



## GEOPATHOLOGY AND HISTOPATHOLOGY: THEATRICALISING SPACE, HISTORY AND EXILE IN TOM STOPPARD'S *LEOPOLDSTADT*\*

JEOPATOLOJİ VE HİSTOPATOLOJİ: TOM STOPPARD'IN  
LEOPOLDSTADT OYUNUNDA MEKÂN, TARİH VE SÜRGÜNÜN  
TEATRALLEŞTİRİLMESİ

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### Abstract

Tom Stoppard, one of the most fascinating and far-reaching thinkers and playwrights of his time, wrote *Leopoldstadt* (his last play, 2020) which was staged at Wyndham's Theatre. Stoppard delved more into his Czech ancestors in *Leopoldstadt* and portrayed his Jewish family and roots, depicting Hermann Merz's high class Jewish family in Vienna. The play is definitely Stoppard's primary exploration of his personal identity, but it also comprehensively portrays European history. Stoppard's play covers nearly a hundred of years and represents a narrative of gradual disappearance, dissolution, exile, and homelessness. Focusing on 'histopathology' (pathology of historiography/characteristics of identity crises) and Una Chaudhuri's term 'Geopathology', this paper examines *Leopoldstadt* and provides a different viewpoint and reading of Stoppard's play. Both geopathology and histopathology have medical definitions. Like Chaudhuri's deployment of the term geopathology in a different context, my objective is to widen the usage of histopathology to encompass ethnicity, loss, massacre, exile, psychological disorders and characteristics of identity crises in historical context. Chaudhuri repurposes the terms 'geopathology' and 'geopathic disorders' to characterize the grief brought on by identity crises and horrific memories. Different geographies are defined by ethnicity, nation, and language. Cultural and national identities are frequently created by or attributed to certain regions. In her work, Una Chaudhuri discusses the idea "a victimage of location" by transforming the question of where one is into the question where can you live as if without geography. The number of family members diminishes as the play goes on, and the situation of being homelessness begins to arise in the family atmosphere. Within this context, this paper also describes how Stoppard portrays the geography of exile in *Leopoldstadt* as a symbol of rootlessness and holocaust within the contexts of different historical periods.

### Öz

Zamanının en etkileyici evrensel düşünür ve oyun yazarlarından biri olan Tom Stoppard, Wyndham's Theatre'da sahnelenen son oyunu *Leopoldstadt*'i 2020 yılında yazmıştır. Stoppard, *Leopoldstadt*'taki Çek atalarını daha fazla araştırmış ve Hermann Merz'in Viyana'daki yüksek sınıf Yahudi ailesini betimleyerek kendi Yahudi ailesini ve köklerini tasvir etmiştir. Oyun, şüphesiz Stoppard'ın kendi kişisel kimliğinin incelemesidir, aynı zamanda Avrupa tarihini kapsamlı bir şekilde tasvir etmektedir. Stoppard'ın oyunu neredeyse yüz yılı kapsamakta ve kademeli olarak ortadan kaybolma, çözülme, sürgün ve evsizliğin anlattığını ifade etmektedir. Histopatoloji (tarihyazını patolojisi/kimlik krizlerinin özellikleri) ve Una Chaudhuri'nin jeopatoloji kuramına odaklanan makale, Stoppard'ın *Leopoldstadt* oyununu incelemeyi amaçlamakta ve bu nedenle oyunun okumasına farklı bir bakış açısı sunmaktadır. Hem jeopatoloji hem de histopatolojinin tıbbi tanımları vardır. Chaudhuri'nin jeopatoloji terimini farklı bir bağlamda kullanması gibi bu çalışmadaki amacım histopatoloji teriminin etnisite, kayıp, katliam, sürgün, psikolojik rahatsızlıklar ve tarihsel bağlamda kimlik krizinin özelliklerini kapsayacak şekilde genişletmektir. Chaudhuri, kimlik krizleri ve korkunç hatıraların yol açtığı kederi karakterize etmek için 'jeopatoloji ve 'jeopatik' bozukluklar terimlerini yeniden kullanmaktadır. Farklı coğrafyalar, etnik köken, ulus ve dil ile tanımlanmaktadır. Kültürel ve ulusal kimlikler sıklıkla belirli bölgelere yönelik oluşturulur veya bu bölgelere atfedilir. Una Chaudhuri eserinde 'bir coğrafyanın kurbanı' ilkesini, 'nerede?' sorusunu 'Coğrafyasız nerede yaşayabilirsin?' sorusuna dönüştürerek tartışmaktadır. Oyun ilerledikçe aile üyelerinin sayısı azalmakta ve aile ortamında evsiz yurtsuz kalma durumu giderek artmaya başlamaktadır. Bu bağlamda, bu makale aynı zamanda Stoppard'ın *Leopoldstadt*'teki sürgün coğrafyasını nasıl bir köksüzlük ve soykırım sembolü olarak farklı tarihsel dönemler bağlamında tasvir ettiğini de anlatmaktadır.

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## Introduction

In her work *Staging Place: The Geography of Modern Drama* (1995), Una Chaudhuri homes in on space as a critical component of theatrical performance. Analysing different spaces and places, Chaudhuri tries to form a new methodology. Within this context, Chaudhuri, inspired by Michel Foucault, Fredric Jameson and Henry Lefèbvre (to name a few), dwells upon terms such as rootlessness, home, homelessness, exile, limited space and the domination of geography in contemporary drama. The common point, from Lefèbvre's point of view, is that “the outside space of the community is dominated, while the indoor space of family life is appropriated” (1991, p. 166). According to Michel Foucault, “*Space was treated as the dead, the fixed, the undialectical, the immobile*” (1988, p. 70). As Foucault argues, space comprises a vast range of ideologies and practices. It regulates boundaries, geography, settlements, and regional control, as well as space, ideology, and strategy. Thus space/place should not be seen as static or closed but, on the contrary, it should be seen as changing and open.

In her analysis of plays, Chaudhuri focuses on the themes of belonging and culturally defined homelands. She “*codes the world subjectivity and binaryly*” (2000, p.139) and describes two primary principles: “*a victimage of location and heroism of departure*” (1995, p. xii). To explain the terms subjectivity and identity within the concept of homeland in modern drama and to analyse “*the characterization of place as problem*” (1995, p. 12) she borrows from medical research the term, ‘geopathology’ which is used to analyse theatrical representation of space in dramatic development. In “geopathological” plays, the victim or hero is directly tied to remaining or going out in public. Chaudhuri claims that “*a successful play must recognize the hero’s geopathic relation to place, and hence the protagonist’s quest for self-realization is always considered geopathically*” (Pniewski, 1997, p. 379). Chaudhuri develops “a geopathic relationship to space in the concept of home as both a refuge and a jail; characters in contemporary plays feel a trouble with geography as an irreconcilable struggle between” (İnan, 2019, p. 1256). “*home and exile, belonging and alienation*” (1995, p. 259). Chaudhuri changes the ontological questions: “*Who one is and who one can be [...]*”, into “*a function of where one is and how one experiences that place*” (2000, p. xii). Chaudhuri employs geopathology, which is remarkable for the reason that the dramatic event is primarily reliant on the characters’ configuration as victims of location forced to migrate among historical geographies. In other words, geopathology lay outs “*an alternative,*

*heterotopic ideal, a vision of place as combining the local and the global, habitation and deviation, roots and routes” (Chaudhuri 1995, p. 259).*

Cultural and national identities are frequently generated from or directed toward geography; there is an identifying geography based on ethnicity, nation and language. Meerzon theorises that “*geopathology covers the issues of crossing boundaries between geography and ideology characteristic of post-colonial, exilic and diasporic literature and drama*” (2005, p. 640). For the purpose of this article, the identity crises, horrific memories of exile, holocaust and displacement in Stoppard’s play *Leopoldstadt* will be viewed through the critical lens of geopathology. In *Leopoldstadt*, geopathology “*unfolds as an incessant dialogue between belonging and exile, home and homelessness*” (Chaudhuri, 1995, p. 15). Stoppard’s characters experience a series of geopathic disorders and try to deal with the effects of dislocation because both place and history are crucial in forging a connection between ethnic character and region.

Like geopathology, histopathology has a medical definition as “*a branch of pathology concerned with the tissue changes characteristic of disease*” (Merriam Webster). In other words, histopathology is the way of observing tissues to understand much more about illness and its causes. For the purpose of this study, I will approach the term histopathology from a different perspective, preserving its definition but applying it to different domains such as ethnicity, culture, art, migration, massacre, exile, psychological disorders and identity disorders characteristics of historical processes. Histopathology can be described as the characteristic change in the features of racial and ethnic components and communities as a result of conflict, devastation, and genocide throughout history. Histopathology, like further analysing tissues to understand illness and its causes, may be employed in this study to investigate the causes of the characters' struggles, anguish, and traumas. Concerning the metamorphosis of Stoppard's life, which began as Tomáš Straußler in 1937, his forced migration, and how his language, culture, and identity changed over time, we can understand characteristic changes in the play, which started in Vienna in 1899 and further directly affected the plight of the Jewish family by the year 1924. The last part of *Leopoldstadt*, which continues to chronicle Nazi occupation and genocide revealing all the history, memory, identity, agony, and grief, takes place in 1955. Stoppard's portrayal of a Jewish family seeks to explore the status of Jews in Austria and Europe throughout several historical periods and historical period

remains a powerful element while analysing the plays and performances. Wars are not simply fought on the battlefield, and they do not stop there. War alters the environment in which civilizations exist, drives people into exile, destroys culture, language, and tradition, but it always leaves a devastating mark on history.

The study will examine Stoppard's play *Leopoldstadt* and present an alternative angle on the play's interpretation by focusing on 'histopathology' (pathology of historiography/characteristics of identity crises) and Una Chaudhuri's term 'Geopathology.' Geopathology and histopathology are both medical terms. My aim, similar to Chaudhuri's use of the word geopathology in a different context, is to broaden the employment of histopathology to historical contexts encompassing ethnicity, loss, slaughter, exile, psychiatric illnesses, and features of identity crises. By discussing geopathic and histopathic concepts and focusing on Jewish family album and relations, this study will explore rootlessness, home, homelessness, exile, catastrophe, and genocide in different historical times in Stoppard's last play *Leopoldstadt*.

### **Reflections of Geopathology and Histopathology in *Leopoldstadt***

Tom Stoppard, one of the most well-known living British playwrights, is best known for his works *Rosencrantz and Guildenstern Are Dead* (1966), *Enter a Free Man* (1968), *Jumpers* (1972), *Travesties* (1974), *The Real Thing* (1983), *Arcadia* (1993), *The Coast of Utopia* (2002), *Rock'n'Roll* (2006) and *Darkside* (2013). At the age of 82, Stoppard wrote his last play *Leopoldstadt* staged at Wyndham's Theatre. Stoppard's "most conventional drama by far" (Brantley, 2020), *Leopoldstadt* "is a story of a populous Austro-Hungarian Jewish family from the beginning of the twentieth century to the aftermath of the Holocaust" (Maltby, 2020). Actually, the plot of the play extends to the centre of Europe bordered by Czechia, Poland, Austria and Hungary, representing different communities and family relations living in the same town. "Jews and Catholics often linked in families by marriage" (Lee, 2021, p. 15). Different communities in these places have created a variety of family stories. They are Jewish, Protestant, and Catholic, but they married and converted to Christianity.

Jewish families dwell in places such as Vienna, Prague (Capital of Bohemia), Brno (Capital of Moravia), and Zlin. Prague, Brno and Zlin are cities of former Czechoslovakia. Stoppard was born in Zlin in 1937, as Tomas Sträussler. Stoppard was born at a difficult period of history when every corner of the globe

was tainted with cruelty, violence, and brutality and people murdered others (Biçer, 2022, p.1).

Stoppard's father, physician Eugene Sträussler, worked both in Prague and Austria. Eugene Sträussler and his family were forced to flee Zlin in 1939 owing to World War II and the Nazi invasion, and then from Singapore, where his father was slain, to India due to the Japanese invasion. In India, Tomas's mother Marta married British officer Kenneth Stoppard, and Tomas Sträussler adopted the name Tom Stoppard. Within this context, *Leopoldstadt* can be evaluated as the "final stepping stone in Stoppard's way towards an increasing engagement with his own biography, and in particular his Jewish roots" (Voigts, 2021, p. 5). All his grief and loss and acceptance of his Jewish roots in his fifties prompted him to write the play *Leopoldstadt*.

Stoppard was reared as a British citizen since the age of eight, when he first set foot on the British Isles. As a result of his lack of knowledge about his birthplace and identity, he did not feel the need to explore his Czech-Jewish identity until he was in his sixties. While writing *Leopoldstadt*, Stoppard utilized various research techniques, as he did in his earlier plays such as *Professional Foul* (1977) and *Rock'n Roll* (2006), studying different historical periods, ethnic origins, cities, and the Holocaust.

He starts the play at the ostentatious apartment of Emilia Merz, who lives on the Ringstrasse in Vienna, one of the most pretentious and cultured towns of the early twentieth century. The first scene opens in December 1899, with Jewish-Christian family members joyfully and enthusiastically celebrating Christmas. Stoppard examines the customs and cultures of nineteenth-century Jewish households in the Czech Republic and Austria; hence, he paves the way for the family he portrays in *Leopoldstadt*. In actuality, the affluent family represents one of the merged households in Central Europe and is linked to his own family, the texture and location of which has altered in the historical dimension:

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

*Leopoldstadt* takes place in a single location, the main room of the Merz flat. Throughout the play, we witness many members of the big, mixed Merz-Jakobovicz family: wives, husbands, partners, grandmother, maids, children, and grandchildren. This is, first and foremost, a family play. Stoppard unites historical figures such as “*Klimt, Mahler and Johann Strauss, Freud and Herzl*” (Lee, p. 934) who represent aesthetic and intellectual ideas in Vienna to family members. In the first scene, two key figures, Emilia Merz’s merchant son Hermann, who has converted to Christianity, and Hermann’s brother-in-law Ludwig, discuss how historical facts shape ideas, beliefs, cultures and places. Hermann (a Catholic convert) chose Christianity, abandoning his Jewish ghetto (Leopoldstadt) and Jewish identity. He is against the concept of Zionism and so does not wish to leave Vienna, where he lives and works because historical figures and his family members have professional lives as physicians, academics, musicians, performers, and authors in Vienna and have access to all opportunities. Massacres, expulsions, burnings and exile have all past in Europe, according to Hermann, and the mayor has not harmed a single Jew. Hermann states, “*We are Austrians now. Austrians of Jewish descent*” (Stoppard, 2020, p. 22), clarifying a sense of Jewish belonging in Austria. Ludwig, on the other hand, explains disastrous policies of location and traumatic events of the past: “*In Galicia the Jews are hated by the Poles, in Bohemia by the Germans, in Moravia by the Czechs*” (p. 23) Jews were forced to migrate from their lands but “*assimilation does not mean to stop being a Jew. [...] Assimilation means to carry on being a Jew without insult*” (p. 24). Contrary to Hermann’s geopolitic (local victimized components) and histopolitic (characteristic change in the feature of ethnic components) thoughts, Ludwig supports his Jewish identity and roots.

Hermann has another crucial discussion with the Jewish-Christian character Ernst (a Protestant doctor), just as he did with Ludwig. The following conversation between Hermann and Ernst unveils Hermann’s escape from his Jewish background:

Hermann: I can tell you the moment I decided not to be a Jew. My Grandpa Ignatz- Mother’s father-told me when I was nine or ten how he was tossed a coin into the hat of a man playing a fiddle on a street corner. The man stopped playing and said, ‘Where’s your manners, Jew?, and snatched Grandpa’s cap off his head and threw it into the road. (...). His hero was Bismarck. If he had been

able to choose his life, he said, he would have been a Prussian aristocrat.

Ernst ... we're both Christians (Stoppard, 2020, p. 34).

Hermann's speech refers to Otto von Bismark, German statesman and first Chancellor of the German Empire, and the Austro-Prussian war. The Austro-Prussian War or Seven Week's War (German War) was fought in 1866 between the Austrian Empire and Kingdom of Prussia to establish the national unity of Germany. Grandpa Ignatz's situation is similar to Hermann's situation and thoughts and reflects histopathology because, like Hermann and Ernst, he denies his identity and because of loss, massacre, exile, psychological disorders and identity crises characteristics in historical context, he tries to escape. In fact, these three characters interrogate whether or not geography is destiny. A geopathic character regards the event's fictitious place as a space from which he or she cannot or does not wish to leave. A histopathic character (Hermann), like a geopathic character, attempts to create a new place in which to construct a new identity. Within this context, the histopathic character's escape from history is hardly possible, and Hermann does not want to escape from the identity he has obtained in the historical process because "*a Jew is devoid of honour from the day of his birth, it is impossible to insult a Jew*" (Stoppard, 2020, p. 36).

The first half of the play, spanning 1899 to 1924, concludes with the Seder celebration in the sixth scene. The Passover Seder commemorates the start of the Jewish festival of Passover. It is a memorial and retelling of the Book of Exodus' account of the Jewish escape from slavery in Egypt. The Seder ritual (scene six) is a remembrance event, with the family remembering the exodus of the Jews from Egypt at the start of Passover: "*Grandma: There was a time when we were slaves of Pharaoh in Egypt but God brought us forth from there with his mighty hand*" (p. 44). Stoppard, referring to Seder, portrays Jews in Egypt as slaves of the Pharaoh and as victims of location. The Seder creates utopian memories for the family. However, Stoppard develops a new discourse against geopathic discourse by recalling holy ritual and liberated Judaism. Instead of being exiled and losing their identity, they earned the experience of emancipation and tried to safeguard their identity by recounting their stories, unlike the victims who had to geographically relocate throughout history. The scene possesses both geopathic and histopathic characteristics in this regard because it is a holy obligation for

them to recount the story of Exodus in order to preserve their identity during the historical process.

With new characters in the seventh scene, Stoppard begins the second part of the play, moving on to the year 1924. This part of the play homes in on the impact of World War I, the fall of the Merz family's wealth and status as the world approaches a worldwide catastrophe, and the growth of anti-Semitism. In the second scene, characters discuss how they are subjected to war, dislocation, forced migration, expropriation, and deterritorialization; they are exposed to a range of geopathic conditions. The geography of Europe was redrawn after World War I. Germany had lost about 6.5-7 million people and *“four million German-speaking Austrians wake up as Italians, Czechs, Poles, Yugoslavians...and here we are, leftover little Austria...”* (Stoppard, 2020, p. 51). Jacob, Hermann and Gretl's son, claims that Jews are viewed as remnants of World War I. This is why we hear harsh political words and the catastrophe of World War I. Jacob also points out that Jews were always culpable, both before and after the war: *“The Jews will get blamed anyway-strikes, inflation, bank failures, Bolshevism...The Jews got blamed for everything before the war and when the war was lost they got blamed for that”* (Stoppard, 2020, p. 53). Stoppard's plays do not leave the past behind; rather, they renew it. He represents a problematic history in *Lepoldstadt*, representing displacement from home to foreign places. Jacob defines problems with historical events. War as a historical event and space affects the relations and lives of the characters.

Scene eight, which takes place in November 1938, opens in a room where the luxurious apartment is no longer referenced, and staff and costly things are no longer there. Austrian Jews *“still harbored the hope that at least a large part of them would be permitted to remain in their old places of residence, or at least in Vienna, even if under strongly curtailed economic condition”* (Karbach, 1940, p. 261), On 9-10 November 1938, however, paramilitary forces of the Nazi Party and civilians supporting Nazi Germany undertook Night of Broken Glass (Kristallnacht) massacre, called the November pogrom, against Jews. Austrian civilians demolished the apartment *“which no longer belongs to the Merzes”* (Silman, 2021). In November 1938, all hope for Jews was lost. Stoppard asserts, using the British journalist Percy as an example of free reporting, that Jews were forced to migrate to Palestine:



Percy ...But the British delegate said Jews. He said that according to some people the whole problem would be solved if only the gates of Palestine were thrown open

Eva I don't want to go to Palestine.

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

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

The White Paper principles were set out by the British parliament in 1939. *"The White Paper envisioned a representative democracy, where the majority Arabs would rule. The Jewish community, the Yishuv, would be a permanent minority, kept at no more than thirty-three percent"* (Apter, 2008, p. 2). During World War II, Nazis tried to reformulate European identity. War, politics and history affect the relationship and lives of the play's characters. Oppression, war, and ideologies generate historical events that indicate significant changes in the characteristics of racial and ethnic components. Stoppard, through Percy, denounces the "sense of disorder within the notion of place" (İnan, 2019, p. 1259). In the same year, Sigmund Freud had to leave Austria and so *"every character and every relationship is defined by a problem with place"* (Chaudhuri, 2000, p. 56). Stoppard uses character displacement to convey a feeling of exile precisely where the character has gone, that is, locations belonging to other characters who will be influenced by the sense of 'placelessness' one conveys, maybe even reaching geopathology. Every character in *Lepoldstadt*, encounters problems with space, ethnicity and nationality which also affect Jewish intra-family relations. Austrian Jews leave or are forced to emigrate. Their right to an education, as well as their right to privacy, were both violated during this procedure. Even the Austrian people with whom they currently live want them deported: *"... Douglas, what are the Austrians doing about this?, these are the Austrians, he said"* (p. 75). The evacuation of the Jewish parents is characterized by seizure of the vast territory by a civilian under Nazi direction: *"You're not at home now"* (p. 76). This section of the play, from the Night of Broken Glass to the Nazi civilian, emphasizes geopathology and histopathology. As victims of location, family members are discussing the possibility of exile and migration, Percy (a British Journalist) mentions the White Papers, displacement and disorder affecting Austrian Jews. Through a Nazi civilian, Stoppard portrays geopathic concepts such as

rootlessness, homelessness and exile because of the genocide. On the other hand, exile and forced migration represent Chaudhuri's principle of 'the victimage of location' because this notion expresses place as the ultimate problem for the members of the Jewish family. These members turn to geopathic characters that have to deal with painful disgust concerning the place they reside.

The last part of the play begins in the year 1955. It portrays how the Merz family became fragmented and dissolved ten years after World War II, giving place to agonizing years of anguish and trauma. Three characters (Leo, Nathan, and Rosa) who are attempting to preserve the past are also lamenting its demise. At the age of 13, Leo's mother, Nellie Jakobovicz, marries the Englishman Percy Chamberlain in order to get the 25-year-old Leo out of Austria. Leopold Rosenbaum adopts his stepfather's name, Leo Chamberlain. Leo's mother, Nellie Blitz, was also slain when he was 13 years old. Nathan, who was transported to Auschwitz as a 14-year-old and survived, focuses on his previous traumas, while Aunt Rosa, 62, who lives in New York, suffers over not being able to transfer the family to a safe location at the time. Leo, his cousin Nathan, and Aunt Rosa assemble a considerably smaller family reunion than in the past. Almost every member of the family has perished or mysteriously disappeared. Stoppard attempts to focus entirely on notions such as the past, memory, identity, grief, and sadness in the play's last section.

These three characters grapple with the issue of place and geography because they feel misplaced and estranged, as if they do not belong in the location and history in which they exist. Leopoldstadt indicates "*the problem of place and place as problem*" (Chaudhuri, 1995, p. 55). In contrast to Hermann, Leo Chamberlain transcends boundaries and geographies in order to conceal his actual self. Leo represents Chaudhuri's second principle 'the heroism of departure' in the play because Leo tries to get his own freedom and create his own identity to release himself from oppression and exile. However, Nathan accuses Leo of being arrogant because he is pleased to be British: "*I'm proud to be British, to belong to a nation which is looked up to for...freedom of everything, asylum for exiles and refugees, the Royal Navy, the royal family ...*" (Stoppard, 2020, p. 97). Leo's language, culture, and identity have evolved historically, much as Tomáš Straüssler's language, culture, and identity have changed as a result of historical events such as occupation and genocide. Leo has no recollection of his background, where he lived, or who he is, since his mother did not want him to:

“I was Leonard Chamberlain from when I was eight. She never talked about home and family. She didn’t want me to have Jewish relatives in case Hitler won. She wanted me to be an English boy” (Stoppard, 2020, p. 94). Because of his lack of memory of his Jewish past, Nathan accepts Leo as an accident of history. In histopathic dramaturgy, characters are defined with historical facts. Leo and Nathan Chaudhuri’s geopathic confliction between belonging and alienation are experienced by the characters Leo and Nathan in the play. As Nathan himself clings to his past, family, identity and origins, eight-year-old Leo is both an assimilated and an alienated character because “No one is born eight years old. Leonard Chamberlain’s life is Leo Rosenbaum’s life continued. His family is your family. But you live as if without history, as if you throw no shadow behind you” (Stoppard, 2020, p. 99). Leo, as an immigrant character, clarifies how an exiled figure is “stigmatized as lawless and even pathological” (Chaudhuri, 2000, p. 174).

Nathan and Aunt Rosa have both lost their houses as well as their shelters. While Leo believes he has found shelter, he has forgotten his identity and his origins and revealed his ‘out of placedness’. As Chaudhuri points out, dramatic event is primarily reliant on the characters’ configuration as victims of location forced to migrate among geographies in the midst of historical events and processes. Aunt Nathan and Rosa can be considered as victims of location in *Leopoldstadt*. Within this context, *Leopoldstadt* represents a histopathologic history which represents characteristics of identity disorder and displacement in different locations from home to foreign lands. Nonetheless, distinguishing between those who remain and those who leave, or between new and old Austrians/Jews, is not always simple. In England, Leo discovered sense, rhythm, and identification, and he adopted England as his place: “In England it wasn’t something you had to know or something people had to know about other people” (Stoppard, 2020, p. 96). Brennan's (1990) description of national or homeland sentiments are portrayed through the characters Leo, Nathan, and Rosa in the play. Nathan and Rosa contemplate their desire to belong to a certain group, while Leo expresses his support for a new nation-state (England) and for that reason his Jewishness is interrogated by Nathan. Stoppard states that, like Leo, all of us are the accidents of history. Perhaps not quite as devastating as his own family or the Merz family he dramatized in the play, Stoppard illustrates how people are influenced by the geography, politics, and historical periods in which they live.

## Conclusion

This study examines the features of racial and ethnic components and communities within unfolding historical processes, resulting from war and genocide in Stoppard's play *Leopoldstadt*, such as geopathology, characters' configuration as victims, rootlessness, homelessness and loss of identity. Delving into Una Chaudhuri's theory of geopathology and also applying a histopathologic approach to drama, this paper represents a Jewish family through four historical periods, keeping the following issues in mind: victims' geopathology, Leopoldstadt as a symbol of displacement and forced migration, and Leopoldstadt as a discourse of homelessness, rootlessness, and identity crises. Leopoldstadt depicts geographical dichotomies, such as the structure of house as either shelter or prison, in the same way that Chaudhuri codes the world and geopathic drama. While members of the Merz family first saw their home and places of residence as a shelter, their residence eventually became a prison. Members of the family, like Stoppard, are exiled from their own nations. On the one hand, the drama illustrates how conflict, destruction, and exile defined the regions of Central Europe, while on the other; it presents Leopoldstadt, which has become a painful and agitated place. Since space is movable, fluid, and reflects changes, it should not be seen as a permanent location or as a mere mirror of human activity. *Leopoldstadt* investigates numerous places, emotions, grief, and the memories they carry, as well as how these places stimulate and disclose suffering and memories. Stoppard identifies a histopathological link between national identity and land, as well as a geopathological link between characters. The geopathic character is one who strives for where he lives while also feeling a painful disdain for where he resides. The British-Jewish dramatist, focusing on events such as war, immigration, and the Holocaust, conveys the experience of being out of place and the problem of belonging. The hero (Leo) and victims (Nathan and Rosa) are linked by geopathological identity; while Leo leaves home, Nathan and Rosa stay, witness and turn into victims. Characters can represent fundamental conflicts related to geopathology: "*the desire for a stable container for identity and the desire to deterritorialize the self*" (Chaudhuri, 1995, p. 8). The histories and narratives of the characters create different identities. Stoppard portrays exile geography, a deadly relocation caused by a deadly purpose, and geographic location may show us all that. The play in general has a gloomy atmosphere with scenes of various chaotic streams and these chaotic streams create the state of geopathology and

histopathology. This study has investigated rootlessness, home, homelessness, exile, tragedy and genocide in Stoppard's work *Leopoldstadt* by addressing geopathic and histopathic notions and focusing on Jewish family relations and ties. Most significantly, from the standpoint of this article, the horrors of contemporary displacement and the resultant transregional are manifested in the form of geopathological connections. Stoppard attempts to reclaim his freedom and forge his own identity, and thus, Stoppard himself can be regarded as a geopathic figure in this sense.

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### Summary

Considered one of the pioneers of contemporary British mainstream playwrights, Tom Stoppard was born in 1937 in Czechia. Born in a time when the Nazis threatened the country and international forces were indifferent, Tomáš Straußler had to leave his native land, his family members and change his identity. With his new identity, Tom Stoppard moves into his new house in Derbyshire, England. Stoppard, on the other hand, who respects humanity, wishes to convey to the stage how wars, destructions, and migrations influence mankind and cause it to suffer. In this context, he wrote his last play, *Leopoldstadt*.

Staged at Wyndham's Theatre in 2020, *Leopoldstadt* tells the story of a large Austro-Hungarian Jewish family from the early twentieth century through the post-Holocaust period. The story of the play is set in the heart of Europe, bounded by Czechia, Poland, Austria, and Hungary, and depicts many ethnicities and familial relationships living in the same city. At the start of the twentieth century, Lepoldstadt is a vibrant old Jewish district of Vienna. It recounts the inner drama of the Merz family, who at the turn of the century possessed an opulent mansion and servants in this area. The play transcends four historical periods, starting with the days of celebrations and commemorations with crowded family gatherings and ending with the Austrian war, revolution, poverty, Nazi Germany, Nazi annexation, and the Holocaust, in which approximately 65,000 Austrian Jews were killed and only three members of the Merz family survived. The characters share their experiences with war, displacement, forced migration, expropriation, and deterritorialization, as well as their exposure to different geopathic circumstances. Every character and connection in the Jewish family in *Lepoldstadt* has issues with geography, ethnicity, and nation. Austrian Jews are either forced to emigrate or abandon the nation. Both educational and private rights are compromised throughout this procedure. Stoppard portrays his own family and heritage while depicting Hermann Merz's high-class Jewish family in Vienna. Through his own individuality, Stoppard shows a whole European history. Stoppard's drama, which covers

nearly a century, presents a story of progressive disappearance, dissolution, exile, and homelessness.

As a result, this research focuses on Una Chaudhuri's idea of geopathology. In addition to the notion of geopathology, Stoppard's play is examined via the lens of histology. Both geopathology and histopathology have medical meanings. In the same way as Chaudhuri uses the concept of geopathology in a different context, my purpose is to relate the concept of histopathology in the historical plane with concepts such as ethnicity, culture, art, loss, massacre, exile, and psychiatric problems. Chaudhuri used the words geopathology and geopathologic disorders to describe the suffering brought on by identity crises and traumatic memories. Different geographies are defined by ethnicity, nation, and language. Cultural and national identities are frequently created or directed toward certain regions. Following Chaudhuri's theoretical route, Tom Stoppard's play *Leopoldstadt* focuses on notions such as home, exile, belonging, and alienation. The purpose here is to highlight how the play altered Central European regions via events like violence, destruction, and exile, while also portraying Leopoldstadt as a location where lives are turned upside down. A geopathological relationship displays the situation of finding/losing oneself between the horrors of relocation and boundaries. The geopathologic theory and the personalities of Nathan, Rose, and Leo are used to explore histopathologic (characteristics of identity disturbance in the historical process) discourse. Nathan and Rose are victims who are compelled to migrate across borders. Nathan and Rosa blame Leo for his mother's decision to give him a British identity in order to protect him from devastation and genocide. Leo, having relocated at a young age, demonstrates identity problems against his own familial background, according to Nathan and Rose's personalities. Reading Stoppard's last play, *Leopoldstadt*, with Una Chaudhuri's geopathologic theory and reconciling this theory with the discourses of victims who migrate, those who become heroes after migration, and those who have the problem of not being able to identify themselves in critical historical processes, the play can be examined from a different perspective, besides the forced change of place.