ways to cope with this feeling. Establishing affiliation,
reconnecting with 'cultural identity', and finding support within the community can
help alleviate the experience of unhomeliness.

Finally, confronting this emotion can also present an opportunity for personal growth
and the search for meaning. It is important to consider Freud's concept of 'uncanny' and
the feeling of homelessness, especially in the context of Jewish identity, in terms of
understanding the experiences that Jewish communities have been exposed to
throughout history and the effects of these experiences on human psychology. Because
"*it is a negotiation of powers of cultural difference in a range of historical conditions
and social contradictions*" (Bhabha 1994a, p. 142). Jewish identity has been subjected
to traumatic events such as exile, persecution, discrimination, and genocide throughout
history, which may result in the concepts of unhomeliness and uncanny becoming

associated with this community. Unhomeliness is a cultural and social phenomenon and an experience many people experience. The experiences of the unhomeliness of Indians and Jews show how culture, history, and social factors shape this feeling. However, there are various ways to overcome this feeling and achieve personal development. Unhomeliness is not homelessness but rather can be understood as part of the search for a context, and in this context, it can open a window to the process of individuals finding their own identities.

2.9   Lost Amidst Contradictions: Ambivalence

Ambivalence refers to the situation in which a person experiences two opposing emotions, thoughts, or tendencies at the same time. In this condition, the individual oscillates between opposing feelings and experiences inconsistent emotional responses about a particular issue, situation, or relationship. Ambivalence involves having both positive and negative feelings about something. Along with this, ambivalence can occur in relationships, business, personal preferences, and many other contexts. In general, it may arise from individuals' need to balance between various factors and deal with inconsistencies. When it comes to the role of ambivalence in cultural identity; It is used by postcolonial theorists such as Homi Bhabha to emphasize cultural identity and the ever-changing, conflicting identity dynamics. The concept of ambivalence addresses the complexity of cultural identity and interactions within postcolonial thought. Ambivalence refers to individuals experiencing a feeling of both belonging and strangeness at the same time. The cultural identity in question is often associated with experiences of displacement, migration and cultural diversity.

When we look at the effects of displacement and cultural identity, displacement generally refers to the situation of separation of an individual or a community from their natural environment, culture or society. This situation occurred as a result of events such as migration, exile and war, which inevitably occurred with the consequences of Modernity and the Second World War. Therefore, displacement involves the individual moving away from his roots and having to adapt to a new environment. These obligations which were resulted in modernity, an identity crisis and some changes occur. In other words, "*identity continues to be the problem it was throughout modernity [...] far from identity disappearing in contemporary society, it is rather*

reconstructed and redefined" (Hall & Du Gay, 1996: 18). This situation is associated with uncertainty, loss and change in cultural identity. Situations of individuals being displaced from their homes and hence their identities often trigger ambivalence. The effort to integrate into a new environment may reveal conflict between old identity and new circumstances. The individual may experience a conflict between both his longing for his old cultural ties and his desire to adapt to the new community. This conflict may be an example of ambivalence, as Homi Bhabha noted. However, Mabardi expresses this situation with the following words: "*Hybridity is a threat to colonial and cultural authority; it subverts the concept pure origin or identity of the dominant authority through the ambivalence created by denial, unsettling, repetition, and displacemen*" (Mabardi, 2000, p. 6). Displacement can also trigger a change in cultural identity. The individual can experience ambivalence by going back and forth between his traditional identity and new cultural interactions. As a result of colonial interactions, identity conflicts arise between individuals and communities. The depth and complexity of ambivalence in these interactions cannot be viewed solely from a positive or negative perspective. In this context, the concept of ambivalence is important in terms of examining the internal conflicts of colonial processes and the difficulties encountered in the process of imitation and interaction with colonial powers. Because these conflicts shape not only the legacy of the past but also the cultural and social dynamics of the present. In general meaning:

> *The ambivalence of colonial authority repeatedly turns from mimicry-a difference that is almost nothing but not quite-to menace- a difference that is almost total but not quite. And in that other scene of colonial power, where history turns to farce and presence to "a part," can be seen the twin figures of narcissism and paranoia that repeat furiously, uncontrollably (Bhabha, 1984, p. 132).*

To sum up, It can lead to uncertainty and complexity in one's self-definition process. In fact, the relationship between displacement and ambivalence may reflect a complex process that shapes the cultural identity of the individual and the society. In this context, within the postcolonial theoretical background, Homi Bhabha's concept of ambivalence can be used to understand this complex relationship between cultural identity and displacement.

CHAPTER III: ANALYSIS OF *LEOPOLDSTADT & INDIAN INK*

3.1   *Leopoldstadt*

Born in 1937 on the outskirts of the Austro-Hungarian Empire, Tom Stoppard has developed a distinctive approach to dramatic presentation, avoiding reliance on chance, fate, or a simple flip of a coin. This characteristic is vividly manifested in his play *Leopoldstadt*, which premiered on January 25, 2020, at London's Wyndham's Theater for a sixteen-week run. The play investigates Stoppard's Jewish heritage and grapples with the profound impact of the Holocaust on his family. Mirroring the uncertainties faced by the characters within the narrative, *Leopoldstadt* asserts that the future remains unpredictable, even in the context of Stoppard's own family history and personal experiences. While the play received commendable publicity and predominantly positive reviews, its journey to fame was not without its share of challenges; Likewise, the global coronavirus outbreak in 2020 cast a shadow over London theaters affecting *Leopoldstadt* shortly after its initial premiere. Consequently, the play took recognition and acclaim during a period subsequent to its premire.

Leopoldstadt is considered Stoppard's last full-length play and his "*secret Holocaust history*" (Glancy, 2021) Although it is not directly autobiographical, Stoppard's stage directions emphasise that the play is not set in the provinces of the Austro-Hungarian Empire, but in Vienna, the capital of the empire. The play takes its name from *Leopoldstadt*, a heavily Jewish district of Vienna. To make it worse, there is no evidence to suggest that Stoppard's parents had any connection to Vienna or Leopoldstadt. Thus, *Leopoldstadt* is the latest step in Stoppard's growing engagement with his own biography and, in particular, with his Jewish roots. It is the last step because, as I said at the beginning of the thesis, it is probably the last play he has written in his life. Characteristically, he moves location from Prague to Vienna to fill the scene with references to this intellectually, politically and artistically important place in the interwar years of the 20th century. In keeping with his usual method, he includes a wealth of meticulously researched material, but this time he establishes a more explicit biographical relationship to his own family history than in his previous plays. As detailed in Hermione Lee's biography, he began writing the play in 2018 under the influence of extensive reading on the Holocaust, Vienna, and historical Jewish family stories. It is estimated that the initial impetus stems from the watching Daniel

Kehlmann's play Ghosts (2015) in Princeton. By the way, Kehlmann, a well-known name on the German literary scene thanks to his bestselling Measuring the World (2006) tells the story of the lives of mathematicians and Einstein. Along with this, it is mentioned that Stoppard frequently chatted with the Austro-German writer while writing *Leopoldstadt*. In some ways, the rediscovery of his continental family background seems to have tempered his earlier uncritically enthusiastic embrace of Britishness. On the other hand, Stoppard's long-standing friendship with Václav Havel paved the way for his later plays, especially Rock'n'Roll, adding a new autobiographical dimension to his work Leopoldstad. He wrote this play from 2018 to 2019 when he was 81/82 years old. Despite some criticism, it received generally positive reviews. Parallel to this, as examined in detail in the recent A Companion to British-Jewish Theatre, the generation of British-Jewish theatre artists in the immediate post-World War II period were secretive about their identities. For example, when asked to Harold Pinter, he mentions that he explicitly or overtly deals with Jewish themes and foundations and he has seen himself as a Jew who just writes something rather than a Jewish writer. (Billington, 2007). Like Stoppard, both Harold Pinter and Mike Leigh began to address their Judaism more directly in their later years. Just like the names given above, Stoppard attracted attention with his increased interest in his Jewish past towards the end of his life. In this context, when *Leopoldstadt* is read meticulously, even an enlightened Westerner can be shaken into the Dark Ages of 'xenophobia' and authoritarianism. Although *Leopoldstadt* is a central exploration of Stoppard's identity biographically, this small spotlight is only a small example of the wider panoramic view of European history. Stoppard's play revolves around almost an entire century and tells its story structurally as a narrative of loss. The first long scene, coloured in sepia in Patrick Marberin's production, is like a painting of a large family portrait of an elegant bourgeois family in Vienna. In fact, this 'Family Album' was *Leopoldstadt*'s initial working title. As the play's cosmos progresses, the number of family members and the domesticity and urban sophistication of family spaces become fewer and fewer, and the light becomes harsher.

Stoppard traces the story of a bourgeois and jewish family in *Leopoldstadt*. This family is a large one, and the play describes events that occur at four different times: 1899/1900, 1924, 1938, and 1955. Each of these dates has a special significance in Austrian history. *Leopoldstadt* should not be foreseen just a simple historical play with

pure features. In this play, as in *Indian Ink*, various postmodernist and deconstructionist devices are used as "*strict causality, chronological order, organized sequence, and intelligible relationships that could ignore the fact that reality itself is discontinuous, unpredictable, untimely, and random*" (Middeke, 2021, p. 105). Also, Stoppard did not choose them randomly. In fact, Stoppard went even further back into Czech family history in *Leopoldstadt*. The play begins in the ostentatious apartment of Emilia Merz, who lives on the Ringstrasse, one of Vienna's most extravagant and cultured towns in the early twentieth century. The first scene opens in December 1899, with members of a Judeo-Christian family celebrating Christmas with joy and enthusiasm. Stoppard examines the traditions and culture of nineteenth-century Jewish families in the Czech Republic and Austria; thus paving the way for the family he portrays in *Leopoldstadt*. The visual traits of the characters on stage juxtapose with Vienna's Jews' reflections on the past and the audience's inevitable knowledge of the Holocaust's future. Regarding this matter, Martin Middeke comments on Stoppard's humanist approach to history: "*Stoppard's plays recreate fictional as well as historical lives and shift the attention from the mere representation of events in a particular life to the meta-level of reflection on how these lives can be appropriated and reconstructed in history or biography*" (Middeke, 2021, p.106). In fact, the wealthy family represents one of the united families in Central Europe and is historically linked to his own family, the texture and location of which have changed. This place was lively during the Christmas week when the events started. The family celebrates Christmas with the Star of David prominently displayed atop the Christmas tree. Considering both his mother's repression of his Jewish identity and his father's death, if we are to believe that Stoppard was not aware of his ethnicity until his 60s, this could be interpreted as a trauma in his memory caused by his mother's revelation. However, his awareness of his Czech roots and his abiding interest in European history were often combined with a highly critical attitude towards communist totalitarianism and ostensibly leftist literature. Throughout the play, we witness many members of the large, blended Merz-Jakobovicz family these are; wives, husbands, partners, grandmothers, servants, children and grandchildren. The family some of whom in the play is an assimilated Jewish does not see themselves as Jews and live in the Ringstrasse and close to Christianity. The hall is crowded with servants, children and relatives. The point emerges as the focal point of a debate between the industrialist Hermann Merz and the mathematician Ludwig Jakubowicz. They quarrel

about the Paris Exposition, Mahler, Riemann, Herzl's Zionist agenda, the great poet Hofmannsthal, and the Jewish-run Neue Freie Presse. Ludwig is a patient of Sigmund Freud, just as Hermann's wife is – as you might expect – a friend of the great Schnitzler. The main plot in the long first act is Hermann's harsh discovery of the limits of the assimilation project by challenging a German officer who is sleeping with his wife to a duel. As it is understood this is first and foremost a family play.

> *The family in Lepoldstadt is typical, and he created them out of an amalgam of all the family stories he had been reading. They have left the ghetto behind them. They don't live in Leopoldstadt anymore but on the Ringstrasse. They have converted and intermarried. They are Jewish and Protestant and Catholic (Lee, 2021, p. 932).*

Stoppard combines historical figures with family members, such as "*Klimt, Mahler and Johann Strauss, Freud and Herzl*" who represent aesthetic and intellectual ideas in Vienna (Lee, 2021, p. 934). Enumerating every member of the Merz-Jakubowicz family in this 31-character play would exceed the permissible complexity for a staged theatrical piece.Therefore, even during the performance of the play, a handwritten family tree was included in the plot and projected to help the audience during the play. It can only be observed that one's own family tree is interesting. Everyone reading this has a family tree as fascinating as Stoppard's; The mere depiction of a family relationship is not exactly what drama is about. The family depicted in this play is a black mark left on us by culture and history. The reason lying behind this actually origins that *Leopoldstadt* also strikingly presents various forms of Jewish identity in historical context. Eva, who attracts attention as Hermann's sister, makes a sarcastic comment about their secularism in the first act: "*We're Jews. Bad Jews but pure blood sons of Abraham, and [my husband] Ludwig's parents would have nothing to do with us if their grandson didn't look Jewish in his bath*" (Stoppard, 2020, pp. 7-8). Eva argues that Pauli, the couple's son, was circumcised, despite their secular lifestyle, to appease their older, more religious parents. This family states that their grandchildren's Jewish appearance, rather than their surnames, is a critical element for them to maintain their relationships with their elders. This situation emphasizes not only a genetic bond but also prejudices based on appearance. Family members question their own identities, thinking that Jewish identity is abstract and dependent on attributes. Act One frequently explores the tension between Vienna's modern, integrated, and secular Jews and the more traditional Austro-Hungarian Jews from other areas. Hermann's sister-in-law,

Wilma, admonishes him as follows; "*You're snobby about Grannie and Grandpa Jakobovicz . . ., about their accent and using Yiddish words, and dressing like immigrants from some village in Galicia[...]*" (Stoppard, 2020, p. 8). His self-mockery demonstrates their so-called modernized spirit, where a person's identity including cultural, racial, and of course also religious, can now be created in line with one's wishes and worldviews, rather than being inherited and imposed. The metaphorical mirror being held up to Hermann's face proves that he really has no choice but to accept who he is. The play takes the plot in the given chronological development. However, I explained how the transition between times occurs in the stagecraft section of the thesis. While Hermann is in the conversational mood of the crowded family atmosphere of the first act, he suddenly gives examples from fifty years ago and says that the Jews at that time "*stepped off the pavement to make way for an Austrian*" (p. 21). Clearly, anti-Semitism may have disappeared from everyday life, but Hermann still encounters it. This situation reveals that the inhumane things that Jews experienced remain in their memories even after generations. This statement provides an important window to understand the complexity of relations and power dynamics between societies throughout history. However, treating such events merely as isolated events that leave a mark within the memories of individuals can often lead to a superficial understanding. The sentence "*Jews stepped off the pavement to make way for an Austrian*" refers not only to a specific event but also to power relations, interaction dynamics and changes over time. Understanding this situation means understanding how the collective memories of not only individuals but also societies are shaped and evolved. In this context, when we examine this statement, we need to go beyond just one event and take an in-depth approach to understand social dynamics, power relations and historical evolution. Parallel to this, many of the figures in the play indicate a counterpart in Stoppard's own family history. Another example for this , in the first scene, two key figures, Emilia Merz's merchant son Hermann, who converted to Christianity, and Hermann's brother-in-law Ludwig, discuss how historical facts shape ideas, beliefs, cultures, and places. Converting to Catholicism, Hermann abandoned the Jewish ghetto (Lepoldstadt) and his Jewish identity and chose Christianity. It is clearly stated that Herman, the leader of the family in *Leopoldstadt*, is not Jewish: Hermann breaking ties with Judaism is expressed as "*we are Austrians now. Austrians of Jewish descent*" (Stoppard, 2020, p. 22). He now sees himself as an Austrian. Now, for him, Judaism is

just a memory left behind by his ancestors. He continues to speak and adds "*You couldn't even buy a tram ticket in Hebrew*" (p. 22). In the scene we are in, it is understood a Jew has lost even its ability to use his own language. In that vein, Bhabha expresses "[f]or in *"normalizing" the colonial state or subject, the dream of post-Enlightenment civility alienates its own language of liberty and produces another knowledge of its norms*" (1984, p. 126). The fact that a Jewish character has lost the ability to speak Hebrew challenges not only language barriers but also his sense of identity and belonging. This seemingly simple detail adds depth to our understanding of the character's internal conflicts and the difficulties in his relationship with society. Thus, Hermann now clearly sees himself as a Catholic Austrian. Apart from the colonization of a land and a place, this situation reveals how an idea and a thought were colonized in the historical process. Hermann is against the concept of Zionism and therefore does not want to leave Vienna, where he lives and works, because historical figures and family members live professional lives in Vienna as doctors, academics, musicians, artists and writers and have access to all opportunities. According to Hermann, there were massacres, expulsions, burnings, and exiles in Europe. The mayor makes it clear that he is on the side of Christianity, emphasizing that he hasn't harmed even a single Jew. On the other hand, Ludwig describes disastrous location policies and traumatic events that will never be forgotten throughout history: "*In Galicia the Jews are hated by the Poles, in Bohemia by the Germans, in Moravia by the Czechs*" (Stoppard, 2020, p. 23). Ludwig appears as a character who has never been able to forget what the Jews experienced in their memories. It clearly shows that there is a systematic colonization and hatred of Jews on a global scale. As Loomba points out this process is "*a political system in which an imperial center governs colonized countries*" (2015, p. 27). The words given above prove that. In a way that is connected to his history, he still has a prone that does not reject his Jewish roots. He shares the pain of his ancestors, as every responsible Jew should. However, Ludwig says that they have assimilated and will no longer be able to understand even a Hebrew sentence. The Answer given by Ludwig to Herman is like the definition of being a Jew in the 21st Century; this situation is defined in play as "*assimilation does not mean to stop being a Jew. [...] Assimilation means to carry on being a Jew without insult*" (Stoppard, 2020, p. 24). As can be clearly seen in the dialogue above, unlike Hermann's culturally assimilation, Ludwig supports his Jewish identity and roots. Along with this, Hermann's

dialogue with Fritz is another important point in the play because Hermann heards commisioned officer Dragoons Fritz's badmouthing to his wife at a party for being married to a Jew, he wants to confront him and visits Fritz. Fritz accepts the insult but does not take it seriously and refuses to fight Hermann with the following words, "*In my regiment, an officer is not permitted to fight a Jew*" (p. 35). However, the reason behind why he doesn't want to fight is very interesting and crucial; "*We had a manifesto, which declared, I'm afraid, that since a Jew is devoid of honour from the day of his birth, it is impossible to insult a Jew. A Jew cannot therefore demand satisfaction for any suffered insult*" (p. 36). Hermann starts cursing in frustration. He curses and Fritz slaps to his face. Hermann remains unrequited to slap. His humiliation has been completed when his wife Gretel finds a booklet she once owned in Fritz's house and realizes that Fritz is his wife's lover. After leaving, Fritz's servant refuses to help Hermann get dressed, and Hermann is thus literally ostracized and, in a sense, humbled, in front of the two non-Jews. Hermann starts another discussion and engages in a significant argument with the Jewish-Christian character Ernst, just as he did with Ludwig. The following conversation between Hermann and Ernst, a Protestant doctor, reveals that Hermann has now completely shed his Jewish past, considers himself a Christian and that assimilation has been completed.

> *Hermann: I can tell you the moment I decided not to be a Jew. My Grandpa Ignatz- Mother's father-told me when I was nine or ten how he was tossed a coin into the hat of a man playing a fiddle on a street corner. The man stopped playing and said, 'Where's your manners, Jew? and snatched Grandpa's cap off his head and threw it into the road. (...). His hero was Bismarck. If he had been able to choose his life, he said, he would have been a Prussian aristocrat. Ernst ... we're both Christians* (Stoppard, 2020, p. 34).

If we evaluate it from a historical perspective, Hermann's dialogue above refers to Otto von Bismark, a German statesman and the first Chancellor of the German Empire, and the Austro-Prussian war. As historical information and to attribute to given dates, The Austro-Prussian War or the 'Seven Weeks War' (1866) was fought between the Austrian Empire and the Kingdom of Prussia to establish the national unity of Germany. A situation that Grandfather Ignatz can never erase from his memory reflects a situation similar to Hermann's situation and thoughts because, like Hermann and Ernst, he rejects his identity and tries to escape due to the characteristics of loss, massacre, exile, psychological disorders and identity crises in the historical context. Therefore, he is

caught in the middle of a cultural conflict and experiences an identity crisis in terms of Hall and Du Gay point out below:

Cultural identity, in this sense, is a matter of 'becoming' as well as of 'being'. It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history and culture. Cultural identities come from somewhere, have histories. But, like everything which is historical, they undergo constant transformation (1996, p. 225).

In fact, these three characters I have mentioned so far question whether geography or destiny is given to them by God. These chaotic characters, who are in the middle of a historical and cultural holocaust, have even lost their hope of building a new identity. there is almost no effort anymore because "*a Jew is devoid of honour from the day of his birth, it is impossible to insult a Jew*" (Stoppard, 2020, p. 36). The first half of the play, which runs from 1899 to 1924, ends with the celebration in the sixth scene (Seder Celebration).

The family commemorates the beginning of the Jewish Passover. The Seder ritual (sixth scene) is an event of remembrance, and Some of the family members who are trying to stay connected to their roots remember the exodus of the Jews from Egypt at the beginning of Passover: "*Grandma: There was a time when we were slaves of Pharaoh in Egypt but God brought us forth from there with his mighty hand*" (p. 44). By referencing the Seder in this chapter, Stoppard portrays the Jews in Egypt as slaves of the Pharaoh and victims of position. The Seder holiday is depicted as the best time of childhood for Stoppard's family and the best time for the Jews. However, by reminding the sacred ritual and liberated Judaism, Stoppard develops a new discourse against the discourse of exile and inferiority in these memories. Unlike the victims (Jews) who had to be displaced geographically throughout history, instead of being exiled and losing their identities, they gained the experience of liberation and tried to preserve their identities by telling their stories. In this respect, the scene reminds us once again of the responsibility that Culture places on us, and has human characteristics, since this is a sacred obligation only for Jews and a human responsibility for non-Jews.

With the new characters in the seventh scene, Stoppard begins the second part of the play and moves on to 1924. This part of the play focuses on the effects of World War I, the decline of the Merz family's fortune and status as a worldwide catastrophe

approaches, and the growth of antisemitism. In the second scene, the characters discuss how they have been subjected to war, displacement, forced migration, expropriation, and deterritorialization. For, they are exposed to a range of geopathic conditions. After World War I, 17 million people lost their lives across Europe, and while the geography of Europe was being physically redrawn, the culture, language, religion and race of Europe were also being redefined because "*four million German-speaking Austrians wake up as Italians, Czechs, Poles, Yugoslavians…and here we are, leftover little Austria…*" (Stoppard, 2020, p. 51). This quote draws attention to the flexibility and complexity of the concept of nationality in today's world. This change experienced by four million German-speaking Austrians clearly shows how "*the cultural encounter of colonizer and colonized caused complex intercultural relations and individual identities*" (Osterhammel, 1997, p. 145). Later in the play, we see Ludwig teaching his grandson and great-nephew the 'game of Cat's cradle'. The name of this game is Cat's Cradle, which also gave its picture to *Leopoldstadt*. This is a game that, underneath something seemingly random and arbitrary, also expresses a certain order and a cycle that involves returning to the starting point. By passing the strings to the fingers, it takes its place at the beginning and the end of certain movements. The cat's cradle should be thought of as a metaphor for historical events. Thus, the play makes us question whether there is an order under the coincidence of visible chaos. Then, Hermann and Gretel's son, Jacob, claims that the Jews are seen as remnants of World War I. That's why we hear harsh political words and the disaster of World War I. Jacob also points out that Jews were always guilty, both before and after the war: We see in the play that Jews are always scapegoats with the following expressions; "*The Jews will get blamed anyway-strikes, inflation, bank failures, Bolshevism…The Jews got blamed for everything before the war and when the war was lost they got blamed for that*" (Stoppard, 2020, p. 53). From this perspective, Stoppard's plays do not leave the past behind, on the contrary, they renew it. This situation clearly shows that antisemitism is not just a periodic prejudice, but rather a deep prejudice embedded in social structures. In this context, the statement gains strength by reflecting the Jewish community's experience of being a constant target and its struggle against such social injustices. Additionally, it represents a troubled history and migration from home to foreign places in Lepoldstadt. Jacob identifies problems with historical events. War, as a historical event and setting, affects the characters' relationships and lives. Thus, the play reflects historical and institutional

antisemitism which is called as "*poor man's snobbery*" by Frantz Fanon (1986, p.87).

The scene, set in November 1938, opens in a room where the luxury apartment is no longer a reference, the staff and expensive items are no longer there because their apartments have been taken over by civilian settlers. In November 1938, following the occupation of Austria by Nazi Germany, the Merz family, transformed over the past forty years, were once again gathered in their Vienna home to be relocated to the *Leopoldstadt* ghetto. A Nazi civil officer enters the family's home to inspect them and force them to move out. While handling paperwork and identifying family members, he routinely belittles them for being Jewish. This scene poignantly and emotionally demonstrates the abuse of power over innocents of all ages who are left defenceless against the brutal, dehumanized power that authority embodies. When the civilian arrives there, he notices Percy, who stands out from the crowd of characters with his unmistakably British appearance and attire. A civilian, referring to Percy's fiancée Nelly, tells: "*race defilement runs in the family*" (Stoppard,2020, p. 77). The salience of the phrase given above directs our attention to the enduring impact of racial stigmas in the family context. This shocking statement given above highlights the internal and historical dynamics of not only the individual but also the family unit because When we examine the complex interplay between individual lives and family legacies, the concept of race comes to the fore. The race is defined as "*a term for the classification of human beings into physically, biologically and genetically distinct groups*" (Ashcroft, Griffiths, & Tiffin, 2007, p. 180). The inherited racial stigma reflects not only an individual's life but also genetic inheritance and social interactions. This hereditary dimension allows us to evaluate with a deeper understanding of the changes over time and the historical moments experienced by the family. At the same time, this expression may reflect efforts to cope with the uniqueness and resilience of Jewish identity. In this context, a strong impact of expression requires consideration not only of the individual but also of the social and historical context around him. Then, Hermann's sister says to Eva referring to Hermann's business activities: "*A profiteer Jew making uniforms for soldiers to die in. Did you think you were Austrians, you old parasite bitch?*" (Stoppard, 2020, p. 78). This outrageous statement reflects not only the individual but also how anti-Semitism is embedded in the social fabric. Describing a Jewish individual's activity of making uniforms for war soldiers as 'profit-making' is also an expression of derogatory language aimed at labelling him as a social parasite Such remarks fuel a

collective prejudice that denigrates not only the culture but also the entire Jewish community. This statement shows that antisemitism is a form of hatred that can target individuals not only on their identities but also on their economic activities. To make matters worse, civilian insults babies by calling innocent twin baby sisters Sally and Rosa "litter" and "piglets" (p. 78). As can be seen from the examples, many insults and humiliations based on racial prejudice and abuse of power are abundantly seen in the play. This scene culminates in Hermann's act of signing a legal document in which the family business is taken away from him, based on the false premise that as a Jew he owes all his success to the German nation. This perverse logic is expressed in legal language, where Hermann supposedly confesses to his crimes and voluntarily gives up all his property. The civilian gives the following instruction to Hermann "*Read and sign... You don't need your glasses. Just sign it. You agree that the Merz Company, the mills, the factories, the entire business, owes its existence to your practice of fraud, tax evasion and theft, and you further agree that ownership is transferred to the state, without compensation...*" (p. 81). This derogatory expression goes beyond simply signing a legal document and acquires a deeper meaning in the context of culture and historical memory. The document in question represents not only the transfer of material assets but also a kind of injustice engraved in social memory. The accusations leveled against Hermann by the Jewish family members represent not only a transfer of material resources but also a historical injustice and 'distortion of memory elements'. Hermann faces pressure to deny the success and cultural legacy of his family business in a distorted way, through false accusations. This situation provides an important example to understand the historical injustices experienced not only by a family but also by a wide cultural community and their traces in social heritage. Such events can contribute to our understanding of how social memory is shaped and how discrimination is embedded in a culture. From now onward, the apartment "*which no longer belongs to the Merzes*" (Silman, 2021). Ironically, today's Israeli Jews, who call themselves settlers in Gaza, usurping (seizing) the homes of Palestinians are as if they are the resurrected manifestations of revenge that they have never been able to get rid of from their cultural memories, anyway. Moreover, By November 1938, all hope was lost for the Jews. Using British journalist Percy as an example of free journalism, Stoppard argues that Jews were forced to emigrate to Palestine;

Percy*: [...]But the British delegate said Jews. He said that according to some people the*

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whole problem would be solved if only the Gates of Palestine were thrown open.

    Eva *I don't want to go to Palestine.*

    Nellie: *That's good, because the Arabs don't want you. The Arab revolt is the prevailing condition.*

    Percy*: Nellie knows. But you really have to go somewhere, you know, Nellie-* (Stoppard, 2020, pp. 65-66).

In the same year, (1938) Sigmund Freud had to leave Austria, and therefore the concept of unhomeliness is an important theme in the play, and referencing the name Freud, who is well known by the scientific world, in the words of the characters in the play reveals the importance of the exile. Stoppard was influenced by the displacement of a Jew, like Freud, by the feeling of displacement conveyed by the person in the exact place Austria. Like every character in *Lepoldstadt*, Jews have faced problems of place, ethnicity and nationality throughout history, which also affect their family relationships. Freud's exile from the country as an Austrian Jew is the most concrete example of this situation. In this process, both education rights and privacy rights were violated. As it becomes clear in the play that the area where the Merz family is located has been also occupied by the Nazis, even the Austrians they currently live with want them to be deported. The evacuation of Jewish parents is characterized by a civilian takeover of a large territory under Nazi rule: "*Get up. You're not at home now*" (Stoppard, 2020, p. 76). With this quotation, 'unhomeliness', which is one of the most important themes of the play, reaches its climax point because their shelter, where they have lived for years, neither physically nor spiritually belongs to them. They no longer have a home. Now they have a problem such as 'settlement'. (Young, 2001, p. 17) In the article written by Jovanović, the definition of 'home' is given and he clearly asserts the angst to which Bhabha calls as "*anxiety of belonging*" (Bhabha, 1994a). They have no place to shelter. They have no security rights. Therefore, they were deprived of their most basic right, the right to life. Genocide is now showing its full effects due to homelessness and exile. On the other hand, exile and forced migration represent the principle of 'umhomeliness' because this concept of place emerges as the ultimate problem for members of the Jewish family. This triggers identity problems as well as displacement because "*a valid and active sense of self may have been eroded by dislocation, resulting from migration and the experience of enslavement*" (Ashcroft, Griffiths, & Tiffin. 2002, p. 9). Forced to cope with the painful disgust of the place they live in, these family members become

characters whose names will go down in the dark pages of history.

As the play progresses through 1924, 1938, and finally to its conclusion, 1955, the drama inevitably takes on a horrific quality, and by 1955 the body count has dwindled—only three characters remain on stage. The multi-generational nature of the play allows us to see the various characters at radically different life stages, and the situation becomes the play's primary thematic purpose. Particularly, the emotional climax of the play is when Leo, the Englishman at the centre of the play, realizes that he vaguely remembers an important moment he experienced as a child in 1938, in 1955. There can be no doubt about Stoppard's sincere intentions, intellectual insight, and commitment to this theatrical material, drawing on his background. The disturbing decline in the Jewish population in Europe during this compressed time period is a fundamental fact of which all viewers of the play are keenly aware, and it is also clearly shown on a minimal scale in the play. Seeing this dramatized on stage can be said to be both universally powerful and cliché at the same time. I have already mentioned the high number of characters in the not very long play; it will Suffice to say that the audience is unlikely to meet the characters on stage. By mentioning key years such as 1938 (Anschluss) and 1955 (end of Allied occupation), Stoppard signals his learned relationship with Austrian history, generally accompanied by the examples given above. Finally, the last part of the play, in 1955, tells how the Merz family fell apart ten years after the Second World War, and how it includes years full of pain and trauma. Three characters (Leo, Nathan and Rosa) who try to preserve the past also lament the destruction of their lives' history. However, Leo's mother, Nellie Jakobovicz, marries Englishman Percy Chamberlain when leo was only 8 years old, in order to get Leo out of the invasion. From now on Leo adopts his stepfather's name, Leo Chamberlain. As for the falling action, we see that many of the family members have passed away. Leo's mother, Nellie Blitz, was also murdered when he was 13. While Nathan, who was kidnapped to Auschwitz when he was 14 years old and survived, focuses on his previous traumas, 62-year-old Aunt Rosa, who lives in New York, experiences the pain of not being able to transport the family to a safe place at that time. Then, Leo, his cousin Nathan, and Aunt Rosa have a family reunion that's relatively small compared to the past. Almost every member of the family has died or mysteriously disappeared. In the last part of the play, Stoppard tries to focus entirely on concepts such as the past, memory, identity, grief and sadness. These three characters struggle with the issue of

place and space because they feel misplaced and alienated as if they do not belong to the place and history they are in. Because they have changed now. Unlike Hermann, Leo Chamberlain crosses borders and geographies to hide his true self. In the play, Leo represents the state of 'fetishism', which is another principle of this thesis, because Leo tries to achieve his own freedom and create his own identity in order to escape oppression and exile. In this regard, It is possible to understand the emotional complexity of the exploited individual in the manner of identity and emotion. By transcending the shallow level dynamics of conditions of colonization, the individual finds peace and connection within the interstices of British culture, indicating the existence of a resilient bond that transcends the history of colonization. For Bhabha In this process Leo experiences "interstitial intimacy" (Bhabha, 1994b, p. 39) with very different emotions and is now a brand new person who has completely changed his personality. However, Nathan accuses Leo of being arrogant because he is too happy to be English: This situation is revealed in Leo's following words: "*I'm proud to be British, to belong to a nation which is looked up to for…freedom of everything, asylum for exiles and refugees, the Royal Navy, the royal family …*" (Stoppard, p. 97). Leo's language, culture and identity have evolved historically. Leo doesn't remember his past, where he lives or who he is because his mother doesn't want him to. Because it is associated with the British identity with too much sympathy and a 'fetishistic' identity. Leo now suffers from identity 'fetishism'. However in terms of second point of view, Hernandez advocates this situation as 'hybridity' because for him hybridity means "*rather than simply a straight mixture of two or more elements which form 'a new one*" (Hernandez, 2014). Because he feels the privilege of being British to his core. Most importantly, the character of Leo, who emerges as an new adult with the new surname Chamberlain in the 1955 release of the act, is a quintessential Stoppard figure, the very happy-go-lucky intellectual; Here he is the writer of poetry is an individual at the center of assimilation, fetishistically attached to his British identity, painfully unaware of his family's Central European background. Just like his mother wanted:

Leo: "*My mother didn't want me to go to school with a German name. I was Leonard Chamberlain from when I was eight. She never talked about home and family. She didn't want me to have Jewish relatives in case Hitler won. She wanted me to be an English boy. I didn't mind. I was pleased. At school we were fighting the war through comic books where all the Germans were Nazis yelling in terror as our fighter pilots*

and commandos blew them to kingdom come. We were top country! I loved being English ... English books, and the seaside and listening to the radio ... Mother and I only spoke English. I didn't know I had an accent till I lost it. Mummy never lost hers. When she was killed ... (He tails off.) No, I think that's enough of that" (Stoppard, 2020, p. 94).

Due to his lack of memory of his Jewish past, Nathan considers Leo an "*accident of history*" (Stoppard, 2020, p. 98). In historical dramaturgy, characters are defined by historical facts. Bhabha's conflict between identity and alienation is experienced by the characters of Leo and Nathan in the play. Just as Nathan tries to cling toward his past, family, identity and origins, eight-year-old Leo is a character who is both assimilated and alienated because For Nathan, "*No one is born eight years old. Leonard Chamberlain's life is Leo Rosenbaum's life continued. His family is your family. But you live as if without history, as if you throw no shadow behind you*" (Stoppard, 2020, p. 99). As clearly expressed in the quote above, his loss of ties with his past culture is due to his fetishistic feelings towards the British identity. Certainly, The fetishistic intimacy comes up when people start to feel their "*inferior disposition or weakness*", to which it provides a "*safe haven*" or appears to be something "*to lean on*" (Masuwaza, 2000, p. 245). In this analysis where the dominant and sub-culture are mutually affected, Leo is a product of history as a result of the emotional explotation seeing the dominant as a superior identity and the emergence of his latent impulses towards him. Nathan and Aunt Rosa have lost both their home and shelter. While Leo believes he has found a shelter, he has forgotten his identity and origins, revealing his 'homelessness'. As Bhabha points out, the dramatic process is primarily the interpretation of the characters as identity victims forced to migrate between the exploiter and the exploited in the midst of historical events and processes. At first glance, Aunt Nathan and Rosa can be considered specifically as victims of the process in *Leopoldstadt* but he is Leo. In this context, *Leopoldstadt* represents only a small part of Jewish history in memory, representing disidentification and displacement from home to foreign lands. However, it is not always easy to distinguish between those who stay and those who leave, or between new and old Austrians/Jews. Leo discovered emotion, rhythm and identity in England and adopted England as his own place. It is too late for him anymore. This situation is clearly expressed in the following words: "*In England it wasn't something you had to know or something people had to know about other people*" (Stoppard, 2020,

p. 96). While Nathan and Rosa reflect on their desire to belong to a particular group, Leo expresses support for a new nation-state (England), and thus his Judaism is questioned by Nathan. Stoppard states, like Leo, that we are all accidents of history. Although perhaps not as destructive as his own family or the Merz family he dramatizes in the play, Stoppard shows how people are affected by the geography, politics and historical periods they live in. On the last page of the play, we see how the concept of family, the smallest unit of society, has been emptied in the historical process. There are now only a handful of members left from the Merz family, all of whom died chaotically as follows:

Rosa Emilia died in her own bed.

Leo Hermann, suicide.

Rosa Passover, 1939.

Leo Gretl?

Rosa Brain tumour. December 1938.

Leo Jacob.

Rosa Suicide, 1946.

Leo Eva.

Rosa She died on the transport, 1943.

Leo Ludwig.

Rosa Steinhof, 1941.

Leo Pauli.

Rosa Verdun, 1916.

Leo Nellie. The Blitz.

Aaron. Artillery fire, Vienna.

Wilma.

Rosa (correcting) Vilma. She died.

Leo Ernst.

Rosa Auschwitz.

Leo Hanna.

Rosa Auschwitz.

Leo Kurt.

Rosa Dachau, 1938.

Leo Zacharia.

Nathan Death march. Nowhere.

Leo Sally.

Rosa Auschwitz.

Leo Mimi.

Rosa Auschwitz.

Leo Bella.

Rosa Auschwitz.

Leo Hermine.

Rosa Auschwitz.

Leo Heini.

*Rosa Auschwitz (*Stoppard, 2020, pp. 104-105).

3.2   *Indian Ink*

Tom Stoppard's play *Indian Ink* (1995) is an exploration of the relationship between Indians and the British during and after the colonial period. *Indian Ink* that shows certain conflicts arising during the colonial period, which seemed insoluble, had an impact on the perception of the British by the Indians. Namely, the play "*gently exposes the unattractive side of British colonialism*" (Palmer, 1998, p. 177). In his play, Stoppard examines the memories in which the word 'colony' evokes people, and how these cannot be easily erased in detail. He also touches upon the British claims of bringing certain things to India and her people. While writing the play on such a sensitive subject, Stoppard emphasizes that his intention is not to speak on behalf of the English or the Indians but rather "*to lighten the darkness*" (Stoppard, 1995, p. 4), indicating his desire to remain impartial when examining the colonial issue. India, which remained a British colony for a long time and gained independence in 1947, has an important place in Stoppard's life; As the reason and manifestation of this, *Indian Ink* widens arguments on colonialism, empire and culture mainly encapsulated in Bhabha's statement that "*it is from those who have suffered the sentence of history - subjugation, domination, diaspora, displacement - that we learn our most enduring lessons for living and thinking*" (1994a, p. 246). The play is set in two locations (India in the 1930s and England in the 1980s) and contains two stories and two main pairs of characters (on whom I will focus my thesis mostly due to space limitations). This seemingly clear dual structure is, however, constantly challenged through causal and familial relationships, parallel situations, and, most importantly, scenes and spaces occurring simultaneously on stage. This structure therefore establishes the discussion of 'Indian' and 'British'

identities, their alleged boundaries and complex connections. However, these do not manifest themselves in abstract or theoretical forms. On the contrary, they are identified as determining factors of personal identities, and the operation of these identities deconstructs the simple binary logic of nationalism. In this context, *Indian Ink* is characterised as "*a metadramatic exploration of the potential of art, notably painting and poetry, for interethnic reconciliations*" (Achilles, 2004). The statement given above makes us think that writing a play about this country is not seen as bringing an ordinary subject to British theatre for Stoppard because he feels the need to touch upon colonial issues, art, social relations and literature in the play. India is the best place to evaluate these issues together. Along with this, India, where people from different cultures live together, was a British colony, and has a certain history in the field of art and literature, is a suitable country to address all these issues. Therefore, the Muslim population that existed in India before independence also took its place in the play.

According to Laurie Kaplan "*Stoppard has said that India is the only Empire country I would want to write about in any way*" (1998, p. 345) but he did not write *Indian Ink* with the aim of portraying the colonial reality of India. Although this reality holds an important place in his memoirs, the plot of the play is set in India during the 1930s and in England and India during the 1980s. As a matter of fact, *Indian Ink* is a rewritten version of In the Native State which the playwright wrote as a radio play in 1991, with some changes. After completing In the Native State, Stoppard travels to India and finds that many older Indians regard the British Raj as nostalgic. The words of some Indians at that time were effective in the changes that occurred in the memory of the playwright from In the Native State to *Indian Ink.* In this respect, In the Native State can be considered as being written with a new interpretation in the light of the playwright's observations during his trip to India. In the play *Indian Ink*:

> *The conflicted relationship between England and India is mirrored in and reflected by the complex Anglo-Indian relationships that evolve between Flora and Das, between Mrs. Swan and Anish, and between Pike and Dilip. England's role in the creation of hyphenated identities thus becomes part of Stoppard's concern with the ethics of empire. Stoppard uses nuanced badinage to delineate cultures in conflict and to explore the subtleties of communication. Since the political situation in India in 1930 preceded the characters' expressing exactly what they mean, the dialogue, along with the subtext, emphas izes the tension between the suppressed thought and the spoken word. This ambiguity is mirrored as well in Pike 's inabil ity to interpret accurately, to loop the cultural and verbal clues together.* (Kaplan,

1998, p. 342)

In this sense, Stoppard skillfully portrays the troubled relationship between India and England through Flora Crewe, a Bloomsbury poet who, in 1930s India, travels to India by train due to health problems and witnesses how the cultures of the occupiers and the occupied clash. (Oseland, 1999, p. 8).

There are three main story lines in *Indian Ink*. The first is Flora's activities in Jummapur (these are primarily divided between her interactions with the Indian painter Nirad Das, the British officer Durance, and the Indian Rajah). secondarily, Ms Swan and Anish's conversations in the mid-1980s; and finally Pike's role as both provider of footnotes and seeker of biographical material. Similarly, there are three main thematic issues: diverging views around the positive and negative effects of Britain's colonization of India; the nature of cultural identity and the difficulties and fallacies of trying to reconstruct the past. Themes emerge from the characters' activities and interactions. In the first scene of the play, At the center of the play is the free-spirited poet Flora Crewe, who serves as the setting for many of the play's events. The play's opening establishes Flora as the physical representation of British cultural life, making her the object of Indian admiration. The One Indian who is obsessed with British culture is Nirad Das. The seven interactions between Flora and Das (six in the first act) provide the play's most charged scenes, interspersed with sexual, cultural and aesthetic tensions. Flora reaches Jummapur, which means small town in Hindi, while writing a letter to her sister Nell on the train. She is welcomed as an important figure by Coomaraswamy and a few members of the association. Coomaraswami takes Flora to the veranda where she will stay as a guest and takes her to visit the temples the next day. At the end of this tour, Flora gives a literary speech to her guests at Coomaraswami's house and meets Das there. Painter Das starts a conversation with Flora about England and paintings. Flora, an English poet, says that she drank "*Lemonade and Indian Scotch*" (Stoppard, 1995, p. 6) while talking about this invitation. The expression shows that England had an impact on India in many ways. Flora's words "*I felt like a carnival float representing Empire-*" (p. 4) while describing a religious meeting also support the weight of the British influence on Indian life. Again, while explaining the attitude of the Indians towards the British, Flora gives the example of Mr. Coomaraswami, who serves her: "*I never saw anyone less subjugated than Mr Coomaraswami*" (Stoppard, 1995, p. 4) and aims to reflect the colonial influence. Additionally, the playwright introduces churches as well

as temples into the daily life of Indian people in order to reinforce the colonial influence, and mentions the British cemetery in India. It is stated that Queen Victoria's birthday, May 24, is celebrated as Empire Day and emphasizes that some Indians speak English as well as the British. While describing India in the 1930s, Stoppard aims to have Flora's conversations with the Indians reflect the nature of that period in order to show that reflecting the relations between individuals from both sides is of great importance in reviving the colonial period. Das, an Indian painter with whom Flora discusses the colonial influence, is an 'Anglophile', but Flora is hardly an admirer of Indians. Das and Flora continue their conversations about England, London and writers, but there remains a relationship between them that one might think the playwright wanted between two friends. Das states that he wants to draw Flora's picture as a gift if she poses for him. Although posing is an ordinary event for English Flora, nevertheless, she gets excited and accepts this offer. Flora allowed herself to be drawn; While posing, Flora reads a poem of hers that emphasizes sexuality to him; This poem also contains a line that mentions the title of the play:

> *Flora: Yes I am in heat like a bride in a bath,*
> *without secrets, soaked in heated air*
> *that liquifies to the touch and floods,*
> *shortening the breath, yes*
> *I am discovered, heat has found me out,*
> *a stain that stops at nothing,*
> *not the squeezed gates or soft gutters,*
> *it slicks into the press*
> *that prints me to the sheet*
> *yes, think of a woman in a house of net*
> *that strains the oxygen out of the air*
> *thickening the night to Indian ink*
> *or think if you prefer—'* (Stoppard, 1995, p. 11)

Flora, wearing a blue floral dress and her feet bare, acts as a model for Das as she writes poetry at a table. The conversation between Das and Flora continues in all sincerity. At one point, Das wonders whether Flora's portrait had been painted by someone else before. He decides to himself that of course it was, and thinks that the question may be private, so he gives up on this idea. The conversations between Flora and Das show that

both characters are enlightened people. However, the period they lived in was the colonial period and it was not long before it showed its effect. Both Flora, as an Englishman, and Das, as a citizen of a colonial country, warn each other to be more loyal to their roots. Even though they do not exhibit racist or nationalist behaviour, the influence of their national identity is observed in the way they view each other in the following words:

> *FLORA: ... Mr Das, I have been considering whether to ask you a delicate question, as between friends and artists.*
>
> *DAS: Oh, Miss Crewe, I am transported beyond my most fantasticalhopes of our fellowship! This is a red-letter day without dispute!*
>
> *FLORA: If you are going to be so Indian I shan't ask it.*
>
> *DAS: But I cannot be less Indian than I am* (Stoppard, 1995, p. 12).

This conversation shows that it is not easy for Flora to communicate truly, without prejudice, with an Indian who has unchanging views. However, it is worth noting that Flora believes that colonial influence is likely to affect the friendship between a British citizen and an Indian and that it is overly optimistic to expect prejudices to disappear during this time. Despite this, Flora is not actually disturbed by the fact that Das is Indian. Additionally, Das's positive reaction suggests that this interaction is possible and that some kind of cultural synthesis may occur between the characters. Secondly, this question, expressed in the context of art and friendship, points out the existence of "*culturally hybrid social identities*" (Bhabha, 1994a, p. 359). cultural hybridity by which different cultural elements can come together to create a new identity. Plus, The statement of Das "*I cannot be less Indian than I am*" can be interpreted as him clarifying his identity in a third place because, this statement highlights Das's combination of his relationship with both Indian and other cultures to create his own unique identity so, the dialogue represents the combination of cultural diversity and identity complexity. But the playwright's aim is not to argue that people's being from this or that nation improves communication, but to point out the importance of meeting at a common point in relations between people of different nations. Along with this, he is trying to show that the obstacles that make it difficult to meet at such a point in a colonial environment cannot always be easily overcome. Of course, in a country like India, which was a British colony for a very long time, it will be even more difficult to establish friendships without mutual prejudices. Afterwards, a wordplay begins between Das and Flora. During the speech, we witness the wordplay that Stoppard usually makes

in his plays. His style is to use jokes and puns in his plays (as mentioned in the craft of language section of the thesis.) Stoppard, who gives the necessary importance to language in his plays, shows how much he has command of the language with these wordplays: Flora's desire for Das to be not Englished-up, and Das's statement that being Indian means having a perfect mental structure, explains the interactions and conflicts of historical memory and colonization, as seen in the following sentences below:

> *DAS: You wish me to be less Indian?*
>
> *FLORA: I did say that but I thir!. k what I meant was for you to be more Indian, or at any rate Indian, not Englished-up and all over me like a labrador and knocking things off tables with your tail [... J. You only do it with us, I don't believe that left to yourself you can't have an ordinary conversation without jumping backwards through hoops of delight, with hoops of delight, I think I mean; actually I do know what I mean, I want you to be with me as you would be if I were Indian.*
>
> *DAS: An Indian Miss Crewe! Oh dear, that is a mental construction which has no counterpart in the material world* (pp.12-13).

In this sense, Flora's wish is not for Das to be less Indian, but more Indian. However, Das' response reflects a prejudice in his mind that a non-British Indian does not exist. This shows extravagant affection (identity fetishism) toward British culture that, under the influence of colonization, individuals must lose or change their cultural identity. In this dialogue, Das is treated as an 'Anglophile' character and Flora expects more Indian identity from him, highlighting the concept of identity fetishism. The question of das: "*You wish me to be less Indian?*" can be a starting point for an in-depth examination of the concept of identity fetishism. Although Flora's reaction seems to criticize Das's orientation towards British culture instead of Indian identity, this criticism actually stems from Das's view of Indian identity as a kind of exotic object. In this context, Das's Anglophile tendencies indicate that he tends to romanticize and exoticize Indian culture. The expressions "*not Englished-up*" *and* "*all over me like a labrador*" stated in Flora's statement imply that Das has lost his Indian identity and assimilated too much into English culture. This may be a reflection of identity fetishism; So the fact that Das is Indian may have become some kind of object of attraction for him. Das's reaction, with the sentence "*An Indian Miss Crewe! Oh dear, that is a mental construction which has no counterpart in the material world*", indicates that Das is having difficulty understanding his own Indian identity and perhaps has a kind of idealized image of his own culture. shows that it is created. This situation can be considered an example of

'identity/cultural fetishism'; that is, instead of understanding Indian culture in a real and complex way, Das perceives it in a simplified and romanticized way In fact "*they can find a common ground in art only if he remains true to himself and his culture*" (Porterfield & Perman, 1995, p. 73). As can be understood from these words, while the playwright wants *Indian Ink* to be a play that gives the message of being connected to one's culture and roots, it also shows that human relations in a universal sense have their own unique nature. (Oseland, 1999). Stoppard tries to use every opportunity to show that he truly cares about human identity as individuals. There is nothing more natural and right than having one's own identity and protecting this identity; However, it reveals that highlighting this identity in relationships will harm mutual friendships. This is confirmed by Flora's warning to Das not to exhibit nationalistic behaviour so that they can build a friendship based on mutual understanding and sacrifice. However, his view of Das, who is an artist, is different. According to B. Russel, as an artist, Flora's accusing Das of trying to adopt the methods of the dominant country instead of maintaining his own identity represents "*a reconfigured English identity*" (2004, p. 17). This situation is very important as the playwright draws attention to the identity problem of the age and shows that he separately evaluates the issues of identities having a quality that prevents people's friendships. Later Flora accuses Das of being an anglophile and asks him to embrace his true Indian self. In the face of these accusations, Das heeds and begins to criticize the empire by reminding the master-slave relationship.

> FLORA: I said nothing about your painting, if you want to know because I thought you'd be an Indian artist.
>
> DAS: An Indian artist?
>
> FLORA: Yes. You are an Indian artist, aren't you? Stick up for yourself. Why do you like everything English?
>
> DAS: I do not like everything English.
>
> FLORA: Yes, you do. You're enthralled. Chelsea, Bloomsbury, Oliver Twist, Gold Flake cigarettes, Winsor and Newton ... even painting in oils, that's not Indian. You're trying to paint me from my point of view instead of yours—what you think is my point of view. You deserve the bloody Empire! (Stoppard, 1995, p. 43)

Flora asks Das not to forget his national identity as an artist; However, Das argues that the confusion or problems he experiences regarding identity are due to the British, not the Indians. The dialogue clearly reveals the "'inextricability of English and Indian identities' and the 'permeability of the membrane between past and present, India and

England" (Russell, 2004, p. 2). Then he uses the sentence that blames all this on the colonialists, Das: "*The bloody Empire finished off Indian painting*!" (Stoppard, 1995, p. 44). He even touches on the economic dimension of the Colony by multiplying examples and states that although cotton is an Indian product, they cannot compete in the weaving sector. He continues to blame the British, arguing that there was no investment and no planning in India. He states that one day the empire will disappear and only monuments will remain. He argues that, as in the case of Shelley's Ozymandias' Empire, there will be no trace of the Empire left other than a mention in a poem by an English poet. Flora's response to these words is aimed at knowing the realities of the period they live in. Flora: "*It's your country, and we've got it*". (Stoppard, 1995, p. 45). She emphasizes the fact that India was a British colony. However, by reflecting that the British were trying to integrate with each other, not with the Indian people, Stoppard states that the small number of the British in India resulted in "*Indianization*" in every field (Stoppard, 1995, p. 53). The process reveals that it is not possible to metamorphose country in this way. For Bhabha this process forces a recognition of the more complex cultural and political boundaries that exist on the cusp of these often opposed political spheres. It is from this hybrid location of cultural value - the transnational as the translational - that the postcolonial intellectual attempts to elaborate a historical and literary project. (1994, p. 248). The fact that the British who settled in India claimed that they brought many things to India by saying "*We've pulled this country together*" (Stoppard, 1995, p. 55) does not change Flora's view that there are clearly signs that the British rule there will one day end. Plus, Das is not the only person Flora encounters in India. At the Jammapur Club, Flora also meets upper-class Indians whom she calls 'Loyals'. She dances with them and the importance of India for the British is emphasized in their conversations. Meanwhile, reminding Raca Churchill's words, "*the loss of India would reduce Britain to a minor power*" (Stoppard, 1995, p. 61), it is stated that India has a meaning and is of importance for the British beyond being just a colonial country. This issue is also discussed between Das and Flora: Das, "*England's imperial adventure is simply to buy time against revolution at home*" (Stoppard, 1995, p. 36) so, it is asserted that it is being continued for this purpose, the playwright wants to explain that the political dimension of the issue for England should not be ignored. The sections where Flora and Das are present unveil the colonial period. Therefore, despite the series of discussions on identity between Flora and Das, it is

natural that there is not a truly critical approach to how the people of India and England perceive each other as citizens of two free nations in these sections. However, Stoppard sees it as an indispensable quality of the play that critical views of the past are put forward by both the British and the Indians in the post-colonial period. In an effort to consistently reflect the divergence of views on this matter and to open a discussion on past experiences, the play brings together Anish Das, the son of Nirad Das, and Mrs. Swan, Flora's sister, in the post-colonial period. This aims to provide an effective approach to the theme of "*history and colonialism*" (Porterfield & Perman, 1995, p. 73). The conversations between these two characters are perhaps conversations that were thought to be harmful for an Indian to take place between Flora and Das during the colonial period. In this respect, the chapters Mrs. Swan and Anish exist are important in that both individuals approach the issues discussed as citizens of two free countries. Through these conversations that took place in the 1980s, the playwright wants to show that the end of the colonial period does not mean that the effects of this period will also end. From the beginning to the end of the play, Stoppard loses no time in emphasizing that the conversations between these characters will include a discussion about their countries. In their very first conversation, Mrs. Swan interprets Anish's request for tea without sugar as "*Oh. I thought you'd be more Indian*" (Stoppard, 1995, p. 13), highlighting national characteristics. When asked Anish, who is a painter like his father, whether he is similar to his father or not? Considering only his painting aspect: Anish: "*I don't know. I would like to think so. But my father was a man who suffered for his beliefs and I have never had to do that, so perhaps I will never know*" (p. 13). In this regard, the answer he gives is designed to initiate a discussion about the colonial period in the play. Furthermore, when the subject of his father being an Indian painter comes up, Anish's statement "*I'm as Indian as he was*" (Stoppard, 1995, p. 14), despite there being nothing about the countries, serves as a means for the playwright to initiate a discussion on colonial-era India. Stoppard ensures that the discussions between Miss Swan and Anish are based on past experiences to ensure that they have a quality that judges the colonial period. This may lead to the interpretation of the discussions in the play as the revival of some memories of the past in the 1980s. However, by having both characters engage in extremely polite behaviour towards each other, as in the case of Flora and Das, the playwright, enabling them to discuss the effects of England's presence in India, transforms *Indian Ink* from being solely a play based on past

memories. The discussion on judging the colonial period put forward in *Indian Ink* shows that past experiences between countries leave deep traces. Anish bringing up the incident of his father being imprisoned during the colonial period is an example of this. Anish, who identifies his father's imprisonment with the concept of colonialism, criticizes the period when the British dominated India by bringing a nationalist approach to the subject and adding some emotionality in the following:

> *MRS SWAN: By the way, what were your father's beliefs?*
>
> *ANISH: Surprised) Why ... we are Hindu ...*
>
> *MRS SWAN: You said he had suffered for his beliefs.*
>
> *ANISH: Oh. I meant his opinions.*
>
> *MRS SWAN: How did he suffer*
>
> *ANISH: He was put in prison.*
>
> *MRS SWAN: Really? By whom?*
>
> *ANISH: Well, by you.*
>
> *MRS SWAN: By me? Oh ... by us. But how did we know what his opinions were?*
>
> *ANISH: It seems he took part in some actions against the Raj during the Empire Day celebrations in Jummapur.*
>
> *MRS SWAN: Then he was put in prison for his actions, not his opinions, Mr Das, and obviously deserved what he got. Will you have a slice of cake? (Stoppard, 1995, pp. 14-15).*

It is most probable that the reason why Stoppard linked the incident that led to Anish's father's imprisonment with India's colonial status is to show that there were people who were negatively affected by the colonial period. Emphasizing that there are people who strive for India to be free from colonialism and become a free country and who are imprisoned for their actions for this purpose, the playwright wants to show that freedom also has a price. That the same is true for India is understood from the anti-colonial actions of Indians who do not want to remain a British colony forever. It cannot be said that it is a coincidence that Das's anti-colonial action occurred at a time when Empire Day celebrations were taking place. The day cited in the play is very important as it highlights the symbolic importance of colonial influence and is used as a medium for Anish to criticize the period of British rule in India. Learning that it was the Indians, not the British, who imprisoned his father does not change Anish's mind since he sees the essence of the event as linked to the concept of colonialism, he interprets the outcome in

line with this concept. The playwright highlights the penalties imposed on Indians who resisted British rule. For example, Anish's father was sentenced to six months imprisonment for throwing a cherry at the representative of British India in an Indian-controlled region called the "*British Raj*" (Stoppard, 1995, p. 24). By stating that it would be at least one year in a British-controlled area, it shows that different punishments were applied by the British and Indians for anti-colonial actions. This statement reveals that some Indian rulers implicitly support pro-independence actions. While talking about the time when the efforts for independence intensified and it became clear that British sovereignty was approaching its end, he brings a critical approach and talks about the interference of individual interests even with the ideal of independence. The assessment of Mrs Swan, whose husband was a manager in a region near Nepal at the time, reflects this situation starkly in the following sentence: "*With Independence round the corner, people were queuing up to go to prison, it was their ticket to the top. They'd do their bit of civil disobedience and hop into the paddy-waggon thoroughly pleased with themselves*" (Stoppard, 1995, p. 24). Criticizing such actions taken with the aim of being an effective part of the new system, Stoppard argues that not all Indians evaluate the concept of independence within the same ideal framework and emphasizes that it is unacceptable for people to have selfish expectations even from independence efforts. Meanwhile, while Anish lists his criticisms specific to the period when India was a British colony, he also brings up that there were problems in the education of the Indian people. He criticizes the fact that Indian values are not taught properly to the public, saying that the school his father attended was established to provide "*proper English education*" (Stoppard, 1995, p. 17) to Indians. Mrs Swan's claim that Anish's father was involved in campaigning against the British Rajah, while also having a great love of English literature, is contradictory and controversial. Anish attributes his father's deep appreciation for the works of English writers and poets to the education system's success, stating that it has "*succeeded admirably!*" (P. 17). This shows that Anish did not approve of England influencing the lives of the Indian people so deeply and that they thought that educating Indians within a system created by the British themselves would lead to the changes in their national identity that only the British wanted. On a related note, People from different countries and views bring approaches stemming from their own positions when evaluating an event, which is heavily featured in *Indian Ink*. The interpretation of

the events that took place in India in 1857 is a clear example of this. The best evidence of this is that this event, which Anish calls the "*First War of Independence*" (p.17), is also evaluated by Ms. Swan as "*Mutiny*" (Stoppard, 1995, p. 17). Additionally, the events mentioned here are named the same way in history books:

> *[...]while radical Indian nationalists later referred to this uprising as the 'First Indian War of Independence', the British called it the 'Mutiny' because the Indian soldiers who had helped them to conquer India had turned against them. But this revolt of 1857 was neither a national war of independence nor simply a mutiny* (Kulke & Rothermund, 257).

The difference in the way they name this event makes both characters more nationalist than they perhaps are. Mrs. Swan accuses Anish of not correctly knowing the history by saying "*You seem ill-equipped to do so. We were your Romans, you know we might have been your Normans*" (Stoppard, 1995, p. 17). In this sense, According to Peter Buse, the above dialogue is a "*freedom of fiction*" (2001, p. 155) that sheds light on England's colonial past. Along with this, it is known that such discursive fictions were placed in the subconscious in different ways during the colonial period. These words give rise to a heated debate about whether England or India is a civilized country, or which is more civilized. According to The Museum of Broadcast Communications:

> *These fictions were produced during, and indeed reflected, a moment of crisis and change in British life: mass unemployment, the arrival of new social and class configurations tied to emerging political and economic trends all conspired to destabalise and recast notions of national and cultural identity in the early 1980s. While often critical of Britain's past, these fictions nevertheless permitted a nostalgic gaze back to a golden age, presenting a vision of Empire as something great and glorious. These fictions seemed to offer reassurance to the British public, as cultural fetish objects they helped negotiate and manage a moment of social and political upheaval* (McLuskie, 2011).

Anish responds to Ms. Swan's words, arguing that the Indian people do not need to learn anything from the British for civilisation:

> *We were the Romans! We were up to date when you were a backward nation. The foreigners who invaded you found a third-world country! Even when you discovered India in the age of Shakespeare, we already had our Shakespeares. And our science—architecture—our literatüre and art, we had a culture older and more splendid, we were rich! After all, that's why you came* (Stoppard, 1995, pp. 17-18).

Furthermore, Stoppard aims to reflect the current situation in more detail by touching on the subject of colonial influence through the conversations between Pike and Dilip. The

playwright is very "*sensitive to the strains of Empire*" influence that he experienced in India when he was a child and that still exists today, and in the conversations of these two characters, he emphasizes that the weight of culture on human identity cannot be ignored. (Kaplan, 1998, p. 342). Another important point that stands out in the play is the concept of Third Space which also shows its influence in *Indian Ink,* and represents a new space where different cultures, identities and thoughts meet. 'Third Space' forms one the basic themes of the play as a space where British and Indian culture interact. In this space, there is a tension between the dominance of Western culture and the status of Eastern culture as an object of imitation. But at the same time, this space has the potential to create a new form of identity and cultural expression. It functions as a space where new ideas, conflicts and creative expression are born. As such, Das and his son Anish have been depicted as prominent figures in the third space. Having been born in India and having lived in England for some time, they are familiar with both cultures and have adapted to both systems, expressing their dual British and Indian identities with ease.

> *ANISH: Oh yes… I am a guest here and I have been…*
>
> *MRS SWAN: (Calming down) No, only provocative. Will you be going home?*
>
> *ANISH: (Bewildered) I … would you like me to go?*
>
> *MRS SWAN: (Equally bewildered) No. What do you mean?*
>
> *ANISH: (Understanding) Oh – home! I didn't mean I was a guest in England. England is my home now. I have spent half my life here. I married here.*
>
> *MRS SWAN: An English girl?*
>
> *ANISH: Yes. We met at art school.*
>
> *MRS SWAN: (Approvingly) Artists together (Stoppard, 1995, p. 18).*

In this dialogue given above, the feeling of 'third space' experienced by Anish comes to the fore. Anish feels both like a guest from Indian culture and considers the UK' long-term place of residence. By getting married and meeting an English girl at art school, he seems to have bridged the two cultures. Mrs. Swan's affirming statement emphasizes unification between different cultures and provides an example of the concept of 'third space'. Even more, this dialogue highlights the 'third space' phenomenon by reflecting the cultural transitions and the experience of coexistence between the characters. Moreover, in *Indian Ink*, the reflection of the Imperial influence is addressed, including

the dimension of cultural hybridity. By focusing on people's relationships with each other and cultural relationships between people, Pike wants to make the audience think about cultural boundaries. For instance, Dilip finds it unlikely for an Indian painter to create a nude portrait of an Englishwoman during the colonial period. However, Pike believes that such a relationship could exist between individuals from two different poles in a colonial country, by stating "*It must exist*" (Stoppard, 1995, p. 59) he reveals the extent of his conviction in his thoughts. This evaluation also reflects the naturalness of the ongoing colonial debate. On the other hand, Even the idea of being in the same room with an English woman for a nude portrait drawing excites Das. This situation is understood with the following words by Das: "*To tell you the truth, this is the first time I have been alone in aroom with an Englishwoman*". This quote expresses Das's character's excitement at the thought of drawing a nude portrait of an English woman This excitement shows that Das has an 'extreme interest in British identity and culture'. This situation goes beyond being just a form of artistic expression, suggesting that Das experiences a kind of fetishism or obsession with British culture. In this regard, Das's excitement is not just about physical beauty, but also Drawing a nude portrait of an English woman is a form of bonding tool that allows Das to feel close to English culture. However, underneath this excitement, one might think that Das suffers from a kind of inferiority complex and 'identity fetishism' towards British culture. The idea of drawing a nude portrait of an English woman may be a reflection of Das's desire to integrate himself with English culture and his need to feel like he belongs to it. This may indicate that Das sees British culture as a means of superiority and that his relationship with this culture has turned into a kind of fetishization. By the way, Dilip argues that even in the 1980s when the colonial period had already ended, the British influence was felt with all its intense on social life in India. Not only Dilip's perspective on Das's nude painting of Flora but also his interpretation of the continued use of English even in the 1980s, aims to emphasize that the discussion of colonial influence will not end anytime soon. Dilip: "*Yes, it's a disaster for us! Fifty years of Independence and we are still hypnotized! Jackets and ties must be worn! English-model public schools for the children of the elite, and the voice of Bush House is heard in the land*" (p. 59). Through this discussion, which Stoppard put forward to reflect the ideas that are likely to take root in a colonial country, he wants to reflect on the impossibility of reaching an undisputed consensus on the gains and losses obtained

during the colonial period. The characters touch on the subject of what England brought to India and what it took away in some detail, but the fact that they cannot reach a consensus on these issues must be due to Stoppard's thought that reflecting the consequences of the colonial period in a consistent manner would exceed the limits of a play. However, Stoppard clearly states that it is not desirable for the citizens of one country to experience the feeling of being a colony of another country. In this manner, Mrs. Swan, who evaluates the arrival of the British in India as bringing civilization similar to the Romans bringing civilization to England, is not actually pleased with the Romans coming to England. *"[...] I don't suppose I'd have been grateful if a lot of Romans turned up and started laying down the law and teaching Latin and so forth. 'What a cheek,' is probably what I would have thought. 'Go away, and take your roads and your baths with you"* (P. 17). It clearly shows that, as an English, she does not want to live in the shadow of another nation. With these words, Stoppard wants to show that Indians can act emotionally in evaluating the concept of colonialism. However, he does not ignore the idea that the British approach to this incident should be evaluated from their own perspective. Miss Swan, who did not approve of the Romans coming to England, angrily expresses by turning to Anish who did not approve of the English coming to India "*We made you a proper country! And when we left you fell straight to pieces like Humpty Dumpty! Look at the map! You should feel nothing but shame*!!" (Stoppard, 1995, p. 18). The response given in this way can be considered as a reflection of this thought of the Stoppard, stating that other states are established today in a part of India's former lands. On the other hand, Russel explain this by following:

> *Stoppard's imagined England of the late twentieth century, which accords more and more with actual English identity, is populated with a mixture of English, Indians, and Anglo-Indians. These citizens are breaking free of the simplistic colonizer/colonized model and achieving real human connections and relationships across a range of ages and beliefs. His powerful artistic invitation is for us to join them in this new country full of potential for human and political reconciliation* (Russell, 2004, pp. 17-8).

To sum up, Aiming to reflect India's connection with the Empire, by juxtaposing the colonial period and the post-colonial period, by revealing the impact of political and social events, *Indian Ink* examines the views of the colonizer and the colonized on each

other. However, it is impossible to answer questions that are acceptable to everyone, such as how the dominant country shapes the hybrid identity formation of their historical memory in the play, how periodic effects are affected by the problems experienced in the past, and how the 'extravagant affection' towards the British Empire complements the concept of 'nation' in post-colonial India. These issues will only be limited to comments. This situation will make it difficult for them to always find common ground regarding the past, present and future of India as a former British colony and it will never be possible to come to a definitive judgment.

4. CONCLUSION

When being evaluated *Leopoldstadt* (2020) and *Indian Ink* (1995) in terms of identity fetishism. Tom Stoppard reveals the intersection between subculture and superior culture revealing the complexity and depth of this interaction. By discussing Stoppard's plays *Leopoldstadt* and *Indian Ink*, this thesis emphasizes the existence of awareness in the relationship between subculture and superior culture, and also evaluates the dynamics in which interest towards high culture emerges. On the basis of the thesis, the theoretical background of leading names in cultural studies such as Homi Bhabha, Edward Said and Terry Eagleton were used. Eagleton's studies on cultural criticism provided an important context for how the cultural interaction seen in Stoppard's plays operates and is transmitted. In *Leopoldstadt* (2020) especially the relationship between the character of Leo and his identity crisis in other words, the assimilation process are emphasized. One of the main conclusions obtained through various concepts such as third space hybridity identity fetishism and mimicry *Leopoldstadt* is a play in which the reminiscence of the past cannot be left by Jews in their culture. Thus, the identification of the character Leo with the Englishness (British identity) can be seen as a kind of expression of fetishistic feeling, especially in the context of identity and essence. While Leo's overemphasis on British identity expresses overvaluation of certain traits or symbols, it can sometimes be overemphasized and fetishized. As a matter of fact, the legacy of the Holocaust appears in Stoppard's work as a search for identity and an identity crisis. The Merz Family and Leo who is left behind question his individual and collective identity, confront the past, and try to understand the place of this traumatic experience in their lives. The Leo character's fetishistic attachment during the assimilation process highlights how he sees British identity not just as belonging, but also as power, prestige, and something to identify with. This shows how the (dominant) culture influences the subculture, shaping awareness of colonial processes and individual identity perceptions, often leading to positive reactions toward the superior culture. As an autobiographical reflection of Tom Stoppard, the character Leo's interest in being born of Czech origin and British identity shows this situation. In this context, Jewish identity is affected in an emotional way. It is obvious that the character Leo's fetishistic attachment to British identity indicates that assimilation involves not only integration but also a change of identity. Leo's embrace of being Britishness not only as a sense of involvement but also as a fetish reveals the complexity of cultural

interactions. As a result, the role of the Leo character in the assimilation process explains how an emotional attachment to the British identity gains a fetishistic dimension. When examined *Indian Ink* Stoppard shows that the effects of colonization still remain. The term Indian Ink is the name of the permanent, deep blue or black ink used in Indian tiles and manuscripts. This refers to the fact that Indian culture and India's deep history carry indelible traces, and is a name choice that is in line with one of the main themes of the play: cultural identity and interaction. The play describes the experiences of the British character Flora since her arrival Jummapur in India. In this process, one encounters discourses about Indian identity being viewed in a derogatory manner. At the same time, the colonization process in the *Indian Ink* reveals how British-dominant identity affects the other and the complexity of these interactions. Examining the colonization process in the play *Indian Ink* also reveals that there is an awareness of Based on all these clues given above. This thesis offers a new perspective on cultural studies and identity studies and contains important evidences that can inspire further research. The study recognises the multi-dimensional layers that encompass cultural and psychological dimensions. In the context of colonization and exploitation in which sub-identities develop an emotional interest towards the superior culture, as well as awareness of this interaction between individuals. As a result, in colonization processes, the relationship between the colonizer and the colonized occurs not only on economic and political levels but also on a cultural dimension. colonized groups may develop some form of interest in the superior culture while at the same time trying to maintain their sub-identity. This interest may cause changes in cultural identities and values over time. Therefore, the interaction between the colonizer and the colonized involves an interaction and a process of cultural exchange. In *Indian Ink*, as can be understood from the interest of the character Das to English words and the character Flora, the 'extravagant affection' which is particularly emphasized through the character of Das goes beyond a kind of fetishistic attachment to the British identity and expresses the impact it has on the sub-culture. This is an essential evidence- that shows the complexity of the colonization process and how the superior identity affects the sub-identity. This thesis shows that Stoppard's plays offer a critical contribution to historical interactions and identity fetishism.

Today, increasing awareness against imperial powers reflects a social reaction against colonial and exploitative policies. However, interestingly, these reactions can often

involve a kind of fetishistic fascination toward these superior cultures. In light of all these Evidences individuals may, consciously or unconsciously, internalize an admiration for superior cultures, maintaining their nostalgia for the cultures and lifestyles of these imperial powers. This highlights the complexity between awareness and fetishistic feelings and shows that colonized groups interact based on both resistance and abstaining interest. As a result, the relationship between the colonizer and the colonized is a complex process in which awareness as well as cultural interest and fetishistic feelings are intertwined. Thus, This study highlights this complexity, revealing the fact that exploited groups can develop an emotional interest in the superior culture along with their efforts to maintain their sub-identities. Through the lens of Stoppard's plays *Indian Ink* and *Leopoldstadt*, these evidences highlight how drama can serve as a valuable medium in cultural analysis. In conclusion, the study provides an in-depth understanding of complex issues such as identity fetishism. This analysis of Stoppard's plays offers new perspectives in the field of cultural studies and shows how literature can be used to understand social dynamics.

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