

T.C.
ERCIYES ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ

**TOM STOPPARD'IN OYUNLARINDA
SHAKESPEARE'İN POSTMODERN YANSIMALARI
(ROSENCRANTZ VE GULDENSTERN ÖLDÜ VE AŞIK SHAKESPEARE)**

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İngiliz Dili ve Edebiyatı Bilim Dalı
Yüksek Lisans Tezi**

**Şubat 2005
Kayseri**

**THE INSTITUTE OF SOCIAL SCIENCES
OF
ERCIYES UNIVERSITY**

**POSTMODERN REFLECTIONS OF SHAKESPEARE
IN TOM STOPPARD'S PLAYS
(*ROSENCRANTZ AND GUILDENSTERN ARE DEAD*
AND SHAKESPEARE IN LOVE)**



MA Thesis

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**February 2005
Kayseri**

Bu çalışma, jürimiz tarafından Erciyes Üniversitesi *Batı Dilleri ve Edebiyatı* Anabilim Dalında yüksek lisans tezi olarak kabul edilmiştir.

14.10.3. / 2005

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ONAY:

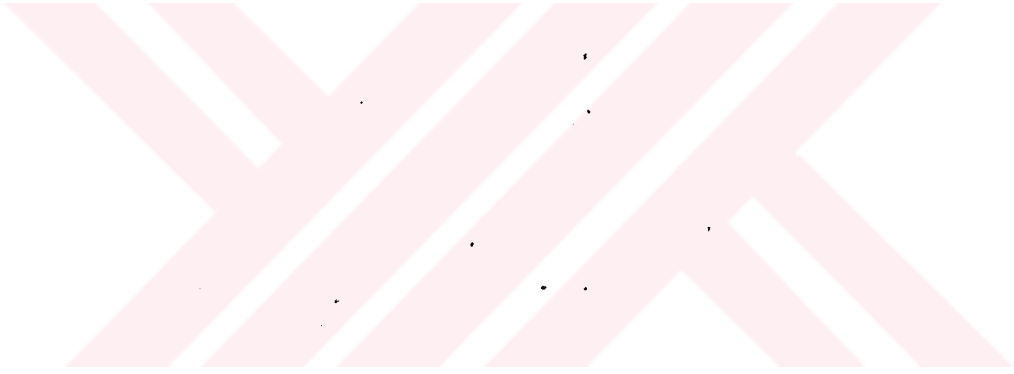
Bu tezin kabulü Enstitü Yönetim Kurulunun *06.05.2005* tarih ve *10* sayılı kararı ile onaylanmıştır.

28.10.3. / 2005



ACKNOWLEDGEMENTS

I am grateful to all my teachers and especially to Prof. Dr. Tatyana Kirillova for her profound support and help in the preparation of this Master's Thesis. I would also like to thank Assist. Prof. Dr. Dođan Bulut, Assist. Prof. Dr. A. Serdar Öztürk and Assist. Prof. Dr. Adem Turanlı for their moral guidance.



**TOM STOPPARD'IN OYUNLARINDA
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Bu tezin amacı, içerdiği altı bölümde, Tom Stoppard'ın (1937- İngiliz oyun yazarı) oyunlarında William Shakespeare'in postmodern yansımalarını incelemektir. Birinci bölüm postmodern kriterlerin ortaya çıkmasında temel adım olan modernizm akımını içermektedir. Bu bölüm detaylı olarak çalışılmış olan modernizm akımının çeşitli eleştirmenlerce yapılan tanımlarından, modern akımların içeriklerinden ve bu akımın felsefi geçmişinden oluşmaktadır.

İkinci bölümde ise edebi ve kültürel akım olarak postmodernizm incelenmiştir. Bu akıma atfedilen kesin bir tanımlama olmamasıyla birlikte, birçok eleştirmenin postmodernizm ile ilgili düşünceleri bu bölümde sunulmuştur. Çeşitli tartışmalara yol açan ve üzerinde çok çalışılmış olan bu akımla ilgili olarak birçok bilimsel görüşe yer vermeye çalışılmıştır. Bütün dünyada modern yazarları ve okurları etkileyen bu akımı sunarken derin bir dikkatle çalışılmış olması anlaşılır bir durumdur. Bu yüzden üçüncü bölüm modern ve postmodern akımların karşılaştırmalı olarak incelenmesinden oluşmaktadır ki bu her iki akımı da analiz edebilmek için önemli bir adımdır. Bu bölümde de bu konuyla ilgili olarak farklı eleştirel fikirler sunulmuştur.

Bu araştırmamızdaki asıl odak noktamız Tom Stoppard'ın oyunlarından faydalanarak postmodern dramının özelliklerini incelemek olduğundan dolayı Stoppard ve Shakespeare'in oyunlarının incelenmiş olduğu farklı bölümler de içermektedir. Bu bölümleri her iki yazarın oyunlarının detaylı olarak karşılaştırmalı olarak incelendiği başka bir bölüm takip etmektedir. William Shakespeare'in Hamlet ve Romeo ve Juliet adlı eserleri, Tom Stoppard'ın Rosencrantz ve Guildenstern Öldü ve Aşık Shakespeare isimli oyunları karşılaştırılmıştır. Bunu yaparken farklı dönemlerde yaşamış fakat aynı

amaca yönelik olarak oyun yazmış olan iki yazarın bilimsel olarak incelenmesi fırsatı elde edilmiştir. Postmodern oyun yazarı olan Stoppard'ın, bir Rönesans dahisi ve gerçekçisi olarak Shakespeare'in oyunlarını yapıbozumculuktan (deconstructing) yararlanarak adapte ettiği ve hatta onun oyunlarından alıntı yaptığı açıktır.

Bu tezin Shakespeare'in oyunlarının incelenmesine, postmodernizm ve postmodern drama çalışmalarına katkı sağlayacağı umulmaktadır. Bununla birlikte, bu tezde, seçilmiş olan araştırma konusuyla ilgili olarak çok farklı ve çeşitli kaynağın bulunmasından doğan sınırlılık da vardır. Buna ek olarak karşılaştırmalı analiz bölümü incelenebilecek bütün kavramları içermemektedir.

Anahtar Kelimeler:

1. Postmodern Drama
2. Tom Stoppard
3. Shakespeare
4. Yapıbozumculuk
5. Karşılaştırmalı Postmodern Analiz

**POSTMODERN REFLECTIONS OF SHAKESPEARE
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AND *SHAKESPEARE IN LOVE*)**

In this thesis, there are seven chapters dealing with the information on postmodern reflections of W. Shakespeare's plays in Tom Stoppard's (a British playwright, born in 1939) texts. The first chapter deals with modernism phenomenon being the basic step for postmodern criteria development. Various critics' interpretations of modernism definitions and schools' descriptions are presented as well as its philosophical background, which is studied in detail.

The second chapter is devoted to postmodern phenomena and culture. Although there is no certain definition, which can be ascribed to this outlook, various ideas on postmodernism and its criticism are provided and elaborated. We have tried to present a great number of scientific views on postmodern outlook despite discrepancy in opinions on this controversial and much researched subject. It is understandable that such a complexity of the outlook has made us study it with profound care, as it has affected the majority of modern authors and readers worldwide, of course in very peculiar and specific ways. Thus the third chapter deals with the comparison of modern and postmodern outlooks and texts which is, to our mind, very important for understanding and analyzing both phenomena. Different critical ideas are also presented and studied in this chapter.

Since our main concern is to reflect the proponents of postmodern drama by means of utilizing Stoppard's inheritance, we have prepared separate chapters on Shakespeare's plays and Stoppard's creations followed by close analysis and thorough comparison of their plays, which is our major purpose in writing this Master's paper. We compared

Hamlet and *Romeo and Juliet* by Shakespeare *Rosencrantz and Guildenstern Are Dead* and *Shakespeare in Love* by Stoppard respectively. In doing this, we have gained a proper opportunity for scientific analysis of the two authors divided in time but not in purpose. Shakespeare is a Renaissance realist, and genius and it has certainly helped Stoppard to utilize his plays and use master's quotations at the same time deconstructing everything written by him in a postmodern way.

We hope that this thesis will contribute to the analysis of postmodernism and postmodern drama in relation to Shakespeare. However, it should be acknowledged that there are certain limitations in this paper deriving from the abundance of scientific materials on the subject chosen for research. In addition to that, our comparative analysis does not involve all the notions, which surely deserve to be analyzed.

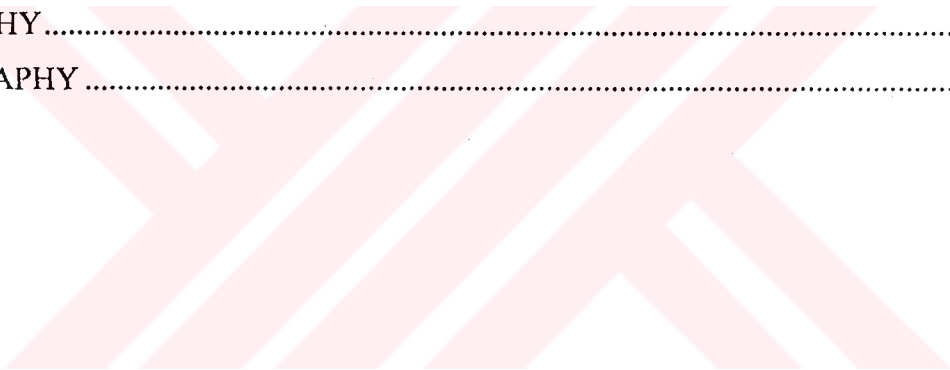
Key Words:

1. Postmodern Drama
2. Tom Stoppard
3. Shakespeare
4. Deconstruction
5. Comparative Postmodern Analysis

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INTRODUCTION

Postmodernism, as a contemporary outlook, has had various influences on many prominent men of letters. Among them we can select Tom Stoppard, a playwright, who is often thought by contemporary critics as the postmodern version of great Shakespeare. It is common knowledge that he writes adaptations of Shakespeare's plays within the canon of postmodernism and therefore makes them lively and up to date. Although these marvelous plays are adaptations, they cannot be considered as pure imitations of outstanding authors including Sophocles, Shakespeare, Ford, Wilde, Ibsen, Shaw, Strindberg, Chekov, Brecht, Pirandello, Bolt, Miller, Beckett, Deighton, Carre, Dickens, Waugh, Eliot, Wordsworth, Tennyson, and Yeats as they are masterfully created and are works of art in their own way. What makes Stoppard distinguished among others and highly appreciated by the public is that he is perfectly capable of connecting the 'past' and the 'present' in his writings. In other words, while purposely keeping the antiquity of the 'past' in quotations and historical reminiscences he masterfully adds the gleams of the postmodern 'present' to it. Therefore, his style and creative perspective find their due and distinguished place in the periphery of postmodern era and culture and become really influential in the sphere of modern art.

Seemingly, Stoppard is a comedy grotesque writer. However, his farce plays carry an important artistic and philosophical mission and cause the reader to ask crucial questions on life and art concepts such as; absolute freedom of an artist and an individual, perception of life chaos, nature diversity, existence or nonexistence of God and the meaning of postmodern culture and art. His creations are framed and deconstructed in such a way that he makes us think thoroughly and philosophically about the reality while we are greatly enjoying his plays and laughing at the logic of the Absurd. Billington states that "[h]is hero is a man with no past, no memory, no dreams, no desires except that of retreat" (28). It can show that Stoppard reflects contemporary

human psychology well and always makes readers/spectators elaborate their awareness of life and understanding of chaotic postmodern reality.

Therefore, our aim is to explore Stoppard's postmodern ideas and ideals in *Rosencrantz and Guildenstern Are Dead* and *Shakespeare in Love* and to carry out their comparative analysis with Shakespeare's *Hamlet* and *Romeo and Juliet*. For this purpose we have utilized a great number of scientific books and materials concerning modernism and postmodernism in contemporary culture and literature as well as research papers on Stoppard and Shakespeare, which have been published recently.

As a playwright Stoppard is valued everywhere in the world as one of the best representatives of postmodern culture. According to the perspective of these authors there is nothing new to say about the reality since everything has been said before. Stoppard, as a postmodernist definitely agrees with this absurd idea and always tackles the world as a chaos with a great number of diverse meanings. As he tends to write adaptations he tends to 'make them new' and aims to collect, rewrite and deconstruct an eclectic text, the only one possible in postmodernism. He himself said in one of interviews; "If you read a lot and see a lot, you're bombarded with influences. It's not always easy to write in your own voice". Although Stoppard strives to rewrite any primary author's text and has an intertextual approach to his own creations he claims that he is not doing it consciously because otherwise it would be a crime (Gussow 2). However, this does not mean that the man of letters is just rewriting without adding anything. Unlike this, he is re-shaping and re-forming Shakespeare's works in such a way that Stoppard's plays find new identities for themselves.

Postmodernism is hard to define and it is not so easy to ascribe a certain definition to it. Similar to this, it is a difficult task to understand what Stoppard wants to reflect in his plays. However, like everything in postmodernism, his plays are the representations of the meaning of meaninglessness. There are flashbacks, puns and absurd meanings in his plays that, on the first sight, seem not to carry any significance, but in reality it is not so. These structural patterns are doomed to make Stoppard's plays thoroughly postmodern. His eclectic text form is like a society consisting of many different cultures but at the same time representing one whole entity. This eclecticism coexists with many things in

such a peaceful way that it looks like a perfect harmonious society combining different kinds of individuals living together in peace. We can clearly observe the order of chaos in his style as a postmodern playwright. He is like a person who does a patchwork as an original creation borrowing many parts from many other sources.

He handles his characters as a professional playwright. His presentation of antiheroes is a kind of originality in its own sense. Even the characters that lack courage and always retreat nowhere may seem courageous and self-controlled to his public. We believe that his style attractiveness stems from this kind of approach. Taking the negative and trying to connect it with the positive the author tries to create a new synthesis which is neither negative nor positive. As a matter of fact every detail preserves its identity in his plays and therefore rather than making imitations Stoppard is definitely producing new artistic creations, which belong to postmodernism and benefit to its artistic development.

He permanently insists that his plays are postmodern texts and they should not be read. As a playwright he writes them to be performed and watched. Despite the author's wishes we would be analyzing his plays as postmodern texts with the intention to eff the ineffable, to glimpse at possibilities, which lie outside our blinked vision of the 'real', to trace the paths by which Stoppard's theatre develops from moral affirmation to moral application, from the assertion of moral principles to the enactment of moral practice (Delaney ix). We would like to show the serious core of moral concerns, which lie at the heart of Stoppard's creations and affect the audience and his readers greatly as real dramatic masterpieces. These plays appeal both to the escapist and the intellectual, for they unite comedy with concern, farce with philosophy, though unique differences in style separate one from the other. *Rosencrantz and Guildenstern Are Dead* and *Jumpers* are the closest to the Theatre of the Absurd, *Dirty Linen* is pure farce, and *Travesties* is high comedy and *Professional Foul* and *Night and Day* move towards melodrama.

In his texts Stoppard is more willing to write about characters that have controversial points of view and thus he is able to present 'both sides of the coin'. As Stoppard states, "I don't write about heroes. I tend to write about oppositions and double acts. I identify emotionally with the more sympathetic character in the play who believes that one's mode of behavior has to be judged by absolute moral standards" (Gussow 14). It is

thought that presenting such dual characters, 'characters who believe that one's mode of behavior has to be judged by absolute moral standards', is characteristic of a devoted postmodern writer. On one side there is a contemporary style of writing and on the other side there exists a traditional way of judgement represented by the character in the postmodern play. It is like postmodernism's combination of both sides of the coin, as we have already mentioned.

Every critic agrees that Stoppard's approach to reality is always through parody, travesty, burlesque, grotesque, jokes and unexpected verbal connections. His plays are well-constructed comedies with conflicting points of view, but the author does not have a sustained philosophy, a unified vision of life or a set of radical concepts like, for instance, realistic writers. He is free to flit from one topic to another adopting for each play the technique and structure appropriate to its theme. Stoppard's best feature is the construction of his plays, they have no loose ends and his coincidence serves parodic purposes as for all postmodern authors the universe is devoid of a logical pattern and can never be understood.

The attraction of his play, *Rosencrantz and Guildenstern Are Dead*, is best described by Berlin in his article "Death in *Rosencrantz and Guildenstern Are Dead*". He states that the play is intellectually constructed and it 'thinks' about the themes 'in both *Hamlet* and *Waiting for Godot*- appearance vs. reality, identity, life as play and men as players, is someone watching?- and these issues are pondered against the backdrop of determinism and death' (qtd. in Jenkins 44).

The whole of Stoppard's work gives the clue to his eminent success as a playwright, he satisfies the theatre's need for intellectual absurd plays with both substance and delight, his style offers continuous laughter while his content engages the mere intellect. The plays individually deal with a myriad of separate, significant questions, but from the telescopic view, all ask one question: "why is man unable to free-of inadequacy, of conformity, of guilt, of uncertainty, and of oppression?". Thus, to our mind, Stoppard impregnates the unfathomable with laughter. Within the plays, his ideas sparkle with entertainment. Within the playwright, the scholar and the moralist does battle with the comic.

As we can assume that Stoppard's creative works has been thoroughly studied abroad, but not in Turkey. Only Assist. Prof. Dr. Hamit Çalışkan, who has translated several of playwright's texts, has dealt with this famous author. Therefore, we decided to study Stoppard's literary inheritance in detail. Thus, this outstanding man of letters would not remain on the periphery of Turkish science.

This study consists of an *Introduction*, seven chapters – Modernism as a Cultural and Literary Phenomenon, Postmodernism in Modern World, Modernism and Postmodernism, Shakespeare and His World, Tom Stoppard and his Artistic World, Comparative Text Analysis (*Hamlet* and *Rosencrantz and Guildenstern Are Dead*), *Romeo and Juliet* and *Shakespeare in Love* Compared, a Conclusion and Bibliography. It is understandable that our interpretation can be only a poor substitute for Stoppard's plays since our effort is the first one in Turkish literary science.

CHAPTER 1

MODERNISM AS A CULTURAL AND LITERARY PHENOMENON

1.1 THE DEFINITION AND ESSENCE OF MODERNISM

It is understandable to any literary critic that before discussing the meaning of postmodernism as a cultural and literary phenomenon it would definitely preferable to start with modernism to gain a chance for comparing and contrasting modernism and postmodernism as two artistic viewpoints. Moreover, it is common knowledge that there exists a vast field of knowledge on modernism itself, the modern world and the way that modernism has been perceived to deal with postmodern notions.

Habermas gives the definition of modernism as a term in the history of art in different phases;

From history we know the phrase, 'The Ancients and the Moderns'. Let me begin by defining these concepts. The term 'modern' has a long history ... The word 'modern' in its Latin form '*modernus*' was used for the first time in the late fifteenth century in order to distinguish the present, which had become officially Christian, from the Roman and pagan past. With varying content, the term 'modern' again and again expresses the consciousness of an epoch that relates itself to the past of antiquity, in order to view itself as the result of transition from the old to the new. (qtd. in Brooker 126).

Habermas finds some writers' restriction on the concept of 'modernity' to the Renaissance as historically too narrow and he believes that 'the term 'modern' appeared and reappeared exactly during [some] periods in Europe when the consciousness of a

new epoch formed itself through a renewed relationship to the ancients' (qtd. in Brooker 126).

However, it is common knowledge that modernism designates the period starting from the early twentieth century. In that period the main point for the artists was to break off the chains of the traditions. Modernism started with decadence and the effects of impressionist and post-impressionist paintings in France. At that time there was an experimental approach to art; artists were determined to free themselves from the traditions of representations. Artists looked for 'making art new', breaking off from the traditions and they appreciated the idea of *art for art's sake* (Ward 38). In addition to these Ward provides the reader with the key words that can be used in the definition of modernism. It will be useful for us to reflect these key words before dealing with the subject in detail. The words are; 'experimentation, innovation, individualism, progress, purity, originality' (39). As it can be easily understood from the key words of the description of modernism, it is fair to say that modernism has a scientific aspect. By claiming this, it is meant that by means of experiment and innovation modernism seeks for the technological improvements and as Levin states,

It [modernism] was based on faith in the technological future, on belief in progress and objective truth. It was experimental: the creation of new forms was its task ... For the modernist period believed in the scientific objectivity, scientific invention: its art had the logic of structure, the logic of dreams, and the logic of gesture or material (1).

Another description of modernism is presented by Yeganeh in his book *Literary Schools*;

Modernism is an artistic cultural movement that flourished in the first decades of the 20th century, about the time of World War I. Modernist artists believed that the traditional social, religious, and political order had broken down. They saw themselves as the *avant-garde* (radical pioneers) cut from bourgeois values, and disturbed their readers by adopting complex and difficult new forms and styles. They also believed that Realism could not describe how greatly modern life differed from the past (224).

As it can be understood from the last statement that Yeganeh presents, modernists, by breaking the connections with the traditions of the past, try to establish a new and 'highly' structured way of art, which leads them to the avant-garde. Therefore, the modern art would become original and stand comparatively in a higher situation than the art of the past. They take part in an enlightened and intellectually oriented position. This quality of modernists, as Yeganeh adds, 'disturbed their readers' since modern artists seek for the cliché of 'make it new' (224). In addition, modernism made human identity more uncertain, because it caused human-beings to be far from the center of the universe. This attempt of modern art is provided by the thoughts of such scholars as Freud, Marx and Darwin since they 'had previously shaken man from his secure place at the center of the universe. They had also revealed his [human-being's] dependence on laws and systems outside his control of knowledge' (Yeganeh 224). Because of the 'experimental and innovative' understanding of modern art, human being started to feel uncertain about their position in the universe. However, this uncertainty led to productivity in different fields of art. There came different kinds of approaches to human understanding, which is provided by the experimental view of modern art. Consequently, modernism covered different ways of reflecting creativity by allowing distinguished literary movements exist together.

The critic Michael Bell describes how the ideas of Marx, Freud, and Nietzsche were effective during modern period. In his article, *The Metaphysics of Modernism*, he presents the ideas of these important figures of modern era and states that Marx 'analyzed the external realm of social and economic process and laid bare the "false consciousness" by which the advantaged classes unwittingly rationalized their own condition' (qtd. in Levenson 9). Kermode and Hollander state that 'the Freudian movement restored to Modernism in a general confidence in the reasonableness of irrationality, a mistrust of what had formerly seemed the artistic equivalents of logical thinking' (8). In addition to that Bell gives the influential approach of Freud to human spirit; 'Freud investigated the inner realm of the psyche and showed how, through process of "sublimation," consciousness may itself act as a sophisticated barrier to recognizing the true nature of instinctual desire. And this is not just a personal problem to be diagnosed; it is the necessary basis of civilization' (qtd. in Levenson 9). Moreover,

according to Bell, 'Nietzsche diagnosed the whole tradition of Western metaphysics from Socrates onwards as a subtle form of falsehood reflecting an inner suppression and outer domination' (qtd. in Levenson 9). In addition to these philosophers Levenson presents the men of letters belonging to modern era, 'the circles forming around Stein, Woolf, Pound, and DuBois, the collaborations of Picasso and Brque or Ford and Conrad, the trooping together of Dadaists and Surréalists were as much the condition of what we call Modernism as any set of formal gestures' (5).

Thus, by the close analysis of philosophical background of modernism, it becomes obvious that modernism requires the rejection of traditional rules and concepts and creates its own way as being 'new'. Modernist artists seek for 'making it new' and this cliché became the purpose of the creations in the modern era. As Bell states, with the influences of such philosophical perspectives and innovative movements '[a] new cultural moment, and new forms of artistic expression, have undoubtedly come into being' and he claims that '... modernist literature is often concerned with the question of how to live within a new context of thought, or a new worldview' (10).

Another tendency of modernist artists has been forming a relationship between literary form and 'modes of knowledge or understanding' (Bell 11). Modernists tried to create works of art in relation to science and knowledge. One of the most influential writers of that period, as the critics state, who followed such a scientific approach was Emile Zola. As Bell states 'Zola's naturalism, theorized in *The Experimental Novel* (1880), was the culminating example' (11). Zola's literary views offered that what writers write about should be with 'scientific exactitude and objectivity' (Trotter 74). In his article *The Modernist Novel* Trotter mentions some of the modern writers who followed scientific way of looking at literature. These writers are Zola, D. H. Lawrence, James Joyce, Virginia Woolf, F. Scott Fitzgerald (70-99).

Modernism as a wide term covers various movements that influence many works of art in the end of the 19th century and the beginning of the 20th century. These movements are, as stated by Bradbury and McFarlane, Impressionism, Symbolism, Surrealism, Bloomsbury School, Stream of Consciousness Technique, Dadaism and Surrealism. The critics also state that, in order to show the versatility of modernism, '...but even these

[the movements] are not, all movements of one kind, and some are radical reactions against each other' (Bradbury and McFarlane 23).

When we think of the general features of these movements we can say that they share the concepts like subjective attitude to life, subjective, negative attitude to world evolution and human nature progress, understanding subconscious creative instinct as the only artistic source, prevalence of stream of consciousness technique, cherishing the ugly as the object of art, abandoning all traditions, creating revolution in literary form and mysticism. In addition to that, Falck describes the tendency of modern art as, 'the modernist movement in literature explored the nature of literary meaning and meaningfulness in...sometimes deliberately anarchic technical ways. Its most central concern...was to find..the basis of human existential meaning' (149).

The critic Mary Klages in her article on modernism and postmodernism summarizes the characteristics of modernism from a literary perspective. According to the critic, modernism gives emphasis on 'impressionism and subjectivity in writing'. Klages describes this tendency as an emphasis on '[how]' reading occurs than on '[what]' is perceived. Another feature of literary modernism is, as Klages states, "a movement away from the apparent objectivity provided by omniscient third-person narrators, fixed narrative points of view, and clear-cut moral positions". Thus, in modern text the author take sides and does not consider it inappropriate to reflect his/her bias. The next feature is that modernists are willing to use 'fragmented forms, discontinuous narratives, and random-seeming collages of different materials'. As it can be understood from this property of modernism, the modern text consists of fragments and it is possible to encounter a text without a definite ending. In addition to these, Klages adds, modernists tend to give importance to the 'reflexivity and self-consciousness to their production of the work of art. She describes the result of this tendency as, "... so that each piece calls attention to its own status as a production, as something constructed and consumed in particular ways". Furthermore, modernists do not seek for 'elaborate formal aesthetics', rather than that they try to apply the minimalist designs and they reject this kind of design 'in favor of spontaneity and discovery in creation' (1).

This modern style can be best understood by analyses of modern artists. Among the modern artists James Joyce used the technique of the stream of consciousness and he also made use of 'multiple point-of-views'. In his novels 'he portrayed the disintegration and fragmentation of mind in his protagonists, and he adopted a style reflecting lack of connection of experiences through which the random and probable wins over the structured and unified' (Yeganeh 225). His way of reflecting his works are considered one of the most influential modernistic styles and he contributed to modern art with his 'linguistic exuberance, broad humanity and structural richness' (Wynne-Davies 798).

Consequently, modernism in world literature brought real masterpieces that are innovative in style and reflection. In addition to that, when we tackle the 20th century modernism as an outlook we can deduce that there are many schools and movements that became the representatives of modern era. These schools and movements lead modernism to include different kinds of thoughts and viewpoints existing together for one and the same objective, 'make it new'.

1.2 MODERNIST SCHOOLS AS THE BASIS OF POSTMODERN PHENOMENON

a. Impressionism

Impressionism started in the field of painting. The term derives from the painting of Claude Monet named *Impressions of the Morning: Soleil de Levant*, which was first exhibited in Paris in 1876. The followers of this artistic school gave importance to the 'transitory effects of light' and their aim was to reflect the 'fleeting impressionism' coming from a subjective point of view (Cuddon 325).

Impressionism also affected literature. As Cuddon suggests by the influence of this technique of writing novelists began to emphasize 'the inner life of the main character rather than external reality'(326). In other words, impressionism offers such a creative style that characters, scenes, or actions are presented as they 'appear to writer or a

character at a particular moment' rather than they are created by the objective reality perspective (Yeganeh 316).

From these descriptions it can clearly be understood that impressionism takes the impression and fleeting thoughts at the first rank ignoring the external reasons for these impressions in the mind of the character or the writer. There exists a subjective point of view in that kind of writing. Yeganeh presents the main ideas shared by the impressionist artists as, 'the true existence lies in mental process, not in the external incidents of life...the mental life of the ordinary person is disjointed, intuitive, and associative (associating past and present) rather than logical...psychological association (the mental linking of objects) forms our emotional attitudes toward things' (316). Being a style in the turn of the century literature impressionism became a modernistic school with the appearance of the only one representative, a French man of letters, Marcel Proust.

b. Symbolism

Symbolism is one of the schools that have been influential in decadent and modernist literature. The main concern of symbolism is its emphasis upon symbols, as it can easily be understood from its name. Representation of symbols is made within the notion of the double world.

According to symbolism the things that are presented through 'symbols and linguistic analogies' are the products of what is pre-established in an 'internal and psychological world' (Yeganeh 186). Yeganeh presents one Symbolist critic's statement about the thought that leads to symbolism; 'the world in which we live, which we declare real, is purely a creation of our soul. The mind cannot go outside itself, and the things it believes to be outside it are only its ideas' (qtd. in Yeganeh 186).

Instead of plainly stating the things, symbolists aimed at imitating them. Furthermore, the idea behind symbolist movement is that 'every feeling or sensation we have, every moment of consciousness, is different from every other; and it is, in consequence,

impossible to render our sensations as we actually experience them through the conventional and universal language of ordinary literature'. Therefore, an artist must invent the special language that is capable of reflecting every sensation and consciousness. The best way to present these feelings is provided by making use of the symbols according to symbolist movement (Wilson 21).

Toward the end of the 19th century the things that seemed abnormal became the tendencies in literary decadence schools. Symbolists are against material world and they disclose their reaction by depicting their dreams, visions, nightmares and hallucinations, caused by drugs and alcohol and they express their reality via symbols. Among symbolist artists we can name Stephane Mallarme, Paul Verlaine, Guillame Apollinaire, Arthur Rimbaud, Huysmans and Maurice Maeterlinck.

Friedman describes the properties of the symbolist novel as follows;

The new novel [symbolist novel] was less concerned than its predecessors with telling a story sequentially and delineating character vertically from birth to death; it was more willing to fragment narrative and chop up experience into small blocks of time, connected through repeated images and symbols rather than exterior events. The symbolist novel has less to do with external reality, much more to do with other art-forms, than its predecessor Jane Austin through Turgenyev and Maupassant (453).

As Scott states the idea of aesthetic is modern rather than romantic in symbolism. This idea can be best understood through the works of Mallarme (qtd. in Bradbury & McFarlane 206). Scott also suggests that the innovation that symbolism has brought is the new idea about the language. They suggest that 'language was no longer treated as a natural outcrop of the person but as a material with its own peculiar forms of life' (qtd. in Bradbury & McFarlane 212).

c. Aestheticism

One of the movements that has had great influence on artists is aestheticism. Even the word 'aesthetic' may give a clue to understanding this movement although there is

much more to say about it. Since, as Cuddon believes, the word aesthetic 'is a complex term 'pregnant' with many connotations'. Moreover, Cuddon explains where the term is derived from and that the actual word derives from Greek 'aistheta', which refers to the 'things perceivable by the senses' and the word 'aesthetes' means 'one who perceives'. However, the meaning of the term gradually changed and it 'has come to signify something which pertains to the criticism of the beautiful or to the theory of taste' (17).

When we consider the aesthetic from this point of view we can see that art does not need anything else other than itself in order to survive. Thus, according to this movement art is self-sufficient and the cliché for this thought is 'art for art's sake'. It is thought that this cliché reminds us that art does not need to be didactic and serve the needs of the society and, as Cuddon suggests, it 'should not be judged by any non-aesthetic criteria' (17). Kant, Goethe and Schiller are accepted as the philosophic founders of this movement.

In the perspective of aestheticism there exists a belief that art should replace life which means that art has predominance over life. When art is the subject matter there must be no mention about life. Cuddon states: 'art, not life. Art instead of life, or as an alternative to life. Life as art, or as a work of art' (18). When we consider that art is the best way to reflect life with all of its properties, it can be said that aestheticism is the best way to reflect this thought. Art describes what ordinary men fail to describe in human psychology, human needs, desires, thoughts and failures. Almost all people are aware of the fact that art has its own autonomous way of describing human beings. That is why it has the priority against life itself.

However, it is often thought that art and life are two different concepts that are not related to each other. Unlike this, aesthetic movement combines the two and discloses the essential subject of art by saying that art is prior to life because art is clarifying what is hidden in life.

Oscar Wilde, in his work, *The Picture of Dorian Gray* reflects the aesthetic thought masterly by creating such a symbolic novel, based on paradoxes. Walter Pater creating

The Renaissance had a deep influence on the majority of poets and artists of the 1890s by reflecting the ideas of aestheticism as a critic (Cuddon 18).

d. Dadaism

The movement flourished between 1915 and 1918. As it can be deduced from its name, dadaism has the feature of being an anarchic movement. The term 'dada' means horseplay in French and dadaists have chosen this word randomly from the dictionary to name their pacifist protest movement. Rejection of the accepted conventions is the basic principle of dadaism. Tristan Tzara, the famous Rumanian poet who wrote in French, was the leader of the movement. The dadaist aim was to rebel against the First World War violence. Moreover, they believe that the war 'had made all established moral and aesthetic values meaningless' (Yeganeh 451).

Dadaists were revolutionary artists abandoning predetermined rules and conventions in art. Their aim was to change, reform and reshape every kind of traditionally accepted notions of art. 'They engaged in theatre and cabaret performances, lecture tours, exhibitions, the publication of books and periodicals but always with a tendency for the unexpected and unconventional' (Yeganeh 451). As Short suggests, 'they suggested that the transformation was so great...to question the meaning...of art itself, and rejected the idea that the creative license this new awareness held out should merely take the form of a proliferation of aesthetic -isms, each characterized by nothing more radical than...innovations in the language of form'(292).

According to Dadaists, the reality is not coherent and it should be formally represented. They supported the idea that artistic productions or literature are no longer 'feasible', as there exists a new kind of knowledge on human psychology and on universe nature. According to Dadaists no work of art is justified and no creations can be socially worth anything (Short 292). The essence of dada is described by Short as;

Dada was not identifiable with any one personality, viewpoint or style, nor did it ever acquire a single coherent program. The focus of emphasis within the movement was continually shifting, never more so than during the war

years in Switzerland. The heterogeneity that characterized Zurich community of expatriates, pacifists, deserters and revolutionaries (Lenin, Romain Rolland, Wedekind, and James Joyce among them) extended the group that staged entertainment at the ironically named Cabaret Voltaire and mounted exhibitions at the Galerie Dada in Bahnhofstrasse (294).

The followers of this movement wrote manifestos, developed incoherent and savage language to reflect their artistic protest. In short, dadaists have never looked for any meaning and coherence when producing their creations. They have always been rebellions of the war, established rules, conventions, meaning and bourgeoisie. As Yeganeh states, 'dadaists talked of their audience as "animals". The performer placed himself at risk before a crowd expected to be soon raging. The cultured bourgeois suddenly became wild, thrusting the chairs and objects' (452).

e. Surrealism

Andre Breton is the key figure of the surrealist movement. He published his *Surrealist Manifesto* in 1924 in Paris and ended the dadaist movement by giving the clues of surrealism. However, it can be said that surrealism grew out of dadaist movement with some differences from it. As Yeganeh states, 'they created a super-reality that mixed the perceptions of the unconscious mind with the external realities of the outside world. Surrealism, like Dadaism, used art as a weapon against the evils and restrictions in society' (479).

Meanwhile, Surrealists, unlike Dadaists, gave emphasis to 'positive expression' and they 'tried to reveal a new and higher reality of daily life' (Yeganeh 479). When we think of the term 'surrealism' it refers to the notion which is beyond the real. Thus, they dealt with subconsciousness in their creative activities. They were innovative in the perception of reality and as Yeganeh states, 'Breton asked writers to search the "unknown mind" to express "the real process of thought"' (479). They did not perceive the world as it is used to be considered. They went beyond it and they paid attention to free functioning of the mind. They offered that artists should free their minds while creating their works. If reality really exists then this freedom of the mind serves this

concept, liberating artists from all social responsibilities and allowing them to record their subconscious hallucinations .

In addition to these, their emphasis on dreams and their reasoning are reflected by Yeganeh;

The believed the conformity modern life imposes on man takes away his humanity. So, instead of an art that had adapted itself to the repressive demands of modern society, they proposed a new kind of art based on the dreams adults have available at night in place of the full and complete life they experience in childhood. Because the Surrealists wished to create an art free of all “aesthetic or moral preoccupations”, they often employed grotesque themes, dreams, hallucinations, and subconscious visions in their writing. A recurrent device in their works was the placing of familiar objects in new or illogical relationships to stress the superficiality of conventional visions of reality (479).

Thus, surrealists reject the restraints that are imposed on mankind because of the requirements of the modern society and they find meaning in their dreams, hallucinations and subconsciousness. In other words rather than dealing with the appearances that are supposed to be real, surrealists created imaginary world which they named as the true surreality. This idea was applied practically since they recorded their dreams and many of surrealists experienced “automatic writing” which meant that they ‘wrote whatever words came into their conscious mind and they regarded these words as inviolable’ (Yeganeh 480). Moreover, they believed that everything written by them wrote was pure art and it might be spoilt and thus its surreal meaning would be decreased. Free flow of thought was the most dominant key feature of their writings.

The surrealist poets are Breton, Paul Eluard, Rene Char, Louis Aragon and Dylan Thomas; in fiction Franz Kafka can be considered as a surrealist.

f. Stream of Consciousness Technique

Since the modern era started, the character's inner thoughts and his environment had gained importance, the writers of that period tried to emphasize these properties of the characters in their creations. Not only the external world of the characters but also their internal world were reflected in the artistic works. In order to disclose these proponents of human character, stream of consciousness technique is used.

As Macey suggests, in this type of narration 'character's thought and sense-impressions are presented directly, without conventional dialogue or description and, in many cases, without punctuation'. He adds that the term is derived from a passage in William James's *Principles of Psychology* (1890) and the technique was first used by a Russian writer Vsevolod Garshin in his short story named as *Four Days*, written in 1877 (364).

James Joyce, who is among the writers who used this technique, writes his *Ulysses* and *The Portrait of the Artist as a Young Man* by utilizing only stream of consciousness technique. In *Ulysses* he reflects the experiences of the two men, Leopold Bloom and Stephen Dedalus during the twenty-four hours of 16 June 1904, in Dublin. Cuddon gives some lines from this work in order to reflect an example use of stream of consciousness technique which we want to present here ;

Yes. Thought so. Sloping into the Empire. Gone. Plain soda would do him good. Where Pat Kinsella had his Harp theatre before Whitebred ran the Queen's. Broth of a boy. Dion Boucicault business with his harvestmoon face in a poky bonnet. Three Purty Maids from School. How time flies eh? Showing long red pantaloons under his skirts. Drinkers, drinking, laughed spluttering, their drink against their breath. More power, Pat. Coarse Red: fun for drunkards: guffaw and smoke. Take off that white hat. His parboiled eyes. Where is he now? Beggar somewhere. The harp that once did starve us all (qtd. in Cuddon 661)

As it can be seen from this passage, it is not easy to understand a text written by using stream of consciousness technique. Despite its difficulty, the reader may have an idea

about the inner world of the character by means of this technique. As Trotter suggests, James Joyce 'derives less pleasure from the reflection of external reality in language than from the contemplation of inner world of individual emotions mirrored perfectly in a lucid supple periodic prose' (75).

In addition to Joyce, Virginia Woolf also utilized this technique in her writing. *To The Lighthouse* and *Mrs. Dalloway* are the examples of this technique. However, Woolf's writing is clearer, logical and easy to understand than that of Joyce's.

William Faulkner, Dorothy Richardson and Henry James can also be considered the writers who favored stream of consciousness technique in their books.

g. Neo-Naturalism

In order to understand neo-naturalism it will be proper to deal with naturalism first. When we consider the roots for neo-naturalism we can count on Emile Zola who invented the term 'naturalism' in France. The concept of naturalism can be defined as the analysis of reality from the scientific point of view, where everything is determined not by God, but by natural forces such as physical derives and instincts, hereditary, environment, which present people only with harsh facts of life. However, naturalists neither accept nor deny the existence of God, as something superfluous to scientific investigation.

As Ousby states naturalism is 'a term generally applied to art which seeks to adhere to nature. More strictly, it refers to the scientifically based extension of realism propounded by Emile Zola in the 1870s ... in essays such as *Naturalism in the Theatre* and *The Experimental Novel*'. He adds that the main concern of the naturalist work is 'the struggle of the individual to adapt to environment, the fight for the spouse and the Darwinian idea of the survival' (661).

We can definitely assume that neo-naturalism is naturalism plus Freud's ideas on human sexuality. Zola's ideas of predominance of human physical features over

everything else were successfully combined in the works of neo-naturalist artists who had affection to Freud sublimation evaluations and sex deviation complexes.

In Great Britain neo-naturalism is invented by an artistic revolutionary D. H. Lawrence who depicted the combination of Freud's ideas on sublimation and Oedipus complex. Lawrence managed to analyze irrational and instinctual forces that lie behind the surface of human character.

h. Bloomsbury School

Bloomsbury School can be understood throughout the approaches in the works of Virginia Woolf. The followers of this school tried to find innovative ways of reflecting their thoughts and feelings. They do not appreciate traditional rules and conventions. When we think of Virginia Woolf and her works, we can realize that she avoids writing about a single plot and ending. She offers many endings in her works and there is more than one plot in her books. Her characters' feelings direct them through on-the-spot decisions. She believes that these random feelings and decisions form the most important part of human soul and therefore, as a novelist, she has to reflect such movements of mankind. In addition to these, she believes that these decisions show people their way since they are unconsciously affect human life.

As Sanders states, 'Virginia Woolf's criticism distils and reapplies ... aesthetic ideas as a means of arguing for the potential freedom of the novel from commonly received understandings of plot, time, and identity' (515). When we think of the stems for the occurrence of Bloomsbury School, their tendency for finding innovative ways can be best understood. Sanders presents this occurrence like this;

'Bloomsbury' was never a formal grouping. Its origins lay in male friendships in late nineteenth-century Cambridge; in the early 1900s it found a focus in the Gordon Square house of the children of Leslie Stephen in unfashionable Bloomsbury; it was with the formation of the 'Memoir Club' in 1920 that it loosely defined the limits of its friendships, relationships, and sympathies. The 'Memoir Club' originally centered on Leslie Stephen's two daughters Virginia and Vanessa, their husbands Leonard Woolf and Clive

Bell ...E. M. Forster, Roger Fry, and John Maynard Keynes. The group was later linked by what Clive Bell later called 'a taste for discussion in pursuit of truth and a contempt for conventional ways of thinking and feeling, contempt for conventional morals if you will' (514).

The members of Bloomsbury School consider themselves intellectuals who are aware of what others are not and this school 'to its friends offered a pre-vision of a relaxed, permissive, and élitist future; to its enemies, ..., it was a tight little world peopled by upper-middle-class *black beetles*' (Sanders 514). Levenson gives an extract from Woolf's diary after the Bloomsbury party 'which in her heightened presentation comes to seem an emblem of her cultural position, even an allegory of her modernity' and we would like to present it here;

Suppose one's normal pulse to be 70: in five minutes it was 120: & the blood, not the sticky whitish fluid of daytime, but brilliant & prickling like champagne. This was my state, & most peoples. We collided, when we met: went pop, used Christian names, flattered, praised, & thought (or I did) of Shakespeare ... We were all easy & gifted & friendly & like good children rewarded by having the capacity for enjoying ourselves thus. Could our fathers?... There is something indescribably congenial to me in this easy artist talk; the values the same as my own & therefore right; no impediments; life charming, good & interesting; no effort; art brooding calmly over it all (qtd. in Levenson 6).

We present this extract from Woolf believing that it may provide an idea on the essentials of modernism since it belongs to a true modernist. As we can understand from the passage the members of Bloomsbury School were enjoying themselves by discussing literary subjects, important literary figures and their contributions. In other words as Levenson states this text 'speaks eloquently to the positive conditions of a Modernism of small social cells, nourished on the pleasures and powers of comradeship' (6).

CHAPTER 2

POSTMODERNISM DEVELOPMENT PECULIARITIES IN MODERN WORLD

2. 1. DEFINITIONS AND SELECTED POSTMODERN TERMS

Postmodernism cannot be defined easily since it is a complicated outlook which has influenced a wide range of disciplines. Therefore, rather than considering it as a single and unified definition of a literary movement, it is better to tackle it as an outlook consisting of miscellaneous aspects.

If its period is taken into consideration, it is obvious that *postmodernism* occurs after modernism. There has been a continuing debate whether postmodernism is an improved form of modernism or it refers to ideas that are opposite to what modernism offers. Some scholars believe that postmodernism offers issues far from those of modernism; on the other hand, other scholars claim that postmodernism is a follower of modernist outlook. Postmodernism, as a recent outlook, has a widespread use in many fields. According to many critics, postmodernism has no specific definition since it is a concept that can be seen in a wide variety of disciplines or fields of study among which we may count art, architecture, music, cinema, literature, sociology, fashion and technology. This postmodernist feature makes postmodernism considered as an outlook rather than a school or a movement. Maybe, that is why it is rather difficult to deal with postmodernism as a notion and with postmodern creations. Cahoon presents an interesting description of postmodern phenomena:

The term “postmodern” has in the last decade become an increasingly popular label for something about the end of the twentieth century. It also refers to a contemporary intellectual movement, or rather, a not very happy family of intellectual movements. But as it often happens, dysfunctional families are the most interesting ones. The members of the postmodern family not only express conflicting views, but are interested in barely overlapping subject matters: art, communications, media, history, economics, politics, ethics, cosmology, theology, methodology, literature, education. Some of the most important members of the family refuse to be called by the family name. And there are distant relations who deny that they are related at all (1).

Historically postmodernism designates the period from the 1960s to the present. As critic Peterson states, there are some important moments of postmodernity which include the multinational economic system, the Cold War and its after-effects; the decline of the urban and growth of suburbia/exurbia; the increasing acknowledgement of multiculturalism or ethnic diversity; and the rise of technology, particularly television and computers (1).

If it is necessary to mention some of the artistic indicators of postmodernism we may refer to postmodern terms such as *pastiche*, *metafiction*, *deconstruction*, *intertextuality*, *simulacrum*, *irony* and *indeterminacy*.

As Ward underlines postmodernists do not consider ‘purity’ as a virtue (30). It is thought that by means of referring to ‘purity’ he wants to express what clarity and unity mean, why they are so opaque in the majority of texts. According to postmodernism nothing is pure then. We may better understand this idea by citing Ward’s reflections on the question:

To name something (whether a theory, artwork, or aspect of society) as postmodern is not simply to unearth an objectively existing truth about it. Nothing contains a retrievable ‘essence of postmodernism’ which you can drag into the light and examine for clues to postmodernism’s ultimate nature or genetic code. Rather if you call something postmodern, you are

placing it in a certain category, or framing it in a certain way. You are bringing an idea *to* it, rather than discovering a quality *in* it.So postmodernism is most usefully thought of as an elastic critical category with a range of applications and potential understandings (14-15).

Sharing the same views, Levin also pays attention to the impurity of postmodernism as cultural phenomena and states that:

Postmodernism is impure. It knows about shortages...And so it quotes, scavenges, ransacks, and recycles the past. Its method is synthesis rather than analysis. It is style-free and free-style. Playful and full of doubt, it denies nothing. Tolerant of ambiguity, contradiction, complexity, incoherence, it is eccentrically inclusive. It mimics life, accepts awkwardness and crudity, takes amateur stance (1).

From the statements of these critics we can understand that postmodernism is a complex term and it is not true to ascribe certain features to it. When trying to do this, it is certain that one would fail to reach a clear definition. Since postmodernism offers versatile issues with complicated aspects, we cannot achieve this. Thus, postmodernism should not be considered as something referring to a single style or period. It is true that there are so many absolutely different points of view when postmodernism comes into being.

There are many questions and offerings that postmodernism makes us think about. Ward mentions *history*, *the condition of man in society* and *questions about reality* that are seen as most significant and effective issues open to discussion (15). Postmodern perspective sees history as a concept, which ended; in other words, the end of history progress (historical indeterminism) is supported by postmodernists. The critic states the reason of this refusal of history as 'skepticism of postmodernists' about the 'idea of progress'. They are skeptical about how histories are written, and this leads to questioning whether historical events and facts have unity or even a specific direction. Conway presents Patterson's statement that supports postmodern view of history,

Even scholars who are dealing with chronologically and geographically distant materials are in fact examining a cultural matrix within which they themselves stand, and the understandings at which they arrive are influenced not simply by contemporary interests but by the shaping past that they are engaged in recovering (259). (qtd. in Conway 2).

Waugh describes postmodernist history perspective in a clear way, "History becomes a plurality of 'islands of discourse', a series of metaphors which cannot be detached from the institutionally produced languages which we bring to bear on it" (6). The word 'institutionally' gives us postmodern view on history as reflecting only individual ideas and perspectives rather than objective and/or general realities. Moreover, McGough's thoughts can also be presented as an example of one of the best descriptions of the history perspective of postmodernism:

...[M]any postmodernists persist in avocation of an anti-historical perspective. An existence without past, for we as individuals cannot know the past within which we did not live. A conclusion made even more confusing, as the postmodernist claims the same for our lack of the present that we live in (9).

Another issue is the condition of a human being in society. Postmodernists also believe in the forthcoming human failure, which results in 'post-human' development stage, caused by new technologies, making people move all the time. Postmodernists go beyond new technologies and seek their negative effects on human beings. This approach provides them with the opportunity to consider human as 'post-human'. (Ward 15).

Reality is also dead for postmodernists, because they reject absolute truth and they 'prefer the temporary, the superficial and the apparent'. As Ward (15) states they believe that reality is constructed by *signs*. According to postmodern idea, we cannot refer to *reality* as something deep since it disappears. There are only surfaces without depth that are determined by *signs*. *Signifieds* and *signifiers* indicate an idea to *signs*

and that is where the concept of reality vanishes for postmodernists. Therefore, *signs* become the one and only representative of reality. This may be the reason why postmodernists avoid giving a certain definition of postmodernism. According to their idea of the significance of *sign*, postmodernism itself becomes the main point rather than its definition which is its *signified*. One of the postmodern terms is anti-foundationalism which refers to “interdisciplinary questioning of previously held assumptions of disciplines. There is not one, unified, totalized set of answers or assumptions” (Peterson 2). Even when we think of this term we are better able to understand why there is no single and definite answer to the question of what postmodernism is. Ward indicates the postmodern aspect of plurality and combining different ideas in a complicated way;

...Rather, if you call something postmodern, you are placing it in a certain category, or framing it in a certain way. You’re bringing an idea to it, rather than discovering a quality in it. In doing so you’re ultimately linking it to set of ideas about the world and our relationship to the world (15).

Ihab Hassan summarizes what postmodernism includes:

...indeterminacy and immanence; ubiquitous [appearing, happening, done, etc., everywhere] simulacra, pseudo-events; a conscious lack of mastery, lightness and evanescence [*n fml* soon fading away, disappearing, and being forgotten] everywhere; a new temporality, or rather intemporality, a polychronic sense of history; a patchwork or ludic, transgressive, or deconstructive, approach to knowledge and authority; an ironic, parodic, reflexive, fantastic awareness of the moment; a linguistic turn, semiotic imperative, in culture; and in society generally, the violence of local desires diffused into a technology both of seduction and force. In short, I see pattern that many others have also seen: a vast, revisionary will in the Western world, unsettling/resettling codes, canons, procedures, beliefs-intimating a posthumanism? (xvi).

What he briefly indicates, concerning postmodernism is that we cannot ascribe a certain description to this phenomenon. We can only notice its different and in some ways contradicted features such as; its being everywhere containing opposite aspects in itself, its way of looking at things as imitations of the original. In addition to these, postmodernism's lack of claim as being something permanent or temporal proves that nothing certain can be ascribed to postmodernism. By referring to *polychronic sense of history* as one of the ingredients of postmodernism, Hassan shows us how unreliable the history is according to postmodernism. Postmodernism offers *patchwork*, which means that no text can be an original one. Each work consists of some elements and features of other texts. So, there is nothing new to say since everything has been said before. What a postmodern work does is always some revision, recollection, gathering different things together and making a different kind of combination.

Hassan, in the above quotation, tells us about absurdity that postmodernism offers. In addition to that, he presents us postmodern view of a text. According to this view there is always an underlying meaning under the surface of the texts, which can be disclosed by deconstruction, that is, by taking parts of writings that construct them and evaluating them separately from the text itself. This critic refuses to accept any objective reality and supports the idea that all texts are subjective by their nature. No interpretation of a text is inherently superior to another, nor is any text superior to any other text. As Gayatri Chakravorty Spivak mentions, in her introduction part of the translation of Derrida's *Of Grammatology*, '...the text has no stable identity, stable origin...each act of reading 'the text' is a preface to the next' (qtd. in Norris xiii).

This analysis makes us notice how individual parts of a postmodern text deconstruct something different from what the work of another artist itself reflects. Therefore, according to postmodern idea of deconstruction we can clearly see the contradictory features and aspects between the work itself and its parts. As Bertens suggests by means of deconstructing texts we can be aware of the fact that 'the apparent either/or patterns of the texts mask underlying both/and situations' and this awareness leads us to realize those texts as examples of 'fundamental undecidability' (131). Sontag agrees with the same idea and underlines that "the modern style of interpretation excavates, and as it

excavates, it destroys; it digs 'behind' the text, to find a sub-text which is the true one" (50).

Moreover, absurdity, which causes us to distinguish between what is sensible and non-sensible, is also given as one of the most significant premises of postmodernism. With such an approach postmodernism turns everything upside down. However, by its being *parodic* it also creates the *parody* of itself and it is able to present its own irony without hesitation.

As a result what remains us to describe is the essence of postmodernism best pictured and analyzed by Ihab Hassan, "What ensues is dialectic of violence, demonic action and demonic reaction compressed into a terrible unity that finally becomes a naught" (4).

We argue that perfection is not something that consists of every positive issue. Rather it should contain both negative and positive in a balanced range in order to be perfect. Postmodernism presents such an approach to everything in numerous ways. When the idea of deconstruction is considered this claim of perfection can be better seen. As we mentioned above deconstructing a text means taking its parts and disclosing the controversial or underlying meanings of the text. So, both positive (the text itself as a whole) and negative (parts of the text which show contradiction with the text itself, when analyzed separately from the text) can find places in postmodern viewpoints. As Wilde suggests: "What we have here is not modernism's balanced 'either-or' but as contemporary critics are fond of saying, postmodernism's more comprehensive 'both-and'" (qtd. in Waugh 19-20).

Again Waugh argues with this tendency of postmodernism as including 'both-and' in numerous ways: "Postmodernism is now used to express the sense of a new cultural epoch in which distinction between critical a functional [...], leaving no oppositional space" (3). This idea seems true that postmodernism includes opposite concepts together in itself. If there is an idea that it offers the opposite of that idea is also offered. This quality may be considered postmodernism's unreliability. However, we think that it is this quality of postmodernism that makes this outlook a kind of unity of everything.

Another postmodern view that we prefer presenting here is the postmodern idea of *mass society*. What is meant by mass society is best described by Irving Howe:

By mass society we mean a relatively comfortable, half welfare and half garrison society in which the population grows passive, indifferent and atomized; in which traditional loyalties, ties and associations become lax or dissolve entirely; in which coherent publics based on definite interests and opinions gradually fall apart; and in which man becomes a consumer, himself mass-produced like the products, diversions and values that he absorbs (qtd. in Waugh 24).

Postmodernists, unlike modernists, do not seek a difference between *high* and *low culture*. According to postmodern perspective no border should exist between high and low culture. As Klages underlines, postmodernism denies 'rigid genre distinctions, emphasizing pastiche, parody, bricolage, irony, and playfulness'. In addition to that, reflexivity and self-consciousness in companion with 'fragmentation and discontinuity (especially in narrative structures), ambiguity, simultaneity, and an emphasis on the destructured, decentered, dehumanized subject' is favored by postmodern art and thought (1). Such features of postmodernism give no way to a distinction between high and low forms of art. However, according to postmodernists there exists a premise for this claim which is the belief of art's uselessness and its inability to change or add a meaning to the absurdity of life. Life is inherently absurd and meaningless and postmodern art plays with this nonsensical life. Thus, postmodern texts are considered as absurd and hard to understand by average reader. It is claimed that postmodern art reflects the meaningfulness of meaninglessness.

As Epstein claims;

Postmodernism, in fact, found things 'ready-made': it arose after the problems and contradictions posed by Modernism had been fully expressed. Its job was to solve them. The fundamental thrust of Postmodernism's solution was toward a new impersonalism, the use of the unconscious and superconscious, a reflection of medievalism. This was accompanied by fragmentary, dispersion, eclecticism, irony with respect to the absolute (2).

This idea of Epstein is also reflected by McGough and he states that postmodernism is found on the 'ontology of difference' that seeks for 'individuality within a discourse of fragmentation, uniqueness and specificity' (2). He adds that;

Postmodernism is a break with the past, an existence in the present and the denial of a concern with the future. In the process postmodernism becomes a meta-narrative, creating a theory of social explanation that challenges modernity and yet, mirrors the method of that very same modernity (7).

Hassan, in his article *From Postmodernism to Postmodernity: Local Global Context*, describes why postmodernism should not be ascribed to a certain period and/or why it cannot have a clear definition.

More importantly, postmodernism cannot serve simply as a period, as a temporal, chronological, or diachronic construct; it must also function as a theoretical, phenomenological, or synchronic category. Older or dead writers....can be postmodern, while younger ones, still alive....may not be postmodern (the distinction carries no literary value judgements). And so, we cannot claim that everything before 1960 is modern, everything after, postmodern....All this is to say that a persuasive model of postmodernism requires a constellation of particular styles, features, attitudes, *placed in a particular historical context*. Anyone of these features alone—say parody, self-reflection, or black humor—may find antecedents a hundred or a thousand years ago, in Euripides or Sterne. But together, in their present historical context, these features may cohere into a working model of the phenomenon called postmodernism (Hassan 6).

There exist some critics, who claim that all the authors belonging to different ages and periods can be postmodernist. But that is not theoretically correct. Thus we can claim that Shakespeare was one of the literary men who followed postmodern traditions

within the Renaissance. His choice of characters and his placement of these characters may be presented as examples for this. In one of his plays, *The Taming of the Shrew* he creates a character, Christopher Sly, who is a drunkard thrown out of a tavern at the onset of the play. A Lord finds him passed out on the street and decides to play a game with him. He is dressed up like a Lord and then is forced to watch a play. He sits on the sidelines and watches the play about the taming of a shrew. His character is only presented at the beginning of the play and somehow left out during the middle and the final. Here such a conclusion can be easily reached that Shakespeare does not seek a difference between high and low culture and he does not consider it inconvenient to reflect a character, who either belong to high culture or not. But it does not matter that the Renaissance genius preached postmodernism and knew anything about it.

If we seek more we might find another similar view while Shakespeare uses 'play in a play' technique masterly. Christopher Sly's position is another play in this particular play. In addition to *The Taming of the Shrew*, he uses this technique in *Hamlet* when the players reach the palace. Shakespeare creates another play within *Hamlet* by means of Hamlet's imagination. Hamlet arranges the players to act another play within their own play and also within Shakespeare's actual play *Hamlet*. Stoppard has utilized all these peculiarities in his postmodern creation.

In addition to these if it is needed to carry on reflecting the features of postmodernism, we can present the issues that postmodernism refuses to accept. As mentioned above postmodernism is not an outlook 'easy to get on well with'. This quality of it results from its refusal to agree what is generally agreed. The critic McGough underlines one of such refusals of postmodernism as, 'yet, the reality is that postmodernism is a child's refusal to accept the responsibilities of learning. It celebrates the iniquities [*n.* injustice, wickedness, a crime *from* Concise English Dictionary 496] of educational laziness and glorifies the despair of (necessary) ignorance' and he goes on explaining this refusal from the 'epistemological' perspective, 'the postmodernist challenges the authority of an epistemology that aggregates the works of time, stretching from the present back to Marx, Hegel, Wittgenstein, Aristotle and Plato' (8). Although the 'ignorance' that the critic mentions may be interpreted as ignorance of knowledge, it (ignorance) should not be perceived in that way.

The ignorance that postmodernists appreciate is 'knowledge of ignorance', which refers to the possibility of ignoring the responsibility of learning. We believe that postmodernists do not consider it inconvenient to reflect what is avoided because of this appreciation. Since they do not give importance to the responsibility of learning, they are more flexible to present what they find crucial. Parody, which is highly popularized by postmodernists, can be given as an example for this quality of postmodernism. Writers of postmodern outlook freely write parodies on important works of art, they revise and reverse these works which are considered as lofty and elaborate creations of classical artists. However, this does not mean that postmodernists look down on these creations; unlike this, they try to disclose the features of these works that have not been noticed before because of the 'unchangeable judgements' that have been ascribed to them. According to postmodern view, perfection results from the balanced range of 'good and evil' rather than just having the 'good'. Thus, postmodernists can easily disclose the 'evil' part of classical works of art by creating parodies on them and this does not affect the 'perfection' of these works, created by the most prominent authors.

In order to reach a conclusion on the subject of postmodernism one should know that, as McGough states, "[p]ostmodernism can thus be explained only as an unfinished symphony, an image. Achieving meaning with the acceptance of its reflection, a positive to balance negativity" (17). Moreover, in order to present a final reflection of postmodern thought, he adds that;

In final analysis of postmodernism, one is inclined to deride it, accuse it of madness or ignore it all together. Yet, this disapproval of postmodernism as a theory or method, this condemnation, allows postmodernists to celebrate the success of its schizophrenic essence, for the negativity mirrors its most extreme advocates (17).

In consequence, postmodernism with all of its suggestions, notions and with different kinds of definitions has a strong influence in every field of studies starting from

architecture and finishing with literature. As it is not easy to understand postmodern points of view, there have been many studies on the notion of postmodernism and they will go on as it is a very complex phenomena.



CHAPTER 3

MODERNISM AND POSTMODERNISM

3.1. COMPARISON OF THE TWO PHENOMENA

Some critics claim that there is no difference between these two phenomena. They believe that modernism and postmodernism are so intermingled that there are only nuances between them rather than deep distinguished features. Levin is one of the critics who believes in this idea and states that “ [t]he Modernist era may be over, but Modernist art is still being made, sometimes by self-proclaimed Postmodernists, just as postmodern work is being done by artists who still think themselves as Modernists”

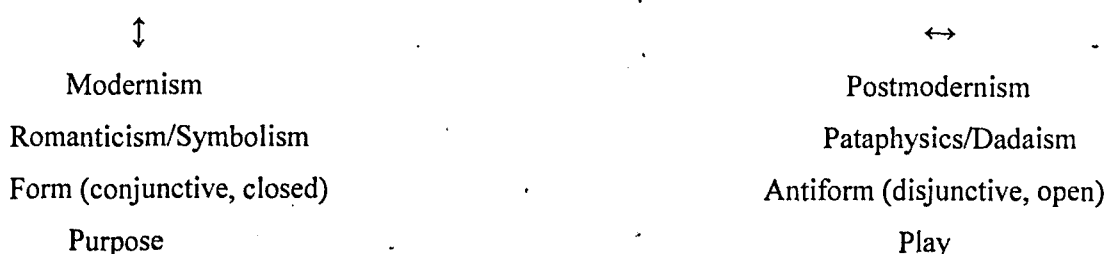
As Levin states, “Postmodernism, in fact, found things ‘ready-made’: it arose after the problems and contradictions posed by Modernism had been fully expressed. Its job was to solve them” (2).

According to this controversial idea postmodernism has the responsibility of explaining what is offered by modernism before and this responsibility shows that there exist similarities rather than differences between modernism and postmodernism. Jean-François Lyotard’s idea on this subject is presented by Brooker in his book *Modernism/Postmodernism*, and he states that “[t]he postmodern aesthetic...thus emerges as an investigative aesthetic of the *sublime*”. It does not sequentially follow modernism but describes its founding conditions. As Lyotard states it, the postmodern ‘is undoubtedly a part of the modern’ (140). Moreover, some critics take a step further and explain postmodern period as having two phases that of modern and postmodern, which means that these critics do not see any difference between modernism and postmodernism. Unlike this, they consider postmodernism the follower and completion of modernist period. These views we do not share. When we analyse these two

concepts, we can easily see that they have many different features. Postmodernism, as the most recent outlook, does not offer many of the characteristics that modernism has. Furthermore, the difference between them can also be observed through the creations of these two periods. The differences between them will be introduced further.

On the other hand, there exist many critics who believe that there are many differences between these two phenomena. According to McGough, postmodernism does not accept the order of modernism and he states that “[m]odernity, constantly striving to explain and regulate chaos. In contrast to modernity, postmodernism accepts, possibly even welcomes, the disorder and paranoia of confused meanings, legitimizing all in the name of subjectivity” (17). The critics Bradbury and McFarlane also believe that postmodernism offers far more different issues than that of modernism and they claim that, “[m]odernism was an art of an age growing cultural relativism and improving communications; what has followed it, the art of the Postmodern, is in a sense simply a yet more multi-varied replay, often in highly parodic form, of that rise in relativism and cultural pluralism” (14).

Thus, postmodernism takes the role of replaying, remaking and reversing what modernism presents. Moreover, postmodernism demonstrates multi-dimensional conditions unlike modernism. Rather than trying to explain modernism and taking it (modernism) one step further, postmodernism celebrates chaos and ignores the order that is preferred by modernism. Thus it would be a fair conclusion that although modernism unifies, keeps the order and tries to make things certain, postmodernism plays, diversifies, pluralizes and looks for fragments rather than the whole. Ihab Hassan asks the question, how “[c]an we distinguish postmodernism further?”, and he finds it useful to schematize the differences between modernism and postmodernism which we would like to present here;



Design	Chance
Hierarchy	Anarchy
Mastery/Logos	Exhaustion/Silence
Art Object/Finished Work	Process/Performance/Happening
Distance	Participation
Creation/Totalization	Decreation/Deconstruction
Synthesis	Antithesis
Presence	Absence
Centering	Dispersal
Genre/Boundary	Text/Intertext
Semantics	Rhetoric
Paradigm	Syntagm
Hypotaxis	Parataxis
Metaphor	Metonymy
Selection	Combination
Root/Depth	Rhizome/Surface
Interpretation/Reading	Against Interpretation/Misreading
Signified	Signifier
<i>Lisible</i> (Readerly)	<i>Scriptable</i> (Writerly)
Narrative/ <i>Grande Historie</i>	Anti-narrative/ <i>Petite Historie</i>
Master Code	Idiolect
Symptom	Desire
Type	Mutant
Genital/Phallic	Polymorphous/Androgynous
Paranoia	Schizophrenia
Origin/Cause	Difference-Difference/Trace
God the Father	The Holy Ghost
Metaphysics	Irony
Determinacy	Indeterminacy
Transcendence	Immanence

As it can clearly be understood from this scheme, postmodernism 'demolishes' where modernism 'makes'. These two concepts seem to stand opposed to each other. However, Brooker presents some critics' idea that Hassan, by constructing such a

scheme, shows some inconsistencies. Brooker states that this scheme is criticized by Christine Brooke-Rose and Susan Rubin Suleiman because of 'its categorical and local inconsistencies'. He gives examples to these inconsistencies and states that the opposition of *metaphor* and *metonymy* is inconsistent when compared to the opposition of *narrative* and *anti-narrative*. Because of such inconsistencies it is thought that Hassan is committed to the idea that modernism is 'centered' and 'postmodernism as characterized by what he terms *indeterminacy* and *immanence*'. According to Brooker, the terms *heterodoxy*, *pluralism*, *eclecticism*, *deformation* and *difference* are 'said to denote a deep and widespread loss of logical and ontological uncertainty, while the second term 'immanence' Hassan describes as 'the capacity of the mind to generalize itself in the world ... and so become more and more, immediately, its own environment'. Therefore, the former words are tending to 'unmake' whereas the latter term 'makes and remakes'. These examples and descriptions about Hassan's idea are given by Brooker to show the inconsistencies that the critic (Brooker) observes. Moreover, Brooker thinks that whether this scheme of contrasts reflects that 'postmodernism disposes of or radicalizes modernism is uncertain' (12).

Brooker adds another idea in order to reflect the difference between modernism and postmodernism. According to this idea,

Criticism, literature, and other, newer art forms have employed mixed modes and media...resituating modernist self-reflexiveness in a double-coding...in another direction postmodernism has moved towards a resigned, self-parodic or self-deluding aestheticism. While the second abandons...the first has to do battle in the postmodern arena with the metamorphic giant of the free market...so as to get a grip on 'reality' (28)..

Thus, the things are determined and there exists some kind of reflexivity in modern art, on the other hand, postmodernism cannot put forward certain and identifiable tendencies it includes. Believing in the same ideas modernism has managed to reach a more stable meaning although postmodernism cannot be attributed a definite identification.

We think that Huyssen's idea presented by Hawthorne can summarize the question of the relation between modernism and postmodernism. Huyssen suggests that;

...the nature of postmodernism makes the phenomenon itself remarkably elusive, and the definition of its boundaries exceedingly difficult, if not per se impossible. Furthermore, one critic's postmodernism is another critic's modernism (or variant thereof), while certain vigorously new forms of contemporary culture (such as the emergence into a broader public's view of distinct minority cultures and of a wide variety feminist work in literature and the arts) have so far rarely been discussed as postmodern...(qtd. in Hawthorne 106).

Finally it is possible to say that postmodernism distorts, re-shapes, re-writes and refuses the tendencies of the modernist period as being a kind of continuation of it as a period. As Bertens states, 'whereas modern science worked towards stable, timeless representations of the world, postmodern science seeks to be expressly anti-representational' (126). Moreover, Barker et. al. presents Lea's idea, which is, postmodernism cannot be considered as 'a break with the past', by saying 'past' Lea refers to modernism as the previous outlook coming before postmodernism (qtd. in Barker et. al. 11). Different critics perceive various views on the subject of whether postmodernism is the part of modern era or not. It is believed by many that postmodernism stands on its own with its essentials. When the nature of postmodern thought is taken into account, it will not be true to say that postmodernism belongs to the notions of modernism, because postmodernism in principle does not accept any definitions, identifications or references.

CHAPTER 4

SHAKESPEARE AND HIS THEATRE

4.1 THE LIFE OF SHAKESPEARE

It is common knowledge that Shakespeare's background is not certainly known. There are many claims on how his life had gone. However, it is most probable that he was born in Stratford upon Avon and had children. Most of his career as a playwright and as an actor was fulfilled in London. He had his career as a playwright, 'made his will, died and was buried' in Stratford upon Avon (qtd. in Wells 1).

Wells states that we have some recorded official documents about Shakespeare's life such as conveyances of property and tax assessments. Although it is not possible to get information about the interior life of the playwright from these documents, it is possible to get some biographical information on him. Meanwhile, we have much more information about Shakespeare than we have about his contemporaries.

According to the records, Shakespeare was born in 1564 and died in 1616. His father held lands as a tenant on a manor. Shakespeare married Anne Hathaway in 1582. Shakespeare was eighteen and Anne was twenty-six when they got married. In 1583 they had twin daughters, Hamnet and Judith.

It is said that Shakespeare might have joined one of the touring companies that played at Stratford in the eighties. He made himself accepted in the London theatrical world as an actor and playwright. As Wells states;

Shakespeare wrote *Venus and Adonis* and *The Rape of Lucrece* during the catastrophic plague season that halted London theatrical activity from the summer of 1592 until the spring of 1594. Non-dramatic writing cannot have diverted Shakespeare more than temporarily from his principal occupation ... the first extant reference to Shakespeare as a member of a troupe shows him already fully established and representing his company in an official capacity (6).

Shakespeare, after gaining association with Burbage, was officially accepted and respected as a playwright at that time. Wells also states that we have surer information about Shakespeare that he acted in two plays by Johnson, firstly in 1598 then in 1603. Moreover, his parts were often the 'kingly parts' and he took roles in *As You Like It* and acted as the ghost in *Hamlet*. Although he was not accepted as a good actor, Aubrey states that he was an 'exceedingly well' actor (qtd. in Wells 7).

He not only acted or wrote plays, but also served in his troupe as a business director. He dealt with every minor detail at the theatre and had his part no matter whether he was really the author of these plays or not.

Not enough record is available about the playwright's wife and family. However, it is known that he visited his family, living in Stratford, once a year and he did not want to break his connection with his provincial roots. He bought houses and land and '...engaged in other dealings with the inhabitants: loans, sales, negotiations, and suits. These transactions testify to his prominence in the life of Stratford' (Wells 8).

During his career he became the most popular theatrical figure in London and he died in 1616. Medically the reason for his death is dubious and the information we have is not reliable. His wife died in 1623 and it is said that she wanted to be buried in the same tomb with his husband, but she was placed alongside instead.

4.3 THE THEATRE OF HIS TIME AND HIS CREATIONS

In order to understand Shakespeare's works it is necessary to study the Renaissance period thoroughly as Shakespeare is a Renaissance period playwright. Before the Renaissance, in the medieval period there was chaos in society and cultural life. The Catholic Church was the most dominant power and the public was under its influence. There was no freedom of thought and the social and religious restraint was influential on people.

In addition to that, feudalism was the way of control on the poor that was accepted without question in that period. Almost all of the people were illiterate, thus they could not have courage to defend themselves against the injustice they encountered. However, through the end of the middle ages everything started to change. People began to fight for their freedom and for other rights that they were not given. More and more people managed to start reading and writing. Thus, medieval period can be divided into two parts as the early part and the late period. Since there was a considerable change in culture, thought and art between these two phases of the middle ages. Then it is possible to claim that the medieval period was the time of confusions, chaos, inconsistency and fluidity.

When we look at the improvements in theatre in middle ages we can see that the theatres became the places for teaching moral lessons, the doctrines of the Catholic religion and social issues. People would go to the theatres and enjoy their performances. Especially in the Renaissance period, art, science and philosophy gained importance and people became conscious and they were awakening. They discovered the importance and meaning of social, educational and cultural concepts. Therefore, in that period many masterpieces and discoveries were made. There was a tendency towards classical works of art and culture became highly sophisticated in many countries (Nutku 85-87)

Some of the contemporaries of Shakespeare had difficulties in editing their plays. The reason for this difficulty was that at that time the plays were written in such a way that only professional actors, being literate people, could read them as they were 'meant to be read'. The plays were like 'bare bones' interpreted by professional actors in order to

present them on stage. Therefore, most of the plays were 'written to be performed by Elizabethan theatrical professionals' rather than being literary texts written to be read by modern critics. Modern readers consider the plays of that time 'as poems in dialogue form ... is then to flirt with the danger of screening out the part of the original theatrical language or logic of presentation shared by Shakespeare, his actors, and his spectators' (Dessen 85).

As we mentioned above Shakespeare was one of the greatest contributors to the world of art in the Renaissance period. As Wells states;

... Shakespeare played the complex and ironical variations. While his dramas assert 'the great chain of being', for instance, and the hierarchy of order, they also as frequently act out the opposite, the reality of disorder. Considering the rapidity of Renaissance change, moreover, generalizations about Shakespeare's age, or about such complex patterns as Renaissance Christianity, should ordinarily specify, with as much precision as possible, the time and place in question (17).

When Shakespeare's quality of being a great playwright is taken into account it can be seen that he has found a proper audience for his plays at his time. Otherwise, if he was not favored he might have not been as influential as he deserved to be. It is certain that he was able to pay attention and felt affection for his audience. He dealt with the popular themes of his time, but he could also say what others might have avoided reflecting in his plays. This also shows how ironical his writings were. Moreover, the audience of his time were able to appreciate these ironies in his plays. Therefore, Shakespeare not only created great masterpieces but also made the audience's perspective enlarged. Wells suggests the similar idea and he states that;

For Shakespeare's spectator, ultimately, this world no longer, as in the medieval metaphor, mirrored the reality of the next. As doubts and 'dread of something after death' increased concerning 'The undiscover'd country' (*Hamlet* 3.1.78), the beyond seemed more tantalizingly inaccessible. Instead of world-mirror, Shakespeare's era topically and repeatedly figured the world as stage, and man as actor in temporary and borrowed costume, strutting and fretting his meaningless hour. Continually, his theatrical self-

reflexivity allows Shakespeare to resort to the temporary and illusionary materials of the stage to depict man's worldly estate rather than acting out a meaningful role pointing towards the Last Judgement, Renaissance man might at times resemble a trivial plaything for the amusement of questionably benevolent higher powers. On such a stage he moved dialectically between the hopes and fears implicit in 'a special providence in the fall of a sparrow' (Hamlet 5.2.212-13)

Moreover, Shakespeare's history plays are like living evidences of his time depicting monarchs and gentry. He was able to reflect both external and internal properties of the life of the kings and queens of his time. In order to reflect the lives of the nobles, he had to deal with the way they lived, the way they ruled their country. As Sanders states, "Shakespeare had understood affairs of state. His history plays have continued to shape British perceptions of the national past and of nationhood" (152).

Moreover, Shakespeare created many different kinds of characters, definite existing types. He knew how to create a context by combining characters in one play that seem improbable to us. Therefore, he added new perspectives and became a revolutionary in writing plays. This approach supports the idea that all world is a stage and we, people, are the actors on this stage, because there are many different kinds of people living together and acting their roles in life. That is why he combined and elaborated distinguished characters in his plays that are accepted as jewel masterpieces of world drama. Furthermore, his characters are always changing. As Bloom suggests, "In Shakespeare, characters develop rather than unfold, and they develop because they reconcile themselves. Sometimes this comes about because they *overhear* themselves talking, whether to themselves or to others ... and no other writer before Shakespeare, has accomplished so well the virtual miracle of creating voices" (xvii).

When these features of Shakespearean way of writing are taken into account, it is possible to say that Shakespeare was best successful in understanding human nature. Moreover, he was the master of reflecting what he had understood. That is why not only the audience of his time could appreciate his plays but also modern public is aware of their importance as evidence of Shakespearean contemporary life. Thus, it may be true

to say that Bloom is right in saying that the answer for the question 'why Shakespeare?' must be 'who else is there?' (1). His plays were written in such a natural way, that is far from artificiality, that the audience never get trouble in 'believing' what he tries to present in his plays. As Gill suggests, 'Shakespeare is famous for his creation of characters, who seem like real people. We can judge their actions and we can try to understand their thoughts and feelings just as we try to understand and criticize the people we know. As the play progresses, we learn to like or dislike, love or hate them' (141).

Consequently, Shakespeare is not only a playwright. He explains us to ourselves, examines human nature with most of its ingredients and makes us raise our consciousness and understanding of life. We become more aware of the senses and characteristics of ourselves when we see or read his plays. It is inevitable to be mystified by his poetic use of language. He knows how to affect people, but he achieves this not by imitating anyone but only by reflecting his feelings and thoughts in a natural way.

CHAPTER 5

TOM STOPPARD AS SHAKESPEARE'S DECOMPOSER AND HIS ARTISTIC WORLD

Tom Stoppard is one of the most influential playwrights of our time. He was born as Tomas Straussler, on July 3, 1937 in Czechoslovakia. His father, Eugene Straussler, worked as an in-house doctor for a company. In 1939, his family fled the country of his birth just before the Nazis invaded. Settling in Singapore with his father, his mother, Martha, and his older brother, Tomas attended an English convent school until 1942, when the Japanese invaded Singapore and he was evacuated to India with his mother and brother. His father was taken to a Japanese prison camp, where he perished. Then Tomas was sent to American-run multiracial boarding school. His mother married Kenneth Stoppard, a major in the British army, in late 1945 who shared his surname with his new stepsons and moved the family to England with him after the war.

In 1954, at the age of 17, Stoppard dropped out of school, moved in with his folks and got himself a job as a junior reporter at Bristol's Western Daily Press. He started to write stories that were described self-referential. In 1958, the Bristol Evening World offered Stoppard a position as a writer, humor columnist and drama critic, which brought him into the world of theatre. Later Stoppard moved to London and began working as a drama critic for the short-lived Scene magazine. Stoppard also wrote short stories, radio plays and short television pieces.

He is a real genius in postmodernism technique, abolishing all rules of the traditional realistic writing and using Shakespeare's *Hamlet* and *Romeo and Juliet*, their texts and heroes at his own ease and vision. According to world critics' comments his creativeness is of no doubt and his style is marvelous. But most of all his aesthetic

philosophy is of great interest to anyone studying Stoppard's inheritance. Absurdity of life and death phenomenon are well presented in his various plays. As Bowen states, Stoppard is devoted to theatrical goals rather than literary, he has 'constant changes to satisfy new performance requirements and varying audiences' and these efforts of Stoppard results in 'ever-changing works that defy the notion of definitive literary texts' (1). Stoppard creates a distinguished and privileged way of playwriting with that kind of approach and differs from all contemporary playwrights. Jenkins, quoting from an interview of Stoppard by Joan Juliet Buck, reflected on Stoppard's self-evaluation of his writings and we can conclude that his specific evaluation contributes to understanding of Stoppard's plays:

You have certain things to start with, and you start writing a play. And then you get lost in the play a bit, and the play starts doing things which means you're finding things out, but you don't know whether that's the purpose of the play. It's just the play is difficult to write, and some of the solutions to some of the problems take the play in directions which you couldn't have written down on a note pad before you started because they just weren't there to write down. When you're writing, the problem is the next line (qtd. in Jenkins 1).

CHAPTER 6

COMPARATIVE ANALYSIS OF *HAMLET* AND *ROSENCRANTZ AND GUILDENSTERN ARE DEAD* IN ITS POSTMODERN INTERPRETATION

6.1 *HAMLET*'S PLOT AND THEMATIC ANALYSIS

The Queen of Denmark, Gertrude, becomes a widow by the sudden death of King Hamlet. After a little time passes since the death of the king, the Queen marries Claudius, the brother of King Hamlet. This marriage is not well reacted by the people of Denmark since the new king does not resemble the previous king. They have two different characteristics, the previous one has been loved by everyone though the latter king seems to be selfish rather than a fair king.

Because of this Gertrude's son, prince Hamlet, changes very much. He starts to behave in a strange way. He has many questions that he cannot find answers to such as 'why did his father die?, why did his mother marry his uncle immediately after his father's death?'. Thus he feels both the grief for his father's death and shame for his mother's marriage to his uncle. He is overclouded with deep melancholy and he has lost his previous passion for living. He does not enjoy the things that he has loved before. He is no more a cheerful prince and his spirit is full of hatred, suspicion and grief. He thinks that his mother is not loyal to her husband's memory. Although his father has behaved well towards Gertrude, it looks as if she has not really loved her husband. In addition to this Hamlet finds his mother's marriage to his uncle unlawful and immoral because of them being relatives.

While Hamlet mourns for his father's death, his mother and uncle enjoy their marriage. This does not seem fair to Hamlet and he tries to disclose their immoral behavior. One

of the things that mostly troubles him is the uncertainty of his father's death. Cladius has told everyone that the death has been caused by a serpent. However, Hamlet is suspicious that in reality Cladius may be this serpent, which has killed his father. This seems really suspicious.

As Hamlet struggles with these thoughts, rumor is reaching everyone that an apparition, exactly resembling the dead king, has been seen by the soldiers when they were on guard before the midnight. This figure wears the same king's clothes. Horatio, who is Hamlet's close friend, also claims that he has seen a ghost and claims that he comes always at the same time, at midnight, and when they try to talk to him he goes away.

The young prince concludes that it is his father's ghost and is determined to take his watch with the soldiers that night in case he may see him. Hamlet believes that this appearance should have a reason. He thinks that his father has something to say and that is why he has appeared. Thus, on that night he, with Horatio and Marcellus, impatiently awaits for coming of his father's ghost.

When Hamlet sees his father's ghost, he calls upon angels and heavenly ministers to defend him as he is not sure whether it is a good spirit or evil. However, the figure looks in such a way that he does not hesitate to address his father's ghost. Then he asks the spirit why he has left his grave and what he wants to tell him. But the ghost tells him that he does not want to talk to him in the presence of Horatio and Marcellus. They should have a conversation alone. Hamlet accepts this offer. The ghost tells Hamlet that he has been killed by Cladius. Hamlet is also informed by the ghost that Cladius has killed the King by pouring poison into his ears when he was asleep. The ghost also asks Hamlet to revenge his death. Hamlet agrees and the ghost disappears.

Thus, Hamlet's suspicions become real and then he decides to revenge his father's death. After this Hamlet's behaviors become stranger than before, his attitude changes and everyone tries to understand why he behaves like a madman.

Before Hamlet has fallen the melancholy, he was in love with Ophelia who is the daughter of Polonius, the king's chief counselor in affairs of the state. He has sent her

letters and rings in order to show his affection to her. However, now he starts to neglect her and he does not let her help him. In addition to this, he starts to treat her rudely and forces her to stay away from him. Of course, Ophelia is not able to understand his behavior and she commits suicide. As Lamb states, "every hour of delay seemed to him a sin, and violation of his father's commands" (270). In this struggle of taking his father's revenge, he tries to persuade his mother that she is part of the conspiracy that his uncle has planned. However, she does not want to accept this fact and she also believes, like everyone, that Hamlet is mad. The only person who does not believe in this idea is Horatio.

In order to find the reason for his madness the king and the queen ask Rosencrantz and Guildenstern, Hamlet's friends, to speak to him. Although they consider themselves cleverer than Hamlet and believe that they will find the reason of his madness, they are taught a lesson by Hamlet and believe that they are 'nothings'. In short they are not able to understand anything about Hamlet's behavior and feel their lack of identities.

Then a group of players come to the court to present a play for the king and the queen. Hamlet wanted the players to present the play that he wants. The story in the play is about a murder in Vienna, which is similar to the story of his father's death. The Duke is killed and his wife marries the murderer. So, this play will be a trap for Cladius which is planned by Hamlet. During the performance the king's reaction is observed by Hamlet attentively. During the play the king becomes restless and his face becomes pale. Moreover, he cannot wait till the end of the play and leaves the theatre. Hamlet is sure that the ghost has told him the truth and it is high time for him to make a move.

Hamlet is called by his mother for a talk since she wants to find a reason for his crazy behavior. In her room Polonius is hidden with the purpose of listening to their conversation. However, Hamlet is much more clever than they believe and he kills Polonius, who is hidden behind the curtain, believing that it is the king who listens to them. During this conversation Hamlet treats his mother rudely and speaks again with the ghost of his father, which is being seen only by him.

After Polonius's death, the king finds the courage to send Hamlet away from Denmark, to England. He persuades the queen that it is for the sake of Hamlet. However, no plan of the king is valid for Hamlet's death. Thus, the king plans another conspiracy and cooperates with Laertes who is the son of Polonius and Ophelia. Laertes will be the best person that the king can utilize in order to kill Hamlet since Hamlet is the person who is responsible for the death of Laertes's father and sister. Therefore, they organize a duel between Hamlet and Laertes, whose sword has poison to make Hamlet's death certain. In addition to that they also pour poison into the drink that Hamlet is supposed to drink.

Hamlet dies because of the poison on the sword, his mother dies drinking Hamlet's drink and Hamlet kills the king when every conspiracy becomes obvious during the sword play. In the end everyone dies as it is a typical ending for a tragedy but Hamlet succeeds in avenging his father's death.

6.2 ROSENCRANTZ AND GUILDENSTERN ARE DEAD'S PLOT AND POSTMODERN ANALYSIS

In order to understand the play and to reach a conclusion one must know the happenings and characters in Shakespeare's masterpiece, *Hamlet*. Stoppard uses Rosencrantz and Guildenstern exactly as Shakespeare created them. They are undeveloped, flat characters, with minimal and ineffectual roles in the performance. These two characters are largely ignorant of the events into which they have been drawn and their deaths pass almost unnoticed. In this play Stoppard draws these two characters' frame without their consciousness of existence and they do not have any memory of their lives beyond being summoned by a messenger. All they know is that they were born, they have been called on to take their parts in a pre-determined play and in the end they will die.

Rosencrantz and Guildenstern are two characters in search of their place, not just in life but in the play *Hamlet* through which they have never fully realized that they are trapped in a play. They have no sense of identity that they are even unable to differentiate themselves from each other. They are aware of the fact that they have been friends with Hamlet since their childhood but they know this only because they have been informed that way. Except for that they have no memory of anything at all. In

other words, their lives exist within the framework of the actual play, *Hamlet*, where they have been summoned to the palace by King Claudius. But now, for some unknown reason, they are at the center stage, for all intents and purposes of the only characters in the play. However, in *Hamlet* we only see them when they have to talk to Hamlet.

Rosencrantz and Guildenstern are two well-dressed Elizabethan men in the middle of a coin-spinning game. There is no specific evidence for the setting of the play in the opening scene. According to the game, whoever calls the coin correctly wins the money. Guildenstern takes a coin out of his bag, spins it, lets it fall. Rosencrantz announces it as heads (as it happens) and puts it into his own bag. Then they repeat the process, they have been doing this for ninety-two times and heads come always. Guildenstern's bag is nearly empty; Rosencrantz's bag is nearly full. Guildenstern, who has scientific point of view against events around him, tries to tell that it is impossible to have always heads when someone is tossing up for a coin. He begins thinking about the laws of probability, focusing on the idea that if six monkeys were thrown up in the air repeatedly, they would land on their heads and tails about equally. This thought of his causes him to be surprised by the coming up of the coins always heads and he connects this to the supernatural forces.

In order to understand the events happening around them, Guildenstern asks Rosencrantz about his memories. He asks him what the first thing he remembers is, but Rosencrantz fails to understand this and tells that he has forgotten it. He can only speak of what remains in his mind:

The sun came up about as often as it went down, in the long run, and a coin showed heads about as often as it showed tails. Then a messenger arrived. We had been sent for. Nothing else happened. Ninety-two coins spun consecutively, have come heads ninety-two consecutive times and for the last three minutes on the wind of a windless day I have heard the sound of drums and flute.

After that when the music comes nearer they see Tragedians (they are six in number, including a small boy, Alfred). There is also a drummer, a horn player and a flautist. The player, who is the spokesman, is thrilled to have an audience. He announces the

Tragedians to stop and tells that they are very lucky, since they have come across Rosencrantz and Guildenstern which means that they have audience and they may earn money by acting. The Player says, “[t]ragedians at your command” to them. They are the actors who play for money, so they say that they can play anything that Rosencrantz and Guildenstern want if they pay money for it. At first the Player wants ten guilders, then eight, and at last seven. Rosencrantz and Guildenstern become angry because of this event firstly but then they offered the Player to toss up a coin. The Player accepts this offer and Guildenstern wins the bet, but the Player does not want to accept his defeat. Because of this, Guildenstern offers him to bet on the year of his birth. The Player accepts this and again Guildenstern wins the bet.

Then they start to talk about what Tragedians are doing and they discuss their acting for money. Rosencrantz and Guildenstern do not think that Tragedians are real artists. After their discussion things change suddenly, there is a lighting change and Rosencrantz and Guildenstern find themselves at court. They see Hamlet and Ophelia. Hamlet grabs Ophelia’s arm tightly and holds her for a moment. Then he lets her go. Rosencrantz and Guildenstern watch the wordless scene and then Guildenstern thinks of taking action but immediately Claudius and Gertrude, King and Queen of Denmark, appear. Claudius expresses his gratefulness for seeing them and says that he has summoned them since he needs their help. They want Rosencrantz and Guildenstern to talk to Hamlet and therefore find the reason why he is behaving strangely. After they are given orders they leave the palace.

Rosencrantz and Guildenstern without understanding the events, start to speak about rhetoric, art, etc. After some time, they discuss whether they should stay or leave. Rosencrantz says that he does not feel confidence because of these events and wants to return home. However, Guildenstern tries to assure him that the King will let them return after they finish their duty.

In act two, Rosencrantz and Guildenstern meet Hamlet. In this scene there are many quotations from Shakespeare’s *Hamlet*. After Hamlet’s speech, Polonius, who is the King’s advisor, enters and tells Hamlet that the Players have arrived to the court. Thus, Hamlet and Polonius leave and Rosencrantz and Guildenstern start to evaluate their

conversation with Hamlet. According to Guildenstern they managed to make a start to learn the reason for Hamlet's madness. However, Rosencrantz thinks that Hamlet is making fun of them and there is nothing that they learn from him. Through the end of the scene they are baffled and have no idea of what is going on around them.

Players, Polonius and Hamlet come in and Hamlet asks them to perform a play the following night with some lines that Hamlet added. After they leave, the King and the Queen ask Rosencrantz and Guildenstern questions to learn whether they have managed to grasp Hamlet's behavior. Since they have no personal conclusions they claim that Hamlet is fine. They also mention Hamlet's happiness because of players' arrival at the court. Therefore, The King and the Queen agree to attend the play to be performed by these players.

The play is started with a pantomime. In this pantomime there is a king and a queen. The king falls asleep and the queen leaves him. The brother of the king enters the stage and pours a bottle of poison into the king's ear. The queen comes and finds her husband dead and she starts to cry. The king's brother wants to marry the queen and never gives up until the queen accepts.

After the pantomime reaches an end Ophelia runs away followed by Hamlet. He tells Ophelia that he will not marry her and he wants her to go to a nunnery. Ophelia falls on the floor weeping. Claudius, after witnessing the meeting of Hamlet and Ophelia, says that Hamlet's strange behavior is the result of his love for Ophelia and he decides to send Hamlet to England. Claudius, Polonius and Ophelia are out of sight and the players start to discuss the pantomime with Rosencrantz and Guildenstern.

In act three the scene opens in total darkness and Guildenstern's voice is heard. He tries to learn whether Rosencrantz is there and tries to understand where they are. The sound of the sea can be heard by the two of them. Rosencrantz is confused and he is unable to think, feel and understand. They hear the sailors' voices and then they understand that they are on a boat. They are on their way to England with Hamlet and they have a letter with them in which Hamlet's death is requested by King Claudius. However, they are not aware of this fact and they try to understand why they are on a boat and they

mention their fear to each other. Then they fall asleep and the stage goes black. Hamlet with his lantern appears and he takes the letter and puts another one instead of it. Then morning comes and they see that Tragedians are also with them. They learn from them that they are going to England and they feel fear. After certain time they hear music and they discuss their deaths and then Guildenstern looks around and realizes that he is alone. Then he disappears and the play comes to an end.

6.3 ROSENCRANTZ AND GUILDENSTERN ARE DEAD TEXTUAL AND POSTMODERN ANALYSIS AND COMPARISON WITH *HAMLET*

Hamlet's plot is the text decomposition basis for *Rosencrantz and Guildenstern Are Dead*. Stoppard takes two minor characters from *Hamlet* and makes them the major characters of his play. Although it may seem that these characters undergo many changes in Stoppard's play, and have become the major ones, it is not so. In *Hamlet* they are Hamlet's friends and their existence in the play is the result of their being 'sponges' for King Claudius. Their function is obvious and they do not have any power to change anything in the play. They are not strong characters and they exist to fulfil their tasks in the play. Stoppard pictures them in the same way in *Rosencrantz and Guildenstern Are Dead*. As the name of the play offers they are dead even before the play starts. They are doomed to death as all men are. They are helpless and lonely as humans are. They exist in order to reach their end which is predetermined as ours. Rosencrantz's and Guildenstern's fates are determined by Hamlet and they have to finish their task in order to reach their inevitable end.

As Delaney suggests, "...the world of Rosencrantz and Guildenstern mirrors our own, it shows the inability of all mankind to understand those forces ultimately in control of their lives and fates at the same time...it asserts that such forces beyond human control or understanding do exist" (19).

In *Rosencrantz and Guildenstern Are Dead*, death is the most dominant theme handled in the play as it can be deduced from the word "dead" in its title. Rosencrantz and

Guil: You question, I'll answer.
 Ros: He's not himself, you know.
 Guil: I'm him, you see.

Beat.

Ros: Who am I then?

(Stoppard I: i: 38).

Throughout the play they are always asking questions knowing that they will not be able to find answers for them. We are exposed to many questions in the play. However, they are unconsciously aware of the fact that their role requires asking questions as all humans do. They are living in order to die and they cannot help themselves by questioning as they get no answers.

As Berlin states, "Ros and Guil merely 'swell a progress,' to use Eliot's phrase for the Prufrocks of this world; they question their identity ("Who are we?", "Who do you think we are?") and do not wish to perform the parts they too must play ("Why us?")" (qtd. in Jenkins 45). In addition to this, the critic Andretta believes that;

Rosencrantz and Guildenstern Are Dead is a play about man's confusion and frustration as he finds no satisfactory answers to any of the mysteries that surround him. He has to accept uncertainty as the normal condition of mankind. He realizes that the law of probability is capricious and arbitrary, that fate is inscrutable and its dispensatic ludicrous, that the truth is relative and that the only absolute realities are birth and death (23).

Stoppard handles his subjects by using parody, travesty, pastiche, puns, paradox, burlesque, jokes and 'unexpected verbal connections'. When enjoying his

plays the readers find many details that seem not to be related to one another. However, when analyzed closely and deeply thought about, these connections are clearly seen.

As Andretta claims, Stoppard creates characters equipped with various attitudes and characters that have controversial points of view about any topic 'under discussion'. 'Therefore,' the critic adds, 'the adjective "Stoppardian" has come to mean a well-structured comedy with conflicting points of view that mixes seriousness with farce and is filled with jokes and all kinds of word play' (2). The following dialogue between Rosencrantz and Guildenstern from his play *Rosencrantz and Guildenstern Are Dead* can be taken as an example for the word play he uses:

Ros: I'm afraid –

Guil: So am I.

Ros: I'm afraid it isn't your day.

Guil: I'm afraid it is.

Small pause.

Ros: Eighty-nine.

Guil: It must be indicative of something, besides the redistribution of wealth.

(He muses.) List of possible explanations.

One I'm willing it. Inside where nothing shows, I am the essence of a man spinning double-headed coins, and betting against himself in private atonement for an unremembered past. *(He spins a coin at Ros.)*

(Stoppard I: i: 6).

In this dialogue Rosencrantz says that he is afraid and Guildenstern takes this statement literally and mentions his own fear. However, the reply of Rosencrantz shows that by saying "I'm afraid" he is going to speak about his worry on Guildenstern's situation at that time. Then it is understood that his intention is different as he speaks of his own fears. Although Stoppard gives such a direction to the dialogue, the latter statement that Guildenstern says shows that he does not misunderstand Rosencrantz and his real

intention is to tell what he is afraid of. He feels fear because he does not know why he exists and there is nothing that he can change. In addition to these he does not have any idea of his past. He is not aware of his own background. So, the word plays in this dialogue which seem unrelated to each other are perceived in their real senses when the statements are taken into account with their underlying meanings. Guildenstern is not speaking about something different, when he says that he is also afraid. His latter speech is given as evidence to it.

Here is another view that is thought to be a good interpretation of the metamorphosis of Stoppard's writings as stated by Madan Sarup in the book *Postmodernism and Post-structuralism*.

Data banks are encyclopedia of tomorrow; they are 'nature' for postmodern men and women. What is important is arranging the data in a new way. This capacity is to articulate what used to be separate can be called imagination. It is imagination which allows one either to 'make a new move (a new argument) within the established rules or to invent new rules, that is to say, a new game (Sarup 125).

What Stoppard does when writing his play adaptations coincides with what Sarup claims. Stoppard, in his play *Rosencrantz and Guildenstern Are Dead*, is taking the data bank that Shakespeare presents and then by using his imagination and his creativity he is 'articulating' a new world within pre-established rules. Therefore, the reader is exposed to something new that can be separated from the previous one. He is reflecting a new game with the new rules. Then the play *Rosencrantz and Guildenstern are Dead* becomes a new game within the pre-established rules of Shakespeare's *Hamlet*.

How Stoppard creates the new game is clearly described by Cave;

His finest plays- *Rosencrantz and Guildenstern Are Dead*, *Jumpers*, *Travesties*- are essentially about blindness, usually moral blindness, which is equated with a dangerous failure of imagination in the characters, who cannot engage adequately in consequence with the world

in which they are situated. The cleverness of his art is to make us engage with those worlds far more subtly than the characters can do themselves and, since *Rosencrantz and Guildenstern Are Dead*, Stoppard has generally achieved this by deploying an art of travesty, where much of the humor depends for its effect on the audience's familiarity with the plot, conventions or style of a well-known play or popular theatrical format (qtd. in Jenkins 62).

Postmodernists believe in the idea that the author should not be considered as the most important pattern of a literary work. They give much importance to the reader and it is the reader who determines what a text says by his/her interpretations. As Delaney suggests '...because for Stoppard fiction had now become a parodic and self-parodic game between writer and reader' (4). Furthermore, as Auslander states, postmodernist drama requires 'the death of the character', too (qtd. in Connor 103). That is why the spectator becomes the most important notion for postmodern drama.

Some of the critics, as Delaney states, do not consider Stoppard a 'serious artist' because of the playwright's rejection of the belief in 'the efficacy, in any sense, of theatre to affect anything, including an audience' (7). Stoppard, as a postmodern playwright, leaves the interpretation of what he wants to reflect in his plays to his audience which means that he does not want to give any moral lesson to his audience explicitly. Stoppard is one of the artists who have 'a low opinion of art with a message' (Hunter 16). He just presents his imagination and his thoughts in his mind to the audience in his plays. He believes in the idea that art is not 'to criticize, to change, to challenge the world'. This idea of him may seem as something unreal and careless, however, he does not say that art cannot contribute to morality. His thought about this subject lies under his belief in art's 'inherent morality'.

As Delaney presents Stoppard's idea of art, '[a]rt is very much better at laying down inch-by-inch a matrix for the sensibilities which we ultimately use to make our own value-judgements on society, than in making an immediate value-judgement on an immediate situation' (7). As Hunter presents, we should consider that 'it is *we* who are to make the judgements' (17). According to Stoppard what art can do is to refresh, transform and purify our moral sensibilities rather than change them.

As Delaney adds, the perceptions of Rosencrantz and Guildenstern may seem ‘fleeting and fragmentary without being fantastical, irrational, or hallucinatory’ and Delaney writes about Stoppard’s explanation on the difference between the two. Stoppard explains this difference with his ‘peacock story, which he has repeated on numerous occasions to illustrate his whole approach to playwriting’;

A couple of years ago I went to see a man who had peacocks in his garden and he was telling me that when peacocks are new they tend to run away, and he was shaving one morning and looked out of the window and he saw....his pet peacock leap over the garden hedge and make off down the road. Peacocks being rare birds, he dropped his razor and, barefoot and lathered, he pursued it....It crossed the main road but on the other side of the road he caught it. He picked it up and then cars started going by and he couldn’t get back and he stood there for a little while watching these people in cars (24).

The connection between this peacock story and Stoppard’s understanding of writing can be better understood by Delaney’s report of how Stoppard himself explains this subject:

I don’t write about him, I don’t write about the peacock, what I write about is two people who drive by in a car’....And they see this fellow in pajamas with shaving cream on his face, barefoot, carrying a peacock, walking down the road. And they see this fellow for about 5/8ths of a second – never again, and they are never quite sure exactly what they saw (25).

This statement is applied to his play *Rosencrantz and Guildenstern Are Dead*, as the play ‘presents *Hamlet* as viewed by “two people driving past Elsinore” ‘(Delaney 25). Rosencrantz and Guildenstern have too little interaction with Hamlet and they are not exactly sure of what kind of closeness they have with Hamlet. They are his friends from childhood and when they grow up they suddenly become spies for Claudius. They are like a man in pajamas carrying a peacock. They are not aware of their existence at all. They are viewing Hamlet; however, they do not consider the end of their action and the

result of it. So, they represent mankind's helplessness, loneliness and uselessness in life. Since they do not have control over anything, they are helpless. They are alone because they are not considered as the members of 'Hamlet society' in Shakespeare's Hamlet, whereas, they are being used as tools by the King. They represent uselessness because they cannot contribute to, change or direct any event or action even in their own lives. They cannot learn the reason of Hamlet's "madness" and they cannot even prevent their own murder. Billington briefly explains what these two characters actually do in the play;

Stoppard gives his two heroes distinct personalities but the same fate; and his play follows the progress of two men, summoned at dawn by a mysterious messenger, hustled into a court whose politics they barely comprehend, instructed to tease out the secret of a Prince whose behavior has puzzled everyone and, finally dispatched towards a dusty, incomprehensible death (33).

In addition, it is accepted that Stoppard's text *Rosencrantz and Guildenstern Are Dead*, can also be analyzed by utilizing the idea of simulacra invented by a famous postmodern philosopher Jean Baudrillard in order to reflect the postmodern style of the play. Jean Baudrillard is one of the most influential commentators on postmodern condition and a consumer society. He mentions the idea of postmodern Western society in which meaning and reality lie under the concept of *sign*. Therefore, sign can 'exchange' for meaning and there should be something to 'guarantee' this exchange and God stands for this position. At this point, he asks the question of 'What if God himself can be simulated, that is to say, reduced to signs which attest his existence?'. This question, when we think in that way, makes everything 'a gigantic simulacrum'(qtd. in Lodge 404).

In Longman Dictionary of Contemporary English the word *simulacra* is defined as 'likeness or representation of something' (p.1041). However, as Ward states, Baudrillard preserves the meaning of the term to some extent but in addition to that the meaning of the term is pushed further by him. Therefore, the term simulacra would not stand for the opposite of truth. Ward reflects Baudrillard's concept of *simulation* in this

way; “Features of contemporary life as apparently diverse as fashion, environmental design, opinion polls, theme parks, telecommunications and cybernetics have all been rolled together in Baudrillard’s hands as manifestations of the single, shiny new regime of simulation”. Thus, Baudrillard uses the term *simulation* in various senses. When this term is applied to literary perspective, it is encountered that the term stands for ‘a generalized realm of reproductions, images, representations and models’ (65).

According to this idea, representation, sign and reality become equivalent. Baudrillard states that ‘Disneyland is a perfect model of all the entangled orders of simulation’ (qtd. in Lodge 405). With being full of fantasies, crowds, plays and an imaginary world, Disneyland creates a new world not only to children but also to adults. As he reports:

The Disneyland imaginary is neither true nor false: it is deterrence machine set up in order to rejuvenate in reverse the fiction of the real. Whence the debility, the infantile degeneration of this imaginary. It is meant to be an infantile world, in order to make us believe that the adults are elsewhere, in the real ‘world’, and to conceal the fact that real childishness is everywhere, particularly among those adults who go there to act the child in order to foster illusions of their real childishness (qtd. in Lodge 406).

Here we can connect this ‘Disneyland’ idea with Stoppard’s play *Rosencrantz and Guildenstern Are Dead*. In that play the characters are also aware of the fact that they are in an imaginary world. They know their inevitable end and they notice how some ‘games’ take place around them. Rosencrantz and Guildenstern find themselves in the world of Disneyland. The only difference is that in the actual Disneyland the play comes out happily. However, in Stoppard’s play *Rosencrantz and Guildenstern Are Dead*, circumstances are more difficult and they have to struggle with these difficulties although they are unconsciously aware of what the final scene of the play they are involved in will be.

In order to add another critic’s view point on Stoppard’s play, we may also refer to Baudrillard’s claim that the Disneyland imaginary is neither true nor false, it is designed to turn upside down the fiction of the real. Similar to this, Stoppard’s imaginary world

in the play is neither true nor false and it is constructed in order to turn Shakespeare's *Hamlet* upside down in the process of decomposition. Stoppard reverses the original *Hamlet* by creating characters who are not aware of anything else except their end. They are not equipped with a mechanism of control on their own lives. The only thing that they know is that they are summoned by a messenger and that they are going to be charged with a specific postmodern task: to die in the end. When we think of the original play, Shakespeare's *Hamlet*, its ending is the same in the sense that everybody dies.

Then the question arises whether there is anything new or different in Stoppard's play as a reproduction of *Hamlet*. The possible answer to this question may be Stoppard's preference of choosing minor characters of the original play and presenting them as major characters in his own play. As he does so, he inevitably reflects the underlying thematic meaning of *Hamlet*, the original play. Details constitute one of the most important structures of a literary text. Therefore, when the underlying meaning of the texts are taken into consideration, the hidden meanings (between the lines of these texts) should be paid attention to. As Andretta suggests we are aware of the fact that both Rosencrantz and Guildenstern 'carry their Shakespearean fate with them' till they reach their destiny. However, Stoppard provides two fates for these two characters, 'the fate assigned them by Hamlet script which prescribes their being put to death by the king of England, and a fate which makes them simply disappear from life' and Stoppard by 'juxtaposing the two fates' tries to reflect the difference between 'traditional art which imposes a pattern on life and life itself which is devoid of any pattern' (31).

Stoppard deconstructs a different context for these two characters and it is obvious that the characters become more meaningful in his play than they do in Shakespeare's *Hamlet*. Their position is certain and definite in *Hamlet*. However, Stoppard plays with this certainty and the characters' ending becomes 'more satisfactory'. According to Esslin, Stoppard's works have the tendency of 'sweeping away the certitudes and unshakable assumptions of former ages'. In addition to that Gianakaris states that, '...for Stoppard's courtiers, this attitude [sweeping away the certitudes of former ages] sounds a less somber note that a different context may have found them with more satisfactory end' (qtd. in Gabbard 5).

Generally, Stoppard's way of writing is being related to that of Beckett, Pirandello and, of course, Shakespeare. However, it is claimed that Stoppard has a different and original approach to playwriting. He knows how to 'blend the past and the present, the intellectual and the spiritual, the positive and the negative. He has his own way of keeping them together in peace in his plays. If it is needed to make a distinction between Stoppard's writing and that of Shakespeare, as Berlin states, it can be said that;

All the world is a stage for Stoppard, as for Shakespeare, but Shakespeare's art fuses world and stage, causing the barriers between what is real and what is acted to break down, while Stoppard's art separates the two, makes us observers and critics of the stage, and allows us to see the world through the stage, ever conscious that we are doing just that (qtd. in Jenkins 47).

Gabbard reflects the distinctions between the Absurdists (such as Beckett and Pirandello) and Stoppardian writings. He states that Stoppard's way of writing has some comic aspects unlike that of the Absurdists' and he adds, 'In Beckett, Albee, Pinter, and Genet, the vision of man's insecurity and isolation is so somber that it sometimes spoils the pleasure of the average playgoer' (6). On the contrary, he declares that Stoppard lets his audience have fun and he aims to entertain people with his plays. In addition Gabbard points out another difference between the Absurdists and Stoppard which is 'instead of Nietzschean complaint, "God is dead," the refrain in Stoppard's plays is more optimistic, "Where is God?"' (5).

In Stoppard's creations the reader finds himself/herself as an inevitable self-critic because of characters' questions and conflicts. Stoppard makes us ask ourselves questions and lets us draw self-evaluation throughout his characters. Since he achieves this without being artificial, the reader cannot help asking such questions. Berlin adds that '[c]onsequently, what the play offers us, despite its seeming complexity and the virtuosity of Stoppard's technique, is clarity, intellectual substance, rather than the shadows and mystery that we find in *Hamlet* or the pressure of life's absurdity that we find in *Waiting for Godot*' (qtd. in Jenkins 47).

Criticism in Stoppard's plays may consider his plays satirical. However, in his plays the reader is not exposed to pure satire in its real sense. Rather than that, Stoppard clearly shows and mirrors what is going on in the world and, therefore, makes the reader think and analyze. He is not forcing the reader to ask questions, but just creating the questions and leaving the reader to answer these questions themselves. As suggested by Gabbard, 'Stoppard prefers exploring a variety of views on a subject to giving an answer' (10). He just offers various choices for the audience to answer his questions. He adds that 'Stoppard is concerned with all the uncertainties man lives with: is there a God? What is death? Are good and evil absolute? And he offers questions rather than answers because, he says, he does not know' (7).

This does not mean that the reader is only restricted by Stoppard's questions. Unlike this the reader cannot help himself/herself from asking questions that are connected to Stoppard's questions. He does not make the final judgement and puts the full stop to his plays. So, the reader does not feel directed to make the same judgement as the author. The spectator is exposed to such a freedom that s/he is not used to have. It is the reader who is in action and who must activate his/her mind and all of his/her senses in order to reach his/her own judgement.

This quality of *Stoppardian* way of writing causes his plays to be vital and alive in many senses. Questions never change; answers vary and are not constant in real life. What he most successfully does is to ask the hidden questions about conflicts of mankind. Berlin supports the same idea and says that; '[i]n *Rosencrantz and Guildenstern Are Dead* we do not have the kind of theater characterized by such phrases as "direct involvement," "emotional," "precritical," "theater of the heart," but rather a theater of criticism, intellectual, distanced, of the mind' (qtd. in Jenkins 49). As Jenkins reflects, '...we know all this, and Stoppard does not pretend to teach us anything. He plays with ideas we usually put away from us and then make us live through *the absence of presence*' (55). We become skeptical about what is present and what is not, what is to live and what is to die. We realize our own pre-determined lives and pre-written words of our own. Therefore, we reach a conclusion that mankind cannot go beyond saying what is pre-written for him to say. As *Rosencrantz and Guildenstern*

cannot understand and solve the reason of their existence in the world of such a play, we are not able to realize our own 'being' in this world.

Stoppard's style allows the reader to encounter many misunderstandings and misusages of the words. He creates such characters that the audience not only laughs at them but also thinks how these characters sometimes resemble them. As Gabbard states, '[t]his entire sequence is based on what Freud calls double meaning and displacement,' and '[t]he jokes depend on misunderstandings arising from the several meanings of a word or from a stream of thought that allows displacement of one idea on to another. This technique is Stoppard's most characteristic and most effective source of jokes' (3). Moreover, it is thought that Stoppard by presenting misunderstandings and misusages tries to construct a mystic atmosphere in his plays. This style supports the idea that he is writing in a different way than the Absurdists as mentioned above. Gabbard clarifies this feature of his writings by Levin's point of view on what comedy is and how and/or when Stoppard creates this comic effect, with confusions;

'Levin views comedy as "an exercise in understanding"; the playwright contrives these confusions for the purpose of clarifying them. However, Levin refers to comedies of errors in which these confusions are created in the first act with the audience's full knowledge, allowing them to laugh knowingly at the characters' mistakes. Stoppard creates his confusion before the curtain rises' (qtd. in Gabbard 9).

As Scot declares;

Stoppard still scoffs at the idea that theater can be an agent of political awakening or social change: "If I wanted to change the world," he once told an interviewer, "the last thing I would do is write a play." "The 'role' of the theater," he has written, "is much debated (by almost nobody, of course), but the thing defines itself in practice first and foremost as a recreation (2).

Therefore, by the light of such Stoppardian way of writing, his play *Rosencranzt and Guildenstern Are Dead* can be better understood. He has it in a postmodern framework

and has taken *Hamlet* as the intertextual basis. There are many lines from *Hamlet* in Stoppard's play. When the references to Hamlet in this play are taken into consideration it can be said that the play offers a highly *Hamlet* context. Hamlet is the same Hamlet in Stoppard's play and Rosencranz and Guildenstern are also the same. It can be said that the internal worlds of these two minor characters form the play in addition to the themes such as man's loneliness, helplessness and weakness.

Moreover, it is thought that Berlin's idea, presented by Andretta, can be the best description for the effect of Stoppard's play on the spectator. Berlin calls the play as "Theatre of Criticism" because he believes that;

In the act of seeing a stage play, which moves in time, we are in a pre-critical state, fully and actively engaged in the play's events. When the play is over, then we become critics, seeing the play as a structural unity and, in fact, able to function as critics only because the play has stopped moving. In the act of seeing *Rosencrantz and Guildenstern Are Dead*, however, our critical faculty is not subdued. We are always observing the characters and are not ourselves participating. We know the results of the action because we know *Hamlet*, so that all our references are backward...It is during Stoppard's play that we function as critics, just as Stoppard, through his characters, functions as critic within the play (qt. in Andretta 30).

The existence of players in Stoppard's play can also be thought as a reference to Shakespeare's *Hamlet*. However, the aim of the players is not different than that of theirs in *Hamlet*. They come to the court in order to help Hamlet, without knowing that they are helping, to reveal the guilt of the King and they function as the same in Stoppard's play. In addition to these, it is thought that Stoppard wants to make references to the theatre of Shakespeare's time when he portrays the players. Because the players, when they meet Rosencrantz and Guildenstern, say that they can present anything that they want in case they are paid for it.

When we think of the theatre of Shakespeare's time, in the Elizabethan period, it is stated that even Shakespeare as a great playwright has had financial problems in his theatre. Moreover, in the middle ages there have been some troupes presenting obscene

plays as is the case in Stoppard's play. The players do not hesitate to act obscene scenes provided that they are paid for acting it.'

Prince Hamlet, in *Hamlet*, asks questions and in Stoppard's play the roles change and these two minor characters who ask them. However, it is understood that Hamlet has a specific fateful aim in Shakespeare's work. When we think of Rosencrantz and Guildenstern in Stoppard's interpretation we cannot find any particular target they strive to reach. They do not even remember their past, which means that they cannot construct a definite future for themselves. It is thought that Stoppard wants to prove that as human beings we cannot change anything and go beyond what is predetermined for us. It will be appropriate to present here, what Andretta thinks of the theme of *Rosencrantz and Guildenstern Are Dead*:

Rosencrantz and Guildenstern Are Dead is concerned with many themes, such as the inaccessibility of knowledge, the inscrutability of fate; the absence of logic, justice and moral purpose in the universe; the similarity between actors, audience and characters of a play; the contradiction inherent in tragedy; form versus content; art and life; and the difficulty of communication-all of which underscore the absurdity of life and man's unenviable plight (49).

Consequently, it is accepted that Stoppard creates a postmodern world in this play by reflecting loneliness, helplessness and isolation of mankind species like Rosencrantz and Guildenstern. They exist in order to be 'sponges', as Hamlet says, and other than this they have no objective. They are only able to ask questions which have no answers or at least they do not know the answers which is similar to our own lack of knowledge. They are not determined in their lives as the 'indeterminacy' of the postmodern society and their ending is predetermined even before the play. Thus death is their purpose and final act of playing.

CHAPTER 7

7. ROMEO AND JULIET AND SHAKESPEARE IN LOVE COMPARED

7.1 ROMEO AND JULIET'S PLOT AND THEMATIC ANALYSIS

There are two chief families in Verona - the rich Capulets and the Montagues. Romeo belongs to the Montague family and Juliet is the member of the Capulets. However, there has been an old quarrel between these two families. The quarrel is so deep that even the servants of each family cannot tolerate each other when they meet on the street and therefore the streets of Verona are in disturbance because of the struggle between them.

The Capulet family gives a grand ball to which many noble people are invited. All the guests are welcome but never a Montague. At this party a girl, whom Romeo admires, is ready to meet him. Her name is Rosaline. Therefore, encouraged by Benvolio, who is Romeo's close friend, Romeo decides to attend the ball in a mask although he knows of dangers awaiting for him on the enemy's territory. Benvolio wants Romeo to see other ladies who would be more beautiful. It can be clearly seen that Romeo is much more passionate than Rosaline who looks down on him. That is why Benvolio wants to save his friend from this love .

Romeo goes to the ball with Benvolio and sees Juliet dancing and falls in love at the first sight but he does not know that she is a Capulet. He utters poetic words to impress the girl and he is heard by Tybalt who is a nephew of lord Capulet and Tybalt recognizes Romeo by his voice. Although Tybalt wants to disclose the truth he decides to be patient and make Romeo pay later for attending the party.

Juliet finishes dancing and Romeo invites her for another dance and he does not hesitate to show his feelings. This illusion is ended when Juliet is called away by her mother. Thus, Romeo learns that this beautiful young lady with whom he has fallen in love is a Capulet. This reality is terrible but he never thinks of giving up this love. The same decision is made by Juliet. Both lovers claim their love from the beginning.

At midnight Romeo departs with his companions from Capulets' palace and wants to return there again to see his beloved Juliet. He realizes his wish and leaps over the orchard wall. Juliet appears on the balcony and they confess their love to each other. After some time Juliet warns Romeo that he can be seen and that would lead to terrible consequences. Romeo says that no sword can be sharper than Juliet's eyes. Love harmony is ended as Juliet is called away by her nanny. Romeo, before leaving the orchard, offers Juliet his heart and hand in marriage and she accepts.

After leaving the house Romeo goes to friar Lawrence to confess about his newfound true love, when the friar learns that Romeo has come for his assistance in marrying him to Juliet the next day, he agrees in hope to end the war between the two enemy families. The next day Juliet comes to friar's house and they get married. After the wedding ceremony Juliet returns home and waits for her wedding night.

On the same day, about noon, Romeo's friends, Benvolio and Mercutio meet Tybalt. They start to quarrel. Romeo sees them but does not want to quarrel with Tybalt, the latter fights with Mercutio whom he kills. Romeo is enraged and kills Tybalt. Benvolio is the only witness to these murders and he is called by the prince to tell who is guilty. Benvolio tries to tell the truth without betraying Romeo but the prince decides to banish him from Verona.

Juliet learns the news from her nanny. She is very angry with Romeo as he has killed her cousin but she also understands that her husband's banishment means their parting for ever. Romeo is hidden in friar Lawrence's house. Juliet sends her nanny to arrange her last meeting with Romeo. That night Romeo parts with Julia and leaves for Mantua.

Meanwhile Juliet's parents inform her of her future marriage to Paris, a young lord respected by them. On learning this, Juliet feels terrible and decides to go to friar Lawrence for advice. He tells her to return home and say that she agrees to marry Paris. He also gives her poison which is effective for two- and -forty hours it would make Juliet look dead on her marriage day but let her awake and stay alive. All people will believe that she is dead and then she will join Romeo in Mantua. The friar promises to inform her husband of their plan. The tragedy of Romeo and Juliet starts at that point.

After leaving, Juliet meets Paris and agrees to marry him. The Capulets begin preparations for the wedding ceremony. Before it Juliet drinks the poison and instead of his bride Paris finds her dead body. The wedding ceremony turns into a funeral. As bad news travels faster than good ones, Romeo learns everything before friar Lawrence informs him of the initial plan.

When he learns that his dear love is dead he decides to buy poison and to go Juliet's grave and commit suicide there. When he tries to open it he is interrupted by someone's voice. Paris wishes to prevent Romeo from doing what he wants. They quarrel and Paris falls on the floor breathless. Romeo kisses Juliet, swallows the poison and dies near his beloved. Then Juliet awakes from her long sleep and sees Romeo dead. She stabs herself and she also dies.

7.2 SHAKESPEARE IN LOVE 'S PLOT ANALYSIS

In order to make it easier to follow the plot analysis of the play, it is preferable to list the characters in the play as follows:

Will Shakespeare	: the playwright
Viola de Lesseps	: the girl with whom Will falls in love.
Philip Henslowe	: owner of the Rose Theater who has a cash flow problem.
Hugh Fennyman	: a swindler who wants his money back from Henslowe.
Lord Wessex	: loves Viola and wants to marry her.
Queen Elizabeth	: Queen of England who interferes with Lord Wessex's love to Viola.

- Christopher Marlowe : Shakespeare's contemporary whose death is often described as mysterious.
- Ned Alleyn : actor at the Rose Theater.
- Ralp Basford : an actor invited to join Romeo and Juliet Company by Will Shakespeare.
- Sam Goose : an actor in Romeo and Juliet Company.
- Richard Burbage : a real actor of Shakespeare's time.
- Rosaline : Burbage's mistress.
- Mr. Tilney : the Master of Revels.
- Dr Moth : Will's therapist.
- Lambert : Fennyman's henchman.
- Frees : Fennyman's henchman.
- The Nanny : Viola's nanny.

At the beginning of the play the audience is informed about the time and plot, as an introduction. The play and the movie take place in London in 1593. In the days of the Elizabethan theatre, two playhouses were fighting it out for writers and audiences. North of the city was the Curtain Theatre, home to England's most famous actor, Richard Burgee. Across the river was the competition, built by Philip Henslowe, a businessman with a cash flow problem.

In the first scene Henslowe is forced by Fennyman to pay his debt to him. Henslowe tries to explain that he will pay the money back when a new play is presented at the theatre. However, at that time the theaters are closed because of the plague therefore no repayment is possible. Fennyman accepts his offer, because he does not know that theatres are closed and gives him a certain time in order to get his money back. After Henslowe runs from Fennyman he goes to see Will Shakespeare who writes plays for Henslowe's theater. He goes to Will's house and tries to explain his money problems. But there exists another serious problem; Shakespeare has writer's block which means

that he cannot write plays anymore at least for some time. He has lost his inspiration for writing anything and struggles in vain to create a new play. Henslowe says that he is indebted to Fennyman and Will must write a new play as soon as possible so he can lend the money to pay back the debts. Will seems indifferent to his friend's problems since the only thing that he can think of is his lost inspiration. Then they exit the house because Will does not want to listen to Henslowe attentively and he tries to leave.

They go outside and Henslowe asks where Will is going and he replies that he is going for his weekly confession. Will turns into a narrow street and walks toward a doorway. As Henslowe arrives at the door he comes closer to the sign on which Dr. Moth, apothecary, alchemist, astrologer, seer, interpreter of dreams, and priest of psyche is written. Henslowe looks puzzled.

Then we see Will and the doctor speaking, Will lies on a couch and describes his situation, the scene is very similar to visits to psychoanalysts nowadays. He says that until now, he has been playing with the words and he could use them in the most appropriate way in order to describe whatever he wants. However, now he cannot write anything and he has lost his inspiration which he calls his 'gift'. Meanwhile, the doctor asks whether nowadays he has good love affairs or not and he asks what has happened to his wife. He describes the events and the result of this interview is that Will has lost his inspiration for writing because he is not in love. The solution to that problem lies in a woman's love for him. The doctor reaches for a glass snake bracelet and says that it has been found in Psyche's temple on Olympus. He tells Will to write his name on paper and put it in the bracelet. Will looks at the bracelet and asks whether it will restore his inspiration or not. The doctor replies like this; "[t]he woman who wears the snake will dream of you, and your gift will return. Words will flow like a river". Then Will takes the bracelet and exits the doctor's office. Henslowe is waiting for Will outside. He asks where Will goes and learns that he is going to the palace. Will walks there followed by Henslowe.

In the next scene we see some actors making preparations behind closed curtains of a stage for the play written by Will which will be presented to Queen Elizabeth and to the gentry. Will arrives at this place and tries to encourage some of the players and then he

meets Richard Burbage, the famous actor of Shakespeare's time. Will asks Burbage about the pay for the play for which they are making preparations. However, Burbage does not seem willing to pay money to Will for the play, written by him. While they are discussing this, Rosaline, Burbage's mistress, helps Burbage to complete the last preparations for the play. Will says that he has started writing another play and Burbage wants to buy that play, too. As soon as Shakespeare agrees to give a new play to Burbage, Henslowe arrives. Henslowe, understanding that Burbage managed to deceive Will again, says that Burbage must be punished because of pick pocketing Shakespeare's pay. The answer of Burbage to him is that his theatre is favored by the Queen and Mr. Tilney who is the master of revels.

Then we see the stage and the arrival of Queen Elizabeth and the play begins. Meanwhile, behind the curtain Will and Rosaline kiss each other passionately and Rosaline shows that she has real affection for Will. Therefore, Will thinks that he should give the glass snake bracelet to Rosaline, assuming that she will be the one who will make his gift return. He writes his name on a piece of paper and then feeds the snake with the paper, as Dr Moth told him, and gives it to Rosaline. Meanwhile the play is being presented and there is a dog which takes part in the play. Queen Elizabeth and almost all of the audience laugh at the dog rather than the actor's performance, as they do not value humans. After this comedy another play by Will which is called 'Silvia' is presented. During this play the audience and the Queen feel like falling asleep, except for one spectator, Viola de Lesseps.

Viola knows the text by heart and she is silently mouthing it with the actor. Henslowe sees Viola's mouthing the rhymes and calls Will's attention to this lady but the playwright has already left. Without noticing the lady Will goes to his house and starts to write his play, 'Romeo and Ethel, the Pirate's Daughter'. However, the name of the play will change later.

Then we see Viola's room, she is with her nanny. The nanny is undressing her while Viola speaks about her hidden wish to become an actress and she says that she does not feel well about men's playing the women characters also, which was common in Shakespeare's time as women were forbidden on the stage. Then they start to talk about

the plays that they have seen at the palace. Viola thinks that the play 'Silvia' is much more effective than the previous comedy which was also presented before the Queen. The nanny says that she should not dream of becoming an actress, instead of it she should dream of getting married to a nobleman who might suit her for life. She tells Viola that Lord Wessex favors Viola. However, Viola does not seem eager to marry a nobleman since she believes that instead of her characteristics, men with titles only see her father's wealth when they look at her. They do not appreciate her these gentlemen judge her human characteristics superficially. In addition to this she believes that one day she will find real love full of adventures and mystery. Then the nanny goes out and Viola thinks about her future looking out of her window.

The next day Henslowe meets Fennyman and his henchmen and they want their money back because they have learned the truth that all theatres are closed. When Henslowe is trying to make an explanation, a messenger is heard announcing that theatres are reopened. Thus by fate, Henslowe is saved from Fennyman's 'wrath'. Since they learn that theatres will be reopened, it is time to present a play and earn money. Fennyman asks when the play will be staged and Henslowe says that it will be presented soon.

Henslowe goes to Will's house to inform that theatres are to reopen. He urges the playwright to start writing as soon as possible. When he sees Will, he understands that he has been writing a new play the whole night and this makes Henslowe happy. Will goes outside his room and Henslowe tries to say that the theatres are reopened. Before he can finish, Will puts the pages in order in his hands and then says, "Romeo and Rosaline. Scene one! God, I'm good". Henslowe is confused, since Will has said that the name of the play will be 'Romeo and Ethel, the Pirate's Daughter'.

Then Will goes to Burbage's house in order to give the play to him. He enters the house and calls out. Since there is no answer he goes towards Burbage's bedroom and sees Rosaline in bed with Mr. Tilney, the master of revels. Will is shocked and frustrated. He understands that the woman who will make his gift return is not Rosaline. He goes out telling them that he will not give the play to Burbage. Before he leaves the house Will learns that that theatres are re-opened and Burbage is going to present Marlowe's play.

After leaving the house Will meets Henslowe in a bar and tells that the play is ready. Upon hearing this Henslowe tells that they should choose the actors for this play from the people in the bar. After Henslowe leaves the bar Will sees Marlowe and they talk about their plays. When Marlowe asks about the plot of Will's play, he cannot get a certain answer since Will has not been able to finish the play yet. Understanding this Marlowe puts forward his ideas about Will's play that are useful and would help Will to finish his play.

The next day the casting starts and Viola de Lesseps, who is enthusiastic about acting, attends it in the disguise of a boy, as women are not allowed to act at that time. Will, when he sees her acting, is impressed and wants to talk to her. He asks her name and she says that her name is Thomas Kent. This name belongs to her nanny's nephew. When Will wants to come closer, she is afraid being realized that she is disguising herself and thus runs away. Will follows the boy till his house and knocks on the door. The nanny opens the door and asks Will who he is looking for. Will says he is looking for Thomas Kent. The nanny does not want Kent and Will meet and says that her nephew will come later to see Will.

There are preparations at Viola's house for the party. The aim of Viola's parents for organizing this supper is for Lord Wessex to see Viola, since they are anxious for their daughter to marry him. After that night Viola's parents are going away for three weeks, which provides their daughter with an opportunity to take part in the play rehearsals. Meanwhile, Will awaits till the night and attends the party. He sees Viola dancing at the party and falls in love with her. When Viola sees him she becomes excited and surprised as she admires him as a playwright. Will wants to dance with Viola and during the dance they look each other with passion and affection. However, there is someone watching them, Lord Wessex. He makes Will leave Viola and inquires about his identity. Will introduces himself as Marlowe.

The party finishes and we see Viola on the balcony of her room. Will is in the orchard. He calls Viola and they speak of love. But soon the nanny calls Viola who goes into her room as Will leaps to the balcony. When he reaches the balcony the nanny sees him and shouts with fear. Will runs from the house not to be caught in compromising position.

When he arrives he starts to write his play since he feels true love and his inspiration comes back.

Rehearsals of the play start and during one rehearsal a group of players, who are favored by public, enters the Rose theatre and they say that they also want to take part in the play. It is a true advantage for the Rose theatre since instead of working with amateurs they will have professional actors. Viola also attends the rehearsals as her parents are away from home. When Viola is at the rehearsal Lord Wessex comes to her house to inform Viola about their forthcoming visit to the queen. When he fails to find Viola at home he becomes angry and is pacified when she returns. He has to ask for the queen's permission for his marriage. Viola has not been informed about this marriage and in addition to that she is not in love with him. Therefore, she tries to tell them that she is not willing to marry him. But Wessex says that if she does not marry him she will be in trouble because of opposing to her father's will and that of the queen. Poor Viola accepts her fate and writes a letter to Will that he should forget her.

The next day Will is very depressed at the rehearsal. Viola, under the disguise of Thomas Kent, realizes his sadness and she also feels helpless. Will decides to go to the house of Viola after the rehearsal. He meets Viola, dressed as Thomas Kent, on the boat when he is going to Viola's house. They get into the same boat and Will talks about his grief on Viola's leaving him. When Viola hears such warm love words she forgets that she is under disguise of Kent and kisses Will. Will feels surprised and does not know what to do. When she leaves the boat, the boatman addresses her as 'my lady'. Will doesn't guess why but the boatman explains that he has known Lady Viola for many years and he is sure of her identity. Upon hearing this, Will follows Viola and leaps to her room from the balcony. He sees Viola dressed as Kent. Since everything has been disclosed they do not hesitate to make love. When they are making love the nanny pips into Viola's room and sees that Viola is not alone. Although she is angry with Viola she protects her and does not let the other servants come to her room.

The next day they go on rehearsing and everything seems different for Viola and Will. Except the two of them nobody knows that Thomas is Viola. While Viola's parents are away from home, Will goes and stays with Viola. Their love flourishes and they are

very happy. Every night they are together and one morning they hear Lord Wessex's voice. He tries to persuade the nanny that Viola should go to see the queen. Upon hearing this Viola starts to make preparations to leave the house with Will which makes him crazy as he cannot marry the second wife. However, Viola is certain that she does not want to marry Lord Wessex and has to do it for the respect of her parents. They argue and Viola makes him accept that she must go with Wessex to confront the queen.

In the next scene we see Viola, a woman and Lord Wessex in front of Viola's room. The woman is Will. He says that he will accompany Viola and he will go with them to Greenwich. Although Lord Wessex doesn't want any other company he accepts and they go to Greenwich to see the queen. When Wessex and Viola appear before the queen Wessex guesses that they are accompanied by the man in woman's disguise and asks Will whether he is a poet who has come to Viola's house. Will answers truthfully and Wessex becomes angry with Marlowe since he knows Will by this name. Viola and Wessex confront the queen and the queen says that she has seen Viola at the theatre. She asks why she likes theatre and a young woman tries to explain her attitude. They argue whether real love can be depicted by a playwright. Viola believes that it can be reflected but the queen does not agree with her. The queen finds Viola impudent and tells Wessex into his ear that Viola has changed since she last saw Viola, however, he can marry her if he wants. But the queen adds that the person who has caused Viola's changes is not Wessex but someone else. It is clear for the nobleman that his queen tries to warn that Viola is not in love with him. Thus due to gentry's code Wessex has to fight on a duel and kill the man whom he knows as Marlowe.

The rehearsals go on. One night Viola disguised as a boy and Will go to a bar. On that night she learns that Will is married and runs away from the bar. Although Will wants to follow her he is stopped by a man telling of Marlowe's death. Will is shocked as he believes that the playwright has been killed instead of him. He goes to the church and prays to God to be forgiven.

The next day Viola meets Wessex and she learns from him that Marlowe is dead. Since she knows that the lord has taken Will for Marlowe, she thinks that Wessex has killed Will and she goes to the funeral of her love. She grieves so much that she immediately

forgives Will who is also present at the funeral, and when Wessex recognizes Will he takes him for a ghost and runs away from the church. Viola also sees him and they forget their misunderstandings.

They go on rehearsing and one day after the rehearsal Viola and Will make love but a little boy named John Webster witnesses it. The boy discloses the truth to Mr. Tilney. Thus he learns that a woman is acting in the Rose Theatre under the disguise of a boy. This is a valid reason for closing the Rose Theatre since women are not allowed to act on stage at that time. The next day Wessex, having learned that Will has deceived him, goes to the Rose Theatre in order to kill him. They quarrel at the theatre and during the fight Will shouts that Wessex has killed Marlowe. But the truth is different; Marlowe has been killed by accident in a bar. Thus, Will is saved from his remorse. Their fight is interrupted by Mr. Tilney and Wessex leaves the theatre. Mr. Tilney tells that he knows that there is a woman player among the actors. Viola is caught and everyone is disappointed since this play is the only chance for them to earn money and respect of the public.

Mr. Tilney informs that the Rose Theatre is going to be closed because of being immoral. However, it is announced that the play is going to be presented by the permission of Burbage. The day of the first night is the date of Viola's wedding ceremony. She learns by chance that the play is going to be presented and runs away after the ceremony to the Rose Theatre with the help of her nanny.

In the play Romeo and Juliet, Will's role is Romeo and Viola's is Juliet. They act in such a way that the audience is hypnotized. The queen is among the audience and she says that she has enjoyed the play. After the presentation of the play Viola and Will make their last farewell. The play ends with the scene in which Will writes another play to show that he has gained his inspiration again.

7.3 SHAKESPEARE IN LOVE POSTMODERN ANALYSIS AND COMPARISON WITH *ROMEO AND JULIET*

It is preferable before starting to compare two works of art by different period and outlook authors it would be useful to discuss first the great masterpiece of Shakespeare, *Romeo and Juliet*, in order to understand how this particular play affected Stoppard and his co-author Norman and inspired them to write postmodern drama *Shakespeare in Love*.

Romeo and Juliet is definitely accepted by everyone in the world as one of the most influential love stories in the history of literature. As Babusci states, "Of all the love stories ever written, that of *Romeo and Juliet* is the most famous. To many people Shakespeare's tragic lovers represent the essence of romantic love. When Shakespeare wrote *The Tragedy of Romeo and Juliet*, he was a young man, and the play is a young man's play about young love" (318). Lovers became Romeos and Juliets after this play by the effect of the great playwright's masterpiece. On the other hand, Bloom claims that this popularity of the play leads to its sometimes critically being 'undervalued' (87).

When we think of the reason why *Romeo and Juliet* has become the unique example of a love story in the history of art, we can clearly say that Shakespeare, in this play, reflects true love that does not care about any obstacles in its way. One can argue that, if the lovers did not belong to enemy families, this love story might not be as influential as it has been for centuries. Since they struggle with many kinds of restraints and it is possible to state that these obstacles make their love more desirable for them. When something is forbidden, humans definitely become much more interested in it. That may be also true for Romeo and Juliet. However, this does not mean that their love is not strong enough to be desirable for each of them. Otherwise, neither Romeo nor Juliet would find enough courage and patience to get over the difficulties and set an example of true devotion for future generations.

Their love is so great that they even find themselves in a trap that is impossible to be saved from and they are helped by some characters such as the nanny, friar Lawrence,

Mercutio and Benvolio at unexpected times. This shows that the people around them are also aware of the fact that their love is highly valuable and should be cherished by others. It is thought that Stoppard and Norman, considering the same facts of this play, have written *Shakespeare in Love*. Their main concern has been to prove the intertextuality of every phenomena including love. Thus, they have written such an intertextual play having many references to other works of Shakespeare and that of other men of letters.

Shakespeare in Love starts with the struggle between two playhouses in London in 1593. One of these playhouses is The Rose Theater that is in debt and owned by Philip Henslowe. The other playhouse is Richard Burbage's playhouse that is richer and much more favored by the Queen. As the play is a comedy it starts with the opposition and struggle which is supposed to be solved throughout the play. When it is compared to *Romeo and Juliet*, the similarity between them can be clearly seen since *Romeo and Juliet* starts with the war between two families, the Capulets and the Montagues.

In addition to this the play is anachronistic and Will's rhymed speech taken by *Hamlet* can be given as one of the examples among many. When Henslowe comes to see Will he says;

Doubt thou the stars are fire,
Doubt that the sun doth move....

These lines belong to the play *Hamlet* which was written in 1601 but the play *Shakespeare in Love* takes place in 1593. When we think of the comic issues created in the play Shakespeare's having writer's block is a fascinating example since he is accepted as the great playwright of all times. Tom Stoppard and Marc Norman create such oppositions that the play becomes a typical example of a postmodern comedy. Moreover there are many references to the mysterious life of the great playwright, Shakespeare. When Will first appears in the play he is practicing his signatures on a paper and this can be taken as a reference to the debate about who William Shakespeare is in reality since it is debatable. Some scholars believe that the real Shakespeare is

another literary man who writes under the name of William Shakespeare. On the other hand, some claim that a group of writers came together and wrote these plays by using Shakespeare as their name. Thus, this play is interesting in terms of its construction, since very little is known about Shakespeare and his life.

As this play deals with the 'development of the character, Will, [Shakespeare] as an artist', it can be said that we can consider it as a *kunstlerroman* (Thomsen 10) (A German word, which means a novel genre about a creative personality in general or a genius). There are many references to other works in this play. For instance, the skull is the main property for the presentation of *Hamlet* and we can see the skull in Will's room. In addition to that Fennyman hits the skull when they fight in the Rose Theatre, accompanied by Burbage. Thus, it is thought that the skull represents a reference to *Hamlet in Shakespeare in Love*. Moreover, the duel between Lord Wessex and Will can be interpreted as a reference to the duel between Hamlet and Laertes in *Hamlet*.

The psychotherapy scene reminds the contemporary audience of Freud's ideas. The doctor combines Will's failure in writing about his failure in love and this kind of approach is related in a Freudian view. The play ties the ability in writing to the ability in sex. However, it does not seem possible to have such an approach at that time when we consider the underdeveloped society of the period in which the play takes place. When it is considered that even women could not act on stage at that time it is not possible to speak on the relation between the ability in writing and ability in sex. Therefore, Stoppard and Norman successfully cause the audience to use the contemporary knowledge on the Elizabethan period. Thus, the film shows how anachronistic and postmodern the play is.

The places and the characters in the play are portrayed in such a realistic way that these anachronistic scenes seem to be the results of genuine wittiness rather than the products of creative artistic imagination. The play shows that it is the outcome of a long and detailed research about Shakespeare, his contemporaries and his time. Because the stage, costume designing and even make-up style of that period is reflected in such a way that it is inevitable for the audience to realize the atmosphere of Shakespearean time with their contemporary understanding by means of the great playwright's wit.

Being the audience we are even informed about the audience of that time; how they feel about going to theatres, how they react to the plays and what kind of plays they enjoy going to. Thus, the play informs the audience about every detail of the theatres, the performance and the characters of Shakespeare's time and Elizabethan theatres.

Shakespeare in Love has the construction of typical Shakespearean love stories. In general, Shakespeare portrayed lovers who are unhappy and who have to struggle for their love in his plays. There are always different kinds of handicaps for the lovers, such as class, race and nationality differences between the lovers, to prevent them from coming together. In Shakespeare's love stories, lovers have to face such barriers and in the end they come together or there is a tragic ending. In this play of Stoppard, the playwright also follows the Shakespearean way of writing a love story and he created two new lovers, Will and Viola who come over the obstacles, but not till the death end as in Shakespeare's play.

Viola is a rich lady who is in favor of acting and is one of the few people who understand what Will reflects in his plays. However, at that time Will is not accepted as a great playwright and it is impossible for them to marry. There are two reasons for their not coming together, one is class difference and the other is Will's being a playwright as theatre is not well respected at that time. In addition to these Viola's father wants her to marry Lord Wessex who is seemingly in love with Viola. However, Viola is aware of the fact that Wessex's love is not a real love since he sees Viola's father's wealth when he looks at her. These reasons are valid for the society of Shakespeare's time. On the other hand, there also exists a reason for Viola not to marry Will; that is, Will has been already married to Anne Hathaway. Viola learns this after falling in love with Will and she becomes quite frustrated. Meanwhile, Will's love for Viola is so strong that she cannot help going on to love him. Wessex's love offers a title for Viola but Will's real love offers adventure and mystery that Viola looks for in love.

Shakespeare's play *Romeo and Juliet* is the greatest source of intertextuality used in *Shakespeare in Love*. When we think of Will's situation in the play, we can see that his experience of changing is similar to Romeo's change. Everything goes bad as Will has lost his inspiration and he is suggested by the therapist that he should find his real love

in order to get over this problem. Then, at first he thinks that he finds his real love, who is Rosaline. However, this is not the case; later he finds that he is mistaken. Will gains his inspiration when he sees Viola, his real love. In *Romeo and Juliet*, Romeo is very unhappy because of his failure in love with Rosaline. Although he names this love as the real love, later he finds the true love for himself and Juliet becomes his real lady. Thus, both characters experience the same failure at the beginning and the same happiness at the end in terms of finding the real love.

In addition to these similarities, both of the characters, Will and Romeo, fall in love with the true lovers at a party held at the ladies' houses. They fall in love as soon as they see their loves dancing and they do not hesitate to declare their love to the ladies when they first experience it. The dancing scene in *Shakespeare in Love* is very similar to that of *Romeo and Juliet*. In both scenes the characters are full of feeling that they are in an imaginary world with their loves they have always been dreamt of.

Although Will and Romeo feel their true love, for both characters this love brings grave problems. However, the reasons for the couples' not coming together are different. For Romeo and Juliet the problem lies in their families' being enemies rather than the differences between them in terms of social status in the society. But for Will and Viola the problem is opposite but not deadly. They do not belong to the same society status. Will is a poor playwright and Viola is the daughter of a noble man.

When we think of the obstacles that Romeo and Will have in reaching their loves, it can be said that they have to struggle with their rivals. For Romeo the rival is Lord Paris and for Will it is Lord Wessex. Therefore, there also exists this kind of reference in *Shakespeare in Love* to *Romeo and Juliet*. Such restraints lead both lovers to be impossible matches for their ladies. As Thomsen states,

The situation of Shakespeare in Love's young couple...before they meet each other is similar to that of Romeo Montague and Juliet Capulet. Romeo falls in love easily, but after he meets Juliet and falls in love with her at first sight, it is evident that what he has felt before does not bear comparison to his feelings for Juliet. Where Will is concerned, we learn during his session with Dr. Moth that Will knows quite a few women...but we get the impression

that he is not serious about any of these women. As for Juliet and Viola, they are being pursued by Paris and Wessex respectively, suitors favored by their parents, but not by themselves (13).

Moreover, there is a balcony scene in *Shakespeare in Love* in which there are lines from Shakespeare's *Romeo and Juliet*. This reference may be used in order to show that the great playwright Shakespeare 'must have had some powerful inspiration that compelled him to write the immortal words of the play [Romeo and Juliet], and suggests that his relationship to Viola de Lesseps provided it' (Thomsen 14). In this balcony scene the nanny calls Viola to warn her that she should sleep. The nanny in *Romeo and Juliet* has the same approach as the one in *Shakespeare in Love*. Both of the women protect the ladies for whom they serve and for whom they are responsible. Although they, as characters, do not agree with the premarital relations as Juliet and Viola have, they do their best to protect the ladies they love as their own. The nannies have important roles in the lives of Viola and Juliet and this role places the nannies in a status more important than that of their true mothers.

Stoppard and Norman intermingled *Romeo and Juliet* and their play in a very clever way. They use the details of Shakespeare's masterpiece in their postmodern text. The fight scene between the Rose Theatre's actors and that of Burbage's can be given as an example for this detailed reference. When the actors of the Rose Theatre are rehearsing the beginning of the fight scene in *Romeo and Juliet*, the audience is informed about the other scene that Burbage and his accompanies are going to the Rose Theatre in order to fight Will. Burbage is furious of Will for having had a relationship with Rosaline and also for promising his new play to both him and Henslowe. Therefore, he and his company come to Rose Theatre in order to defend their honor.

When we look for the differences between the characters in *Romeo and Juliet* and *Shakespeare in Love*, it can be said that Will is much more realistic than Romeo. In *Romeo and Juliet*, Romeo feels helpless and weak when he encounters obstacles. However, Will is stronger than him. He struggles with the restraints and he tries to find his own way. He has writer's block and he goes to the therapist as Romeo goes to friar Lawrence. However, Will goes to the therapist once. After he gets his advice, he starts

to follow the therapist's suggestions and then manages to overcome his writer's block. On the other hand, Romeo needs to go to friar Lawrence whenever he has any trouble. This can be an example of the differences between the characters of Will and Romeo. In addition to this, Will behaves cleverly when he learns that Viola must go to Greenwich in order to see the queen. He hides under the disguise of a woman and he goes with Viola and Wessex to Greenwich. This shows that he never becomes the slave of his feelings and he behaves logically. However, Romeo kills Tybalt when he induces him, which means that he cannot control himself under serious conditions. He should have thought of his love and he should not have behaved hastily.

In addition to these differences it can be said that in terms of loneliness these two characters are also different. It is thought that Will is lonelier than Romeo since Romeo has close friends such as Mercutio and Benvolio. However, Will struggles with all of the difficulties by himself and he does not have any close friend who shows a way to him except for his therapist. Everyone tries to make use of him such as Henslowe, Burbage, Fennyman and Rosaline. Henslowe wants him to write a play for him, since he is in debt to Fennyman. Thus, Fennyman becomes one of the people who make use of Will. Rosaline betrays him instead of staying loyal to him, and she makes use of Will's being helpless in order to satisfy her desires. However, Will stands alone against such selfish characters in his life.

Although Romeo has the capacity to kill, Will lacks that kind of courage. It can clearly be seen from the duel scene between Will and Lord Wessex. In this duel Will realizes that his sword is not a real sword and Stoppard may have tried to reflect that kind of difference between Romeo and Will. Even though Will gets the real sword and he may kill Wessex through the end of the duel, he does not use this chance and he says that Wessex has killed Marlowe. When saying this, one can easily understand that Will cannot kill someone despite his hatred. Thus, it becomes clear that Will has much more self-control than Romeo and he has the capacity to analyze and evaluate the results of his steps. Will is much more consciously *constructed* character than Romeo and that may be the reason why he is able to get the position that he has always wanted in the play.

Another difference between *Romeo and Juliet* and *Shakespeare in Love* lies in the ending of the two plays. Both Romeo and Juliet die in the end of the play for their love. However, Will and Viola go on living for their love. This also shows the difference in the understanding of love between the postmodern culture and the time of Shakespeare. Stoppard, as a postmodern playwright, makes his characters mortal in every sense even their love to each other. Meanwhile, Shakespeare makes the love of his characters' immortal by having them die in the end of the play.

The ladies of the two plays also have differences and similarities. Juliet belonging to a rich and noble family ignores her family traditions and struggles for her love. She even ventures the tragic ending in order to be the heroine for the strong feeling she has experienced. Thus, in the end she reaches this tragic ending, death. On the other hand, Viola does not seem to be as rebellious as Juliet. Although the sense of her love is the same as Juliet's, she has the tendency to accept the restraint imposed by her family on her. Instead of rejecting the marriage to Wessex, she prefers to submit to the conventions of gentry traditions and social customs.

In conclusion, *Shakespeare in Love* is a play that is intertextually constructed and reflects that literature is the way of describing history. It has a historical perspective within the postmodern frame. As Hutcheon suggests,

...historiographic metafiction is a form of writing especially suitable for expressing the ideas of postmodernism. *Shakespeare in Love* questions of the separability of fiction and history through the use of fiction as historiographic sources, and the great significance of intertextuality in the film ultimately points towards the postmodern notion that originality is in decrease, and therefore art must reflect art itself (qtd. in Thomsen 18).

Stoppard in handling such a theme in his play once more proves that Shakespeare is the greatest playwright of all times and he is universal. His themes are universal as he knows the human nature well. Thus, he has created immortal characters that are popular even in modern times. There are Romeos and Juliets in every country of the world. There exist tyrant rich people who do not give importance to love in all cultures. There are many poor young boys who are living in pain because of not coming together with

their lovers all around the world. Moreover, in the 21st century Shakespeare's plays are being rewritten and presented to the contemporary audience as quite modern. All of these reasons show that Stoppard agrees with us and therefore, has created his plays like postmodern documentary films of Shakespeare's life and his creations.

Both of the plays make the audience ask the question whether love can conquer everything. The lovers struggle with the social restraints in the play and no matter they come together, both of the plays have the aim of reflecting the mystery of all. When we consider the story of *Romeo and Juliet*, that is their falling in love in the midst of a long and bitter feud between their families, their love and their sufferings make an end to the enmity of their families. Thus, the love between them shows its strength although the lovers are unable to reach a happy ending.

When the story of Stoppard is taken into account, love also proves the power it has since the lovers, especially Will, prepare the positive ending for their strong feelings. The screenplay causes the reader to believe in the rebellious nature of love against all kinds of difficulties. Will and Viola belonging to different worlds manage to reflect their love on stage, which surprises the audience including the Queen who does not believe in the idea that the true love cannot be reflected on stage. Stoppard seems to agree the above given idea of Hutcheon that is 'art must reflect art itself', because he shows true love on stage. True love, as being an art, is presented by utilizing an art form, drama.

Shakespeare in Love, with its quotations from some of Shakespeare's plays, its intertextuality, its combining the past and the present and its deconstructed text, represent one of the best examples of postmodern art. As Thomsen states, since *Shakespeare in Love* is a play on Shakespeare, it combines fiction and history. Then the text must be considered according to the new historicist way of thinking which asserts that 'history and literature cannot be separated' and 'a text must be seen as an event in the history of its time' (7). He adds that when examining *Shakespeare in Love* it is to be kept in mind that there is a relevant relationship between 'fiction and historiography' in the text and '[t]he recognition of history as a textual construct is important in connection to the film [*Shakespeare in Love*] because it depends on literary texts as the

source of its historical subject matter' (8). This quality of the text places it among the creations of postmodern period. Moreover, its relation to *Romeo and Juliet* also supports Thomsen's way of analysis of *Shakespeare in Love*. He states that;

The film takes the position that literature is historically conditioned; that it must somehow reflect the circumstances surrounding its creation. *Shakespeare in Love* takes its point of departure in historiography; William Shakespeare is a historical figure and the film takes place in the historically correct age and location. Many of the minor characters in the film are based on historical figures, although a certain amount of poetic licence has been applied to them as well. In contrast to this, the development of the plot is based on fiction, mainly the play *Romeo and Juliet*. Within the film, the level of the play reflects the reality level, but in actuality it is the other way around (18).

Another postmodern feature of the text is that it reflects the postmodern idea of the mass society. Howe states that according to postmodern mass society '[t]raditional centers of authority, like the family, tend to lose some of their binding power upon human beings; vast numbers of people now float through life with a burden of freedom they can neither sustain nor legitimately abandon to social or religious groups' (23). When we consider the struggle of Viola and Will against Viola's family, it is obvious that in the play this trait of postmodern mass society is reflected. Since Viola does not accept everything imposed by her family and she tries to experience whatever she wants. Her joining to the Rose Theatre to act and her struggle for taking part in the acting of *Romeo and Juliet* are the proves of this reflection. However, in Shakespeare's *Romeo and Juliet*, Juliet is not able to reach her aims and as a result she dies in the end.

CONCLUSION

The purpose of this thesis has been to carry out close analysis of Stoppard's postmodern creations, *Rosencrantz and Guildenstern Are Dead* and *Shakespeare in Love* in comparison to Shakespeare's *Hamlet* and *Romeo and Juliet*. Our main concern has been in reflecting the proponents of postmodern drama as a contemporary style of performance and playwriting by utilizing Stoppard's plays as examples and research material. In addition to that, we have tried to present the significance of Tom Stoppard's inheritance in postmodern drama world by disclosing his innovative style and refreshing ideas. It is common knowledge that when anyone analyzes Stoppard, William Shakespeare becomes the major concern as the master's adaptations and deconstruction are the very essence of postmodern drama.

Shakespeare, the great playwright of all times, has been an influential literary figure for many men of letters. He is the 'father' of all Renaissance drama. His themes are various and versatile. It is well known that Shakespeare has been influenced by the writings of Marlowe and Kyd, his contemporaries. However, the uniqueness of Shakespeare's art does not need to be proved due to the universalism of his masterpieces. His play, *Hamlet*, emphasizes the universal theme of betrayal and revenge.

Shakespeare is the master of combining various subject matters and ideas in his plays. When *Hamlet* is taken into consideration, this quality of the playwright can be better observed. The reader is exposed to human nature failures and sins; Hamlet's madness, his understanding of love, his strong feelings towards his mother and former father, his idea of revenge and his high moral values contradict the greed of mankind for power

(Claudius and Gertrude in some sense), flattery (Polonius, Rosencrantz and Guildenstern) and the morality of friendship (Horatio). As Bloom states, 'when we attend to...read the play for ourselves, it does not take us a long time to discover that the prince transcends his play...Hamlet strikes us as demanding...evidence from some sphere beyond the scope of our senses. Hamlet's desires, his ideals or aspirations, are almost absurdly out of joint with the atmosphere (385). Thus, Shakespeare constructs a mystic world by the known senses which must be taken into consideration as a result of mastery.

Moreover, his *Romeo and Juliet*, reflects the strength of love and its requirements such as patience, determination, being consistent and ability of dreaming what has never been dreamt of before. Both the lovers do their best to fulfill their roles in a magic circle of love to which they are so drawn. They even risk death and do not let anything interfere with their true feelings. They cannot be happy in an unfair world and prefer to die instead of living without each other. Shakespeare, in this play, knows how to present the opposite human characteristics and notions. He creates two ideal lovers who are doomed to lose as their families are enemies. Love and hatred exist together in playwright's imaginary world and love wins the war against enmity.

Thus, Shakespeare is accepted as one of the most influential playwrights of all times and he manages to stay immortal because of his creations. It can be said that this achievement of Shakespeare is bound to his understanding of human beings. He is able to ask questions and often provides answers for the paradoxes of mankind. In his works he constructs such a consistent atmosphere that the readers become capable of questioning themselves about universal problems. Such plays make the spectator ask why we are struggling, having such a short period on this earth. His lovers, who are unable to come together because of non-sense conventions, make us believe that true love exists.

As a postmodernist, Stoppard, deconstructed Shakespeare's plays and created new ones utilizing quotations and characters as phenomena of the texts, which were more important for him than their author. The playwright, belonging to postmodern culture, is skeptical towards everything and does not cherish the traditions. All Stoppard knows

for sure is that we have been born, we live and will die. Therefore, he questions the meaning of our lives. Stoppard, using Shakespeare's texts as basic ideas and material for further development tries to disclose meaninglessness under meaningfulness as a postmodern playwright. In other words, he deconstructs a new kind of postmodern reality, which has never been known before.

Stoppard's postmodern play, *Rosencrantz and Guildenstern Are Dead*, can be considered as one of the best examples of analyzing the similarities and differences between the two playwrights' approach to life, to art and to the concept of human. Stoppard, in this play, manages to reflect the alienation of human to the world and even to himself, which is one of the idea component of postmodern culture. We observe the drawbacks and failures of mankind in finding meaning as existing the 'products' of the postmodern world. There are many misunderstandings and wordplays between the characters in this play. In addition to that, Stoppard, by writing the adaptation of Shakespeare's *Hamlet*, lets us have a chance to re-evaluate the great masterpiece. In hidden and underlying meanings Stoppard obviously refers to *Hamlet* in order to achieve this. Thus, we can say that Hamlet as the character, with his conflicts and paradoxes, becomes the part of the postmodern world in Stoppard's play.

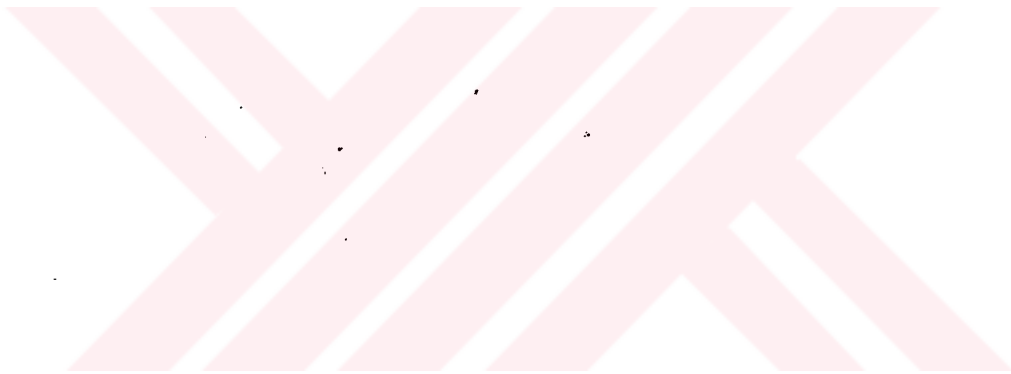
By the analysis of these two plays it is possible to compare and contrast the components of a postmodern play with that of a Renaissance production. The reader is able to be aware of the culture that he lives in by means of being exposed by Stoppard. We ask the questions of why we live, what our aim is, what we can change in our lives or whether we are able to change anything in our lives or not. We criticize the notions of fate and free will and we become aware of the contradictory relationship between appearance and reality. Thus, it is obvious that Stoppard wants to speak about the importance of acting in postmodern reality instead of simply living in modern times. Rosencrantz and Guildenstern represent mankind asking questions, searching, analyzing and therefore not paying attention to worldly things. They are in a kind of struggle in life or with life. As Reiter states, 'what we know depends upon how we choose to interpret what we think we see' (1).

Stoppard's another postmodern play *Shakespeare in Love* is also analyzed in this study. We have chosen this play as the best for comparison with *Romeo and Juliet*. As a theatrical figure, Stoppard knows how to present the concept of placing the Renaissance literary men in a postmodernly deconstructed world. As in all of his plays the playwright seems to have made a detailed research in order to create such a screenplay. We become aware of the realities and hidden parts of Shakespeare's life by being exposed to *Shakespeare in Love*. In addition to that, there are again many references to Shakespeare's play *Romeo and Juliet* which lead us to another perspective. As Scott suggests, 'Stoppard is often called a playwright of ideas, but he is more accurately a playwright of the idea of ideas, just as *Shakespeare in Love* is a movie for people in love with the idea of Shakespeare' (1).

By remaking Shakespeare's *Romeo and Juliet* Stoppard manages to refigure the fundamentals of Shakespeare's play and the result, *Shakespeare in Love*, is something fresh as surprising as a postmodern adaptation. The screenplay is comic and at the same time romantic. The lines taken from *Romeo and Juliet* create the romantic atmosphere and Stoppard's interpretation of the mysterious life of Shakespeare and his time constructs the comic part. The conventions of the society in Shakespeare's time add tragicomic effect to the play for the contemporary audience. They are comic since they have no sense for the modern audience and they are tragic as these conventions take their part as being one of the obstacles for the lovers to come together.

Thus, Stoppard is able to combine various components together in *Shakespeare in Love*. Shakespeare is re-valued, re-shaped and his play is re-written by Stoppard. The details are existing in a meaningful context and the reader is provided with the necessary information about Shakespeare. In addition to that, the theme of love gains respect and comes to the place where it deserves to be since it seems to be disappearing in this postmodern turn. That is why this screenplay by Stoppard and Norman stands for the representation of postmodern art which is intertextually constructed. By this play everything about Shakespeare, his life and his time, is re-analyzed. Thus, the audience becomes capable of evaluating the contemporary world and the world of Shakespeare. These qualities of the play certainly owe much to Stoppard and Norman as the representatives of postmodern drama.

In conclusion, this study offers our understanding of Shakespeare and his works in the context of postmodern period. It is accepted by everyone that Stoppard is the best playwright combining these two concepts together and there are some critics who even consider him the 're-incarnation' of Shakespeare in postmodern culture. Thus, in our paper we have used a comparative method of the two playwrights' inheritance and to our mind it has proved very fruitful. We hope that our modest effort in understanding and studying this subject may be another step in researching a very difficult postmodern phenomenon, namely its drama.



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