



ARAŞTIRMA MAKALESİ | RESEARCH ARTICLE

POSTMODERN ELEMENTS IN TOM STOPPARD'S *THE REAL INSPECTOR HOUND* AND FERHAN ŞENSOY'S *FİŞNE PAHÇESU*:
A COMPARISON¹

Kenan KOÇAK

Assist. Prof. Dr., Erciyes University,
Department of English Language and Literature
kenankocak@erciyes.edu.tr
ID 0000-0002-6422-2329

Hanife Zeynep CİHAN DEMİR

PhD Candidate, Erciyes University,
Department of English Language and Literature
h.zeynepcihan@gmail.com
ID 0009-0004-8577-006X

Atıf / Citation: Koçak, K. & Cihan Demir, H. Z. (2023). Postmodern elements in Tom Stoppard's *The Real Inspector Hound* and Ferhan Şensoy's *Fişne Pahçesu*: A comparison. *İnönü Üniversitesi Uluslararası Sosyal Bilimler Dergisi* (İNİJOSS), 12(2), 257-274.

[doi https://doi.org/10.54282/inijoss.1358464](https://doi.org/10.54282/inijoss.1358464)

Abstract

Postmodernism is characterised by a rejection of scientific explanations' reliance on universal truth, reason, and objectivity, as exemplified by unifying frameworks and grand narratives. From its literary-critical roots in the 1950s to its current level of global conceptualization, postmodernism has meant different things to different people at different times. Therefore, rather than evaluating it using a single, precise description, it would be more appropriate to describe it from different perspectives. Postmodern play developed in tandem with postmodern thought in the latter half of the twentieth century. Despite incorporating postmodernist tenets, its foundation is firmly rooted in the modern theatre movements of the first half of the twentieth century, providing rich historical artistic content. This study analyses postmodern elements in British playwright Tom Stoppard's *The Real Inspector Hound* (1968) and Turkish dramatist Ferhan Şensoy's *Fişne Pahçesu* (1999). Despite their distinct cultural backgrounds and languages, Stoppard's and Şensoy's plays have similarities including metadrama, satire, cultural references, wordplay, and absurdity. While Stoppard and Şensoy have been extensively studied in Turkish academia, this study will be the first to compare their works. Both playwrights were born in the postmodern period, and their works reflect this new theatrical style, including political critique, social concerns, human rights violations, and injustice. Moreover, Stoppard and Şensoy were inspired by prominent playwrights like Brecht, Chekhov and Beckett. Şensoy, like Stoppard, expertly uses postmodern approaches and his plays include political criticism.

Keywords: Postmodern Drama, Tom Stoppard, Ferhan Şensoy, *The Real Inspector Hound*, *Fişne Pahçesu*.

¹ This article has been produced from Hanife Zeynep Cihan Demir's MA dissertation "Postmodern Elements in Tom Stoppard's *The Real Inspector Hound* and Ferhan Şensoy's *Fişne Pahçesu*" supervised by Assist. Prof. Dr. Kenan Koçak

TOM STOPPARD'IN *GERÇEK MÜFETTİŞ HOUND*'UNDA VE FERHAN ŞENSOY'UN *FİŞNE PAHÇESU*'NDE POSTMODERN ELEMENTLER: BİR MUKAYESE

Öz

Postmodernizm, birleştirici çerçeveler ve büyük anlatılarla örneklediği üzere, bilimsel açıklamaların evrensel hakikate, akla ve nesnellığe olan güveninin reddedilmesiyle karakterize edilir. 1950'lerdeki edebi-eleştirel köklerinden günümüzdeki küresel kavramsallaştırma düzeyine kadar postmodernizm farklı zamanlarda farklı insanlar için farklı şeyler ifade etmiştir. Bu nedenle, onu tek ve kesin bir tanımla değerlendirmek yerine, farklı perspektiflerden tanımlamak daha doğru olacaktır. Postmodern drama, 20. yüzyılın ikinci yarısında postmodern düşünceyle birlikte gelişmiştir. Postmodernist ilkeleri içermesine rağmen, temeli yirminci yüzyılın ilk yarısındaki modern tiyatro hareketlerine sağlam bir şekilde dayanır ve zengin bir tarihsel sanatsal içerik sağlar. Bu çalışma İngiliz oyun yazarı Tom Stoppard'ın *Gerçek Müfettiş Hound* (1968) ve Türk tiyatro yazarı Ferhan Şensoy'un *Fişne Pahçesu* (1999) oyunlarındaki postmodern unsurları incelemektedir. Farklı kültürel geçmişleri ve dillerine rağmen, Stoppard ve Şensoy'un oyunları metadrama, hiciv, kültürel göndermeler, kelime oyunları ve absürtlük gibi benzerliklere sahiptir. Stoppard ve Şensoy Türkiye'de akademik alanda yoğun olarak çalışılmış olsa da bu çalışma iki yazarın eserlerini karşılaştıran ilk çalışma olacaktır. Her iki oyun yazarı da postmodern dönemde doğmuştur ve eserleri politik eleştiri, sosyal kaygılar, insan hakları ihlalleri ve adaletsizliği içeren bu yeni teatral tarzı yansıtmaktadır. Bir başka benzerlik de Stoppard ve Şensoy'un Brecht, Çehov ve Beckett gibi önde gelen oyun yazarlarından esinlendikleri yönündedir. Şensoy da Stoppard gibi postmodern yaklaşımları ustalıkla kullanır ve oyunları politik eleştiri içerir.

Anahtar Kelimeler: Postmodern Drama, Tom Stoppard, Ferhan Şensoy, *Gerçek Müfettiş Hound*, *Fişne Pahçesu*

INTRODUCTION

This research aims to examine postmodern characteristics in the works of prominent playwrights British Tom Stoppard's *The Real Inspector Hound* (1968) and Turkish Ferhan Şensoy's *Fişne Pahçesu* (1999). The cultural contexts and languages of the works are completely different; nonetheless, they have much in common, and there are numerous parallels between Stoppard's and Şensoy's plays, such as metadrama, parody, cultural reference, wordplay, and absurdity. Despite the fact that several academic studies on Stoppard and Şensoy have received significant attention from Turkish academia, this research will be the first to compare these two writers.

One argument for comparing these two playwrights is that both were born in the postmodern period and their works embody this new attitude and style of the theatre, such as criticism of the political situation, social issues, human rights abuses, and injustice. Another reason is that Stoppard and Şensoy are influenced by many famous playwrights. Şensoy's professional trajectory reveals that he attended Ecole Superieure Theatre in France, where he authored and staged his inaugural adaptation, "Godot Go Home" (1973), which he initially titled "Ce Fou Gogol" and which debuted in 1974. Afterwards, Şensoy made adaptations from authors such as Bertolt Brecht, Aristophanes, Anton Chekhov, Karl Valentin, Anca Visdei, Pierre Henri Cami, and Samuel Beckett. It would be fair to conclude that authors from many countries and civilizations had a significant influence on him. Likewise, Stoppard also adapted from prominent names like Shakespeare, Agatha Christie, Arthur Schnitzler, Johan Nestroy, and Chekhov. Şensoy, like Stoppard, skillfully employs postmodern tactics and his plays, like Stoppard's, are full of political commentary.

Postmodernism represents a break with the concepts of universal truth, reason, and objectivity, that is, the singular frameworks and grand narratives to which scientific explanations refer. As Hans Bertens (1994) states postmodernism has meant other things to different people at different times, rising from literary-critical origins in the 1950s to a level of global conceptualization today (p. 10). Therefore, it would be more suitable to describe it from different viewpoints than to evaluate it using a single, precise description. Parallel to the rise of postmodernism in the second part of the twentieth century, postmodern play also evolved. From the 1960s onward, theatrical conceptions changed radically again (Pavis, 1991, p. 55). Although it carries the new elements brought by postmodernism, it has a comprehensive framework that includes the artistic contents of the past, influenced by the modern theatre movements seen in the first half of the twentieth century.

Many methods and techniques are used in drama in connection with postmodern theories. One of them is *metadrama*, put forward by Lionel Abel in his book *Metatheatre: A New View of Dramatic Form* (1966). He calls the representatives of this genre as metaplay (pp. 78-79). Metadrama is an experience effect of performance work. Richard Hornby (1986) defines it as a drama about drama. He identifies elements of metadrama, including the *play within the play*, *role-playing within the role*, *literary reference*, and *self-reference* (p. 32). Another postmodern element used in drama is *parody* with a long history from ancient Greek to postmodernism, so it has a range of divergent meanings and a certain looseness. It has some different postmodern definitions, but the common one that an imitation of the style of a particular writer, artist, or genre with deliberate exaggeration for comic effect (Parody, 2022). As Margaret Rose (1993) states, “parody is the comic re-functioning of performed linguistic and artistic material” (p. 52). Therefore, the parody writer uses comedy as a tool to rewrite the target text. As Linda Hutcheon (1978) states in her work, “parody implies a distance between the backgrounded text being parodied and the new work, a distance usually signalled by irony. But the irony is more playful than ridiculing, more critical than destructive” (p. 202). *Cultural reference* is an essential part of postmodernism and postmodern drama. Theatre and culture are at the centre of the drama, and there is a complexity between them (Hornby, 1986, p. 17).

Words and phrases in postmodern literature have different meanings for different people based on their cultural and intellectual background, gender, race, nationality and age. In postmodern theatre, wordplay refers to the practice of making clever jokes about the significance of individual words. Postmodern theatre relies heavily on wordplays with many meanings. *Absurdity*, which means ridiculous or impossible, is another element of postmodern theatre. The plays of the absurd theatre, which appear absurd or meaningless at first glance, require a deeper awareness and should be evaluated by shattering conceptual boundaries, as they are based on deviation from conventional norms. Plays insist that the ultimate reality of one's mind is beyond the confines of the logical mind. The word metadrama is, therefore, appropriate for the plays because the basic idea of it is multiple layers of meaning (Keshavarz, 2012, pp. 137-144).

1. METADRAMA

Metadrama is closely tied to postmodernism and reflects contemporary fears. It attempts to persuade the observer that a single ultimate reality exists and can never occur. In other words, reality is neither fixed nor objective. Metaplays' key traits include a lack of concern for fact and self-awareness, indicating that theatre no longer deals with society's ethical or political norms. It identifies itself as rather than the essence of theatre. Previous laws and restrictions are rejected because they aim to reveal new ideas and attitudes towards life and inform the viewer of the changing world. Richard Hornby discusses varieties of metadramatic and puts forward some devices that break the illusion of the play. These can be listed as play within the play, roleplay within the role, literary reference and self-reference.

Play within the play is one of the techniques of metadrama. It is a genius device of postmodern theatre on which a play is created during the action of another play. While the audience watches the original play, they also see another play acted within the original play. Therefore, there are two plays: internal play and external play. The outer is generally considered the original play. The inner is the play that is performed in the outer one. In parallel with this, the device's existence is seen in *The Real Inspector Hound* and *Fişne Pağçesu*. Accordingly, Stoppard's play consists of two parts. The comments and speeches of two theatre critics, Moon and Birdboot, create the outer play. The inner play involves actions that take place in the Muldoon Manor. Both efforts continue in an order throughout the play, and there is a seamless transition between the two plays.

The characters in *The Real Inspector Hound* are aware of the existence of the internal play because they are theatre critics and their job is to watch the play and comment on it. The play starts with outer plays. The beginning is strange that a corpse is lying there, and Moon and Birdboot talk about the play and try to guess the murderer. Two critics surprisingly find themselves in the play they are watching. They switch from the role of the audience to that of the actors. While the critics predict what happens next, they start giving information about their lives. For example, Moon says he saw Birdboot, who is married, with another girl. Birdboot tries to defend himself, but he gets into a dilemma. He says, "to find myself the object of uninformed malice, the petty slanders of little men" (Stoppard, 1996, p. 17). Afterwards, upon a phone call, the play within the play begins. In the following part, because Birdboot picks up the phone in the play, he joins the play, instigating uncertainty.

*MOON: (from his seat): Birdboot! – (a tense whisper). Birdboot!
(BIRDBOOT looks around vaguely.) What the hell are you doing?*

BIRDBOOT: Nothing.

MOON: Stop making an ass of yourself. Come back. (Stoppard, 1996, p. 34)

The interpretations belong to the outer play, and the audience can easily recognize the distinction between the two plots and the use of the play within the play technique. From the scenes, it is understood that inner and outer plays in *The Real Inspector Hound* continue simultaneously. The fact that the interaction between the two plays never breaks makes it difficult for the audience to concentrate on the play and get caught up in the plot. Dual reality gets the audience alienated from the play.

Likewise, *Fişne Pahçesu* includes inner and outer plays. Cell phone conversations of characters create the outer experience. The inner involves actions in the other scenes in the Black Sea Region. Throughout the play, both efforts continue in an order, and there is a smooth transition between the inner and outer plays. The characters in *Fişne Pahçesu* are aware of the existence of the internal play because their job is to portray the characters in the inner play. There must be some integration of the inner play with the outer; that is, the outer play must in some way acknowledge the inner play's existence (Hornby, 1986, p. 34).

The play starts with the inner one. Dunyasa and Lopahin wait for Ranevskaya and her family from Miami. The other characters, Yepihodov, Lopahin, Varya, Gayef, and Pişçik, get involved in the play, respectively. After the family's arrival, the characters' dialogues and conversations continue in the mansion's garden where the cherry orchard is located. Suddenly, a cell phone rings on the stage. Players' mobile phones ring during the play. The players pick up the phone with their real identities. First, Lopahin's phone and then Fir's and Ranevskaya's phones ring respectively. The same situations are repeated. The audience suddenly finds the actor acting as Lopahin, who speaks on the phone. The play, which begins with the phone ringing, shows scenes from the characters' real lives. The audience questions which performance is real and what those phone calls are about, blurring the line between fact and fiction. Şensoy uses the lines below to create play within the play:

A cell phone rings. Players look at each other nervously. It is Lopahin's phone. Lopahin becomes agitated. He apologizes to the other players, steps aside and makes the phone call. He states that they are in a play; and explains that he plays the role of Lopahin. When the phone call is over, it is fulfilled. He apologizes to the audience and his friends, and the play restarts from the previous scene. (Şensoy, 1999, pp. 13-14)²

As of another metadramatic technique, roleplaying within the role can be detected in both plays. It is an excellent means for delineating the character, by showing not only who the character is, but what she or he wants to be (Hornby, 1986, p. 67). Role-playing suggests that actors are told to play specific roles that are decided by the playwright, who represents authority (Yedekçi, 2010, p. 27). Thus, individuals understand that they are given roles by an authority and try to play them throughout their lives. Characters in internal performance are seen concurrently as people in outward performance. With the strange intertwining of internal and external plays, the course of the play completely changes. The characters of the outer play become the characters of the inner play (Hornby, 1986, p. 67).

In *Real Inspector Hound*, Stoppard changes the roles and plays with the words. Characters find themselves in the inner play they are watching. When the phone rings on the stage and Moon responds, the internal play begins to mix with the external. Moon says that it is for you to Birdboot (Stoppard, 1996, p. 32). The caller is Myrtle, the woman he spoke with the night before. He asks her to hang up, explaining that he is at work and that they can talk later. Felicity enters

² "Bir cep telefonu çalar. Oyuncular tedirgin birbirlerine bakarlar. Lopahin'in telefonudur. Lopahin tedirgin açar. Diğer oyuncularından özür diler, bir kenara çekilerek telefon konuşmasını yapar. Oyunda olduklarını belirtir. Kendisinin Lopahin rolünde bulunduğunu anlatır. Telefon konuşması bitince yerine gelir. İzleyiciden özür diler. Oyuncu arkadaşlarından özür diler, oyun az yukardan almak biçimiyle devam eder." (Translations are ours unless otherwise stated.)

and begins speaking with Birdboot as soon as she hangs up the phone. They are acquainted. However, while Birdboot regards her as the Myrtle he spoke with on the phone, Felicity regards him as Simon Gascoyne. Felicity's actress is Myrtle, who spent the previous evening with Birdboot. However, her character in the play, Felicity, interacts with Birdboot. Birdboot is now in the play and is compelled to reprise his role as Simon Gascoyne (Stoppard, 1996, p. 33).

While Moon tells Birdboot to end this new role he has started playing, Birdboot realises that the body lying on the ground is Higgs. He does not hide his surprise and starts talking to Moon about the corpse. Birdboot thinks Moon killed Higgs, and Moon claims he did not kill him. Then a gunshot comes through, and Cynthia enters. Moon suddenly finds himself in the play. Simon is shot. He is now in the role of the real Inspector Hound and a madman. Moon, Felicity, Magnuss and Mrs. Drudge have made their entrance, so he turns to face their semi-circle (Stoppard, 1996, p. 41). Meanwhile, Simon and Hound occupy the critics' seats. The roles are changed. Now those two are sitting in Birdboot and Moon's seats (Stoppard, 1996, p. 40).

Magnus also has different parts in the play. First, Magnus reveals that he is the real Inspector Hound. Secondly, she is Cynthia's long-lost husband, Albert. However, at the same time, Puckeridge, the third series of theatre critics, plans to kill other critics to move on to the first series of critics. He brings justice to the fake Inspector Hound (played by Moon), who turns out insane (Stoppard, 1996, p. 44). However, Magnus is played by Puckeridge, who is in and out of the play. He plans to kill other critics to be in the first place. So, Magnus, on a natural level, turns out to be the killer. But his motive is incomprehensible enough since the characters in Muldoon Manor do not have access to reasons outside the fictional universe in which they live. The combination of fiction and truth makes the purpose of Magnus or Puckeridge incomprehensible. As a result, Puckeridge gets away with murder. At the end of the play, the roles are uncertain.

This confusion of roles is also seen in *Fişne Pahçesu*. The scenes where the players' phones ring provide the chance to watch the actors with different identities within the same play. When the internal play begins, the external play's characters become the inner play's characters. When the phone rings on stage, and the players respond, the inner play mixes with the outer play. Lopahin is the first to ring the phone. He begins to play another role when he picks up his phone. This role he plays is his role in everyday life outside the play. The audience has the chance to see the same person in two different positions (Şensoy, 1999, pp. 13-14). The first example is that Firs' phone receives a message. With the incoming message, he starts his role in daily life outside the play and apologises to the audience (Şensoy, 1999, p. 16). Ranevskaya can be given as another example. This character, who tries to speak partially in English and in Turkish, plays her role in real life when the phone rings, just like the other players whose phones ring (Şensoy, 1999, p. 29).

Moreover, Pişçik's phone is also seen ringing during the play. In the same way, all players check their mobile phones. Pişçik answers the phone and returns to his role in his daily life. He tries to hang up, but the caller wants to keep talking (Şensoy, 1999, p. 53). Thus, the character Lopahin is replaced by Ferhan Şensoy, Firs with Baykal Kent, Ranevskaya with Derya Baykal, and Pişçik with Rasim Öztekin, who are real actors with their real names. When a playwright

depicts a character who is himself playing a role, there is often the suggestion that, ironically, the role is closer to the character's true self than his everyday, real personality (Hornby, 1986, p. 67). In this case, the audience, who witnesses the sections from the real life of the characters, enters a contradiction about the identity of the character they see in both roles. Accordingly, they cannot focus on the play, and they feel alienation from the play in this confusion. In addition, every time the phone rings, other players take a break from their roles, returning to their real-life roles. The audience sees almost all the actors in two different characters.

Literary reference is the incorporation of an idea, a phrase, a chapter, a character, or any other element from another author's work into one's own. This reference is recognizably an influence, device, or respect. In each case, the degree of metadramatic estrangement generated is proportional to the degree to which the audience recognizes the literary allusion as such. When it is recognized, the result is like an inset type of play within the play in miniature; the imaginary world of the main play is disrupted by a reminder of its relation, as a literary construct, to another literary work or works (Hornby, 1986, p. 88).

In *The Real Inspector Hound*, the speech of the character Felicity refers to *The Hound of the Baskervilles*, the third of four crime novels featuring Sherlock Holmes published by Sir Arthur Conan Doyle in 1902. She states, "it sounded like a cry of a gigantic hound!" (Stoppard, 1996, p. 26). The legend of a terrible, demonic hound of supernatural origin inspires a murder in this novel. Since the inspector's name in this play is Hound, and the play draws a line directly from the book, the reader is asked to wonder if there is something sinister in Inspector Hound himself. Another literary reference is the corpse. At first, it is hard to understand Shakespeare's work. However, Stoppard explains that the corpse refers to King Duncan in *Macbeth*. Stoppard states, "there is something about the corpse in *The Real Inspector Hound*, the first-string critic. It may be thought that he is called Duncan. It paid off much later, referring to the dead king in *Macbeth*" (Gussow, 1996, p. 94).

In Stoppard's play, he makes references to very famous writers. He mentions these people in Moon's conversation with Birdboot. His use of the words *cogito, ergo sum* (in Latin), *Je pense, donc Je Suis* (in French), and *I think therefore I am* (in English) indicate a reference to René Descartes (Stoppard, 1996, p. 24). Another quotation is seen from Voltaire. To illustrate, Moon says, "I think we are entitled to ask – and here one is irresistibly reminded of Voltaire's cry, 'Voilà!'" Furthermore, Moon mentions other artists and writers such as Van Gogh, Kafka, Sartre, Shakespeare, St. Paul, Beckett, Pinero, Pirandello, Dante and Dorothy L. Sayers (Stoppard, 1996, p. 32)

In a similar manner, Şensoy refers to the playwright Anton Chekhov. Maşa indicates that Lopahin reminds her of the characters of Chekhov. Maşa says, "Mr. Lopahin, you remind me of the heroes of Chekhov!" (Şensoy, 1999, p. 48).³ Another example is the conversation between the helicopter pilot, Ranevs and Lopahin:

³ "Lopahin Bey, siz hatırlatıyor pende, Çehof'un kahramanlar!"

Helicopter Pilot: Are you kidding me? We have come from one end of Turkey to the other... If we go a little further, we are in Russia. Cut these Chekhov cackles, give me my money, and I'll get the fuel right away and come back. (Şensoy, 1999, p. 7)⁴

Şensoy refers to Dostoyevsky when Masha tells Lopahin the name of the book she reads. Maşa states, "Dostoevsky's autobiography hidden in his novels and Dostoevsky's philosophy of life" I love Dostoevsky and the things about him..." (Şensoy, 1999, p. 35).⁵ Another reference is made by explicitly quoting from Chekhov's play. At the end of the play, the helicopter pilot and Ranevs exchange words. The helicopter pilot is still demanding payment. Ranevs, who offers tsarist Russian rubles, informs him that the game is a Chekhov game and that she will not pay him in Turkish currency. As a result, the audience is informed directly that this is a Chekhov play (Şensoy, 1999, p. 57). Ranevskaya is also seen crying in another scene. Pişçik appears and grabs Lopahin's arm. They quote the following lines from Chekhov's original text in Russian (Şensoy, 1999, p. 46).

Self-reference is always strongly metadramatic compared to other devices. By self-reference, the play draws attention to itself as a direct play, a creative fiction. The dramatic illusion presents the audience with a united, coherent vision end (Hornby, 1986, p. 111). There are many self-reference examples in *The Real Inspector Hound* and *Fişne Pahçesu*. Stoppard's play *The Real Inspector Hound* refers to itself many times. It is indicated in the conversation between two drama critics, Moon and Birdboot. They refer to the play and often state that it is a play they watch. It is ensured that the audience examines the play as a play. Birdboot states, "it is at this point that the play for me comes alive. The groundwork has been well and truly laid, and the author has taken the trouble to learn from the masters of the genre..." (Stoppard, 1996, p. 31).

One of the remarkable examples of self-reference is the usage of the mirror on the stage. In this mirror, the audience sees their reflection, which allows them to fulfil their goals as an audience. In other words, the playwright signals the purpose of never letting the audience walk away from the story. Opening with a massive mirror as a backdrop theatricalises, as Nicole Boireau (1997) states that the deceptive metaphor of the theatre as a mirror allows the observer to observe both the tension and the critics, breaking the aesthetic distance and culminating in the appearance of disguised characters. The dense plot of the play justifies Stoppard's great artistry (p.144).

Comparably, Şensoy reminds the audience that they are watching a play. During the play, the players' cell phones frequently ring. After they pick up the phone, they apologize to each other and the audience. At the same time, they discard the Black Sea area dialect they adopted throughout the play and return to their standard Turkish accent. The audience, accustomed to hearing Turkish with a Laz accent, is alienated by the play's use of ordinary language. The fourth

⁴ "HEL. PİL.- Siz benimle dalga mı geçiyorsunuz be? Türkiye'nin bir ucundan öbür ucuna geldik... Biraz daha gitsek Rusya'dayız. Bırakın bu Chekhov ayaklarını da, paramı verin, hemen yakıt alıp geri dönücem."

⁵ "Dostoyevski'nin romanlarında gizli özyaşamı ve Dostoyevski'nin yaşam felsefesi seviyorum Dostoyevski'yi ve onunla ilgili şeyleri..."

wall established in the dramatic theatre between the actor-actor and the actor-audience is demolished. By speaking directly to the audience, the actors remind them that they are watching a play.

2. PARODY

Parody and postmodernism are inextricably linked. For this reason, parody has also gained a place in postmodern drama with its unique style. Postmodern parody is self-reflexive, intertextual, metadramatic, and historical (Hutcheon, 1989, p. 1). According to Hutcheon, parody may not be comic. However, considering the recent postmodern parodies, it is seen that the comic element is often used (Rose, 1993, p. 283). *The Real Inspector Hound* is a parody of Agatha Christie's famous book *Mousetrap* (1952). Antony Jenkins (2008) asserts "Stoppard loves using other writer's works for the plots of his parody plays. He makes the parody of Agatha Christie's play *The Mousetrap* in *The Real Inspector Hound*" (p. 50). In *Mousetrap*, during a snowstorm, a group of strangers is trapped in a boarding home, and one of them is a murderer. The newlyweds who operate the residence are among the suspects. The others' histories are intriguing. Among them is a police officer on skis. The lawyer is killed as soon as they arrive. The police analyze everyone present's background to figure out the logic of the killer's journey, and some secrets are revealed.

Stoppard does not use direct references to the original play but there are many references to it. At the beginning of the play, Moon and Birdboot are talking about the play as critics. Then, Birdboot says, "this play is a whodunit" (Stoppard, 1996, p. 7). People who know that it could realise the typical mysterious place is cut off from the world. Stoppard puts comic effects in a mystery play and parodies the whodunit genre by exaggeratedly exposing its cliches. Some expressions used in the play such as 'the weather is foggy', and 'the place is the mysterious and strangely inaccessible house', show that this play is a mysterious detective story (Stoppard, 1996, p. 11). Mrs Drudge says, "Should I close the windows, my lady? The fog is beginning to roll off the sea like a deadly /"(Stoppard, 1996, p. 19). With these explanations, the audience can be confident that the location is ideal for a mystery. On the other hand, radio announcements exaggerate and mock mysteries while informing listeners of the most recent murder news. For viewers, it is odd that whenever the characters turn on the radio, they hear a police announcement warning people against the killer. The police officer's description of the killer is so absurd that it could apply to anyone (Stoppard, 1996, p. 9).

Another incident in which Stoppard makes use of parody is the character Inspector Hound. Ironically, although he cannot solve anything, he gives the impression that he is doing an earnest job. Investigators reveal a common inability to bring order and understanding to situations through systematic inquiry (Koçak, 2019, p. 97). Even if he is an inspector, he wants to call the police (Stoppard, 1996, p. 30). Stoppard continues his mockery using a detective whose physical appearance does not fit the real one. Stoppard's detectives, physically, do not seem like real detectives. When they are seen for the first time, it is difficult to believe that they are real detectives. In *The Real Inspector Hound*, when Hound is seen for the first time, although he is not the real inspector, he wears inflatable – and inflated – pontoons with flat bottoms about two feet across swamp boots and carries a foghorn. (Koçak, 2019, p. 96). Parody occurs through irony.

Stoppard uses the title of the real inspector for Hound, while he is not. Hound turns into Magnus, Puckeridge, and Albert (Stoppard, 1996, p. 44).

Consequently, Stoppard makes a genre parody of Christie's *Mousetrap*. He uses unexpected answers like Hound's confession of real identities and mystery events; for instance, a corpse is put on the stage unnoticed by the other players. He also employs ironic events which creates humour. In addition to appealing to historical texts, he is a unique playwright who criticises events and individuals. To illustrate, theatre critics are criticized for making characters in the play and committing murder. In this sense, Stoppard's parody, as in Hutcheon's definition of postmodern parody, has not only been imitated but reinterpreted with a critical point of view. As in Rose's definition of a postmodern parody, Stoppard's play is a comic re-functioning of Christie's play.

On the other hand, Şensoy's *Fişne Pahçesu* is also a parody of Chekhov's *Cherry Orchard* (1904). The writer criticises plenty of essential issues such as the corruption of people and loss of values, class distinction, and social and economic conditions of the country in *Cherry Orchard*. Moreover, other issues are discussed, such as the ignorance of society, unawareness of natural beauties, being stuck in the past, not keeping up the date, alcohol addiction, wasting time with useless activities and nonsense talks. Characters in a severe manner create a critical tone, mainly through the university student Trofimov whom Chekhov also criticises because of his unemployment. A Russian aristocratic family returns from Paris to their hometown in the drama.(Chekhov, 2015, p. 41).

Şensoy states that *Cherry Orchard* is considered one of the essential works of world literature, and it is one of the greatest plays by Chekhov. The writer claims that the family narrated in the text is a criticism of the fall of Tsarist Russia. Şensoy says that Chekhov's sense of humour suits the Black Sea Region. Chekhov and Şensoy are people of the same region who live across the same sea. The play narrates a typical family who lives in the Black Sea Region. Şensoy's *Fişne Pahçesu*, having the same characters and the same plot as *Cherry Orchard*, can be identified as a parody. Şensoy also criticises such issues as getting into debt, not keeping up the date, alcohol addiction, and wasting time on useless activities. For example, the low level of education in the region, irresponsible parents and alcohol addiction are criticised in Ranevs and Gayef's speech (Şensoy, 1999, p. 28).

However, Şensoy reinterprets the characters, making changes and adding something new to his play. The essential element added to the play would be the use of Turkish spoken with a Black Sea Region accent. All characters, even Russian girls, use the accent. It makes the play more hilarious. The pilot who brings them to the family house garden by helicopter starts using the accent:

LOPAHİN: Dunyaşa, is the power still out?

DÜNYAŞA: *It has no future. There was a power outage last night and continued for eight hours. (Şensoy, 1999, p. 4)*⁶

Adapting *Cherry Orchard* to the contemporary Black Sea Region, Şensoy parodies Chekhov's characters, evaluating his characters with a playful attitude. He parodies the name of the play using *Fişne Pahçesu* and adapting the original text handling Türkiye's problems. As a result, Şensoy's play is a comic re-functioning of Chekhov's *Cherry Orchard*, like Stoppard's. As in the definition of postmodern parody, the parodied text is reinterpreted by adding a critical point of view.

3. CULTURAL REFERENCE

Culture and language are two inseparable elements. In both plays, cultural expressions are frequently used. In *The Real Inspector Hound*, Stoppard applies elements from British culture. For example, Stoppard uses a cultural place from England named Theatre Royal. Royally licensed by King George III, Theater Royal Newcastle opened in 1788 on Drury Lane of Mosley Street and soon established itself as one of the leading theatres in England (Our Story | Newcastle Theatre Royal, 2022). Moon states "I urge you to make haste to the Theatre Royal, for this is the stuff of life itself" (Stoppard, 1996, p. 11). Furthermore, Stoppard likens Muldoon Manor to Queen Anne House, one of the former queens of England (p. 13). Also, Stoppard chooses Essex as the setting. It is a county in the East of England and historically one of the kingdoms of Anglo-Saxon England (Essex, 2022). In the play, the radio announces, "here is another police message. Essex country police are still searching in vain for the madman who is at large in the deadly marshes of the coastal region" (Stoppard, 1996, p. 14).

Just as Stoppard includes elements of English culture in *The Real Inspector Hound*, Şensoy also employs elements of Turkish culture in *Fişne Pahçesu*. To begin with, the character names in *Cherry Orchard* are used without being changed in *Fişne Pahçesu*. However, Şensoy uses these names as they are precisely pronounced in Turkish. For example, words that should be written as Ranevsky, Lopakhin, Gayev, Trofimov, Pischik, Yasha, Dunyasha and Yepikhodov are written as Ranevskaya, Lopahin, Gayef, Trofimof, Pişçik, Yaşa and Dünyaşa. The Black Sea region accent used throughout the play foregrounds the play's local cultural emphasis in Turkish. At the same time, proverbs reflecting Turkish culture are also used in *Fişne Pahçesu*. Dünyaşa says, "even if you saddle up in gold, a donkey is still a donkey!" (Şensoy, 1999, p. 5).⁷

Besides, the symbolic decor used to alienate the audience from the play in the spectacular plays of the Turkish Theatre is seen here and in all of Şensoy's plays. At the play's beginning, the author shares with the reader that an unreal cherry tree is decorated with lamps on the stage. It is non-illusionistic and frequently used in Turkish drama. Another example is Lopahin's playing of the kemençe, a musical instrument of Turkish culture, on stage. (Şensoy, 1999, p. 46) Characters are rearranged by Şensoy. Their behaviour is also different from the characters in Chekhov's *Cherry Orchard*. This is merely a cultural Turkification of Chekhov's play by Şensoy.

⁶ LOPAHİN:-Tunyaşa, hala celmedi mu ha o ceryan?

DUNYAŞA.-Celeceği te yok. Tün cece pir çesuldu, seçiz saat celmedu

⁷ "altun semer fursan ta eşek yine eşektür ta!"

4. WORDPLAY

Language is an essential element of drama; thus, wordplay allows language to be expressed effectively and memorably. This medium can be obtained by changing the syllable into a similar or identical sound, or the entire word may be confused with another similar or identical sounding word. Sometimes it can change the word semantically. At the same time, playing with the words using proverbs, idioms, puns, rhymes, and foreign expressions is possible. Wordplay is one of the essential elements of humour, is often seen in *The Real Inspector Hound* and *Fişne Pahçesu*.

The names of Stoppard's characters are examples of his puns. Depending on the original text, he changes the events, and words, and adds something new. Moon and Birdboot are not in the text written by Agatha Christie. To illustrate, the character 'Birdboot' refers to Stoppard's early pseudonym 'Boot'. Stoppard's works include critical articles, and Stoppard wrote weekly columns using pseudonyms. The aliases that he chose for himself were interesting. One was Tomik Straüssler- his childhood nickname- and another was William Boot. Boot was a character in Evelyn Waugh's novel, *Scoop* (1938). In *Tom Stoppard in Conversations*, Stoppard explains his pseudonym's story as it follows: "I've always been attracted to the incompetence of William Boot...He was a journalist who brought a kind of innocent incompetence and contempt to what he was doing" (Hudson, Itzin, & Trussler 1994, p. 71). According to Hunter, Moon is wide-open to everything from the starving in Asia to the wiping-out of the white rhino. Stoppard says, "Moon is a person to whom things happen and I'm a Moon myself" (Hunter, 2000, p. 18). In other words, according to Stoppard, Moon is someone who does not devote himself to someone or anything. He cannot even side with the balance of morality because he does not know whether morality is an instinct or just an imposition.

Another wordplay is that Stoppard uses Mrs Drudge as a name. This woman is the maid of Muldoon Manor. Her function in the play is to connect the house and the police station. She turns on the radio announcements to connect the outside world and the home. Thus, Stoppard reverses the word 'nudge' into Drudge. In the play, Stoppard uses these words one after the other in the same scene. While Moon and Birdboot talk, Mrs Drudge enters the scene. Moon says, "What girl?" and Birdboot replies, "you won't know her, I'll give you a nudge" (Stoppard, 1996, p. 8).

The character's name, Felicity, which means happiness and bliss, is another wordplay used by Stoppard (Felicity, 2022). This character, deceived throughout the play, cannot find happiness and this creates irony, contrary to his name. The name of the character, Inspector Hound means being hunted. Unable to solve the events, Inspector Hound falls into the hunted situation within the play order. At the same time, this word means a dog used for hunting (Hound, 2022). Stoppard makes the irony of the inspector who cannot find the real culprit. Cynthia represents Artemis, the goddess of hunting, in ancient Greece (Cynthia, 2022). Simon is described as the target of Cynthia, who loses her husband in the play. Stoppard makes the most obvious pun with the title *The Real Inspector Hound*. It is unknown who the real Inspector Hound is since three different characters in the play claim to be Inspector Hound. Ultimately, Magnus's

declaration that he is the real inspector does not remove this chaos because Magnus is Puckeridge, Inspector Hound, and Albert.

Stoppard includes idioms and proverbs in his play. They can be seen in the conversation between Magnus and Simon. Magnus says “there’s an old Canadian proverb handed down from the Blackfoot Indians, which says: he who laughs last laughs longest.” (Stoppard, 1996, p. 21). The proverb ‘he who laughs last, laughs longest’ emphasises that the person who has control of a situation, in the end, is most successful, even if other people initially seem to have an advantage (he who laughs last, laughs longest, 2022). One of Stoppard’s idioms ‘a skeleton in the cupboard’ (Stoppard, 1996, p. 15) is coming home to roost, which means to have an embarrassing or unpleasant secret about something that happened in the past (have a skeleton in the cupboard, 2022). Stoppard’s wordplay can be seen in the character Magnus’s line, “well, I think I’ll go and oil my gun” (Stoppard, 1996, p. 22). The idiom is slang for using the bathroom, but it can have significance in a murder mystery. Another expression is Birdboot’s “get a grip on yourself, Moon”, which is mentioned in his conversation with Moon and means to make an effort to control your emotions and behave more calmly (get a grip on yourself, 2022)(Stoppard, 1996, p. 36). In the conversation between Moon and Birdboot, Birdboot tries to defend himself by claiming that he did not cheat on his wife, using the phrases ‘hole-in-corner’ and ‘water off a duck’s back’ (Stoppard, 1996, p. 9). The first one means ‘shady and secretive, typically hiding illicit activity—the other means criticisms of or warnings to a particular person that does not affect that person (like water off a duck’s back, 2022).

It is seen that Stoppard uses words of French origin frequently throughout the play. These words may both relate to something specific and result in a variety of different sound games. One of the examples of them is *coup d’etat*, which means the sudden, violent overthrow of an existing government by a small group. Moon says, “Sometimes I dream of revolution, a bloody *coup d’etat* by the second rank” (Stoppard, 1996, p. 7). It refers to the earliest modern coups in which Napoleon overthrew the Directory on November 9, 1799, and in which Louis Napoleon dissolved the assembly of France’s Second Republic in 1851 (coup d’etat, 2023). Stoppard also makes puns using similar words with similar meanings. The first is *eclat* meaning a solid and stylish effect (éclat, 2023) and *élan* (Stoppard, 1996, p. 40) meaning a combination of style and energetic confidence, especially in performances or manners (élan, 2023). Furthermore, Stoppard is very good at creating a kind of wordplay using assonance. The conversation between Birdboot and Moon can be given as an example. Moon’s statement that he saw Birdboot last night with the artist in the play and Birdboot’s defensive speech, we know this wordplay. Birdboot says, “Tittle-tattle. Tittle, my dear fellow, tattle” (Stoppard, 1996, p. 9). This informal phrase means to talk about other people’s lives that are usually unkind, disapproving, or untrue (Tittle-tattle, 2023).

Likewise, Şensoy expresses the best pun by rearranging the play’s title with Turkish spoken with a Black Sea Region accent. The original name, *Cherry Orchard*, has been changed. The expression *Fişne Pahçesu*, which is not used in Turkish general spelling, creates that comic effect in wordplay. He uses wordplay through the characters. The audience tries to understand the character’s speech, whose lines are changed from the beginning to the end of the play. In

addition, Şensoy uses assonances. One of them is ‘Semyon Kimyon’ whose name has a funny harmony. He is a drunk beggar and loses his way. The beggar reads a ludicrous poem to screw out of money (Şensoy, 1999, p. 32). Additionally, another example is ‘Fasili Fasülyevic’. He is an everyman who puts his nose into every business with nothing to do with themselves:

VARYA: [...] (showing Fasili) Who called this man? Who are you? FASİLİ: Fasili Fasülyevic! I have a shop in the bazaar, let me give you my card (gives the card). (Şensoy, 1999, p. 41)⁸

Şensoy, just like Stoppard, includes foreign-origin words in his play. One of the examples is using English-Origin like in Anya’s speech, “Mami luk, our hom!” (Şensoy, 1999, p. 6). Likewise, three characters, Olga, Irina and Maşa, who are not present in Chekhov’s Cherry Orchard, sing and dance in Köprübaşı Casino. They speak Russian. Şensoy writes their speeches as pronounced in Turkish, creating a comic effect.

OLGA.- Maşa, pajalusta pamagi nam! (Can you please get up and help us, Maşa?)

MAŞA.- Knigu çitayu. (I’m reading a book.) (Şensoy, 1999, p. 35)⁹

It is seen that Stoppard and Şensoy often utilise wordplay in their plays. The use of metaphors, proverbs, idioms, foreign-origin words, songs, poems, riddles, rhymes, rhythms, and assonance makes the plays more entertaining by offering the audience puzzles waiting to be solved.

5. ABSURDITY

An absurdity is a condition of being unreasonable, meaningless, unsound, or ridiculous. Absurd is an adjective used to describe an absurdity. It derives from the Latin absurdum meaning out of tune. Thus, absurdity is contrasted with being realistic or reasonable. The events that occur in the world where one feels like a stranger and has no hope in which humanity lives are defined as an absurdity. Thereby, some absurdities are seen in Stoppard’s *The Real Inspector Hound* and Şensoy’s *Fişne Pahçesu*.

In *The Real Inspector Hound*, the characters are puppets of the playwright. By changing roles, the characters have lots of attitudes. They can be a critic or a murderer in the same play. Thus, it is not sure whether nature is horrific or tragic. Stoppard creates characters with various attitudes and feelings. The critics add a well-constructed comedy with conflicting points of view, full of jokes and all manner of wordplay, mixing seriousness with nothingness. The play starts with two critics’ comments on the play. There is a disconnection during the conversation, which is a lack of communication. They do not understand and do not listen to each other. Hence, this situation is an example of absurdity (Stoppard, 1996, p. 6).

Philosophical and unanswered questions appear many times in the play. While it is not yet known who Higgs is and where he comes from, his presence indicates the absence of the Moon, and its absence indicates the existence of Moon. As a result, a paradox arises. Moon states, “my presence defines his absence, his absence confirms my presence, his presence precludes mine...”

⁸ VARYA.- (Fasili’yi gösterip) Pu tipi çim çağurdu? Çimsin sen?

FASİLİ.- Fasili Fasülyevic! Çarşı içinde tükanım far, gartumu fereyum. (kartını verir)

⁹ OLGA.- Maşa, pajalusta pamagi nam! (Lütfen kalkıp bize yardım eder misin Maşa?)

MAŞA.- Knigu çitayu. (Kitap okuyorum.)

(Stoppard, 1996, p. 6). Further, the lack of communication, breaks, and pauses can be seen. Conversations do not continue. This absurdity occurs in the talks between Birdboot and Moon.

BIRDBOOT: Oh, the world will laugh at me, I know. . . .

MOON: It is not that they are much in the way of shoes to step into. . . . (Stoppard, 1996, p. 22)

Even if additionally, absurd plays may have severe actions. In this play, one character kills another, and a corpse is lying on the floor. Repeated motifs are seen in the play, such as the phone ringing and the characters saying the same thing. Characters do not have any characteristic features or ideas. The play is majorly made up of clichés of detective stories, such as mystery scenes, detective clothes, and atmosphere. Additionally, Absurd Theatre can have lyrical and scenic settings, so 'playing golf' can be given as an example. Plenty of wordplays in the play are the parts of an absurd play. Moreover, the inspector calls the police officer. It is a situation created by Stoppard that does not correspond to reality. The roles of the characters are changed and, therefore the play within the play technique can be detected. These events reveal all the manners of absurdity.

Similar unclear sentences, open-ended queries, subtle hints, and pointless conversations may be found in *Fişne Pahçesu*. The drama is notable for its themes of uncertainty, character miscommunication, tragicomic life, and waiting for nothing. Each character does nothing but wait for someone or something. For instance, the pilot stays for the money, Varya stays to get married, and the entire family is aware of the significant debt and is patiently waiting for it to be paid. In the absurd theatre, "the audience is compared with the madness of the human condition, ensuring that they see their situation in all darkness and despair" (Esslin, 2001, p. 414). This change in absurd theatre understanding is only a result of the desire to present problems to the theatre and not to find a solution to them. It also indicates that art now aims to change the individual directly and teaches him to question the world and life. This definition matches Şensoy's play in presenting problems without finding solutions. On the other hand, the audience is confronted with characters whose motives and actions remain largely incomprehensible. Thus, it is almost impossible to identify with the characters. "The more mysterious their action and their nature, the less human the characters become, the more difficult it is to be carried away into seeing the world from their point of view" (Esslin, 1961, p. 300-301).

Absurd plays have mysteries, obscurities, and confusion. By extension, *Fişne Pahçesu's* origin is unknown, and nobody knows the end of the family's story. Life's sad and comic moments are reflected in Şensoy's plays. He presents the realities of human life by disturbing people while entertaining them occasionally. Moreover, irony leads to absurdity. Accordingly, the characters of *Fişne Pahçesu* behave ironically; for instance, Madam Ranevskaya is supposed to pay the family debts, but she keeps on spending money. Trofimov, who adopted being a student as an occupation, gives a memorable speech about the necessity and benefits of work. However, he has been unemployed for a long time and is now a full-time student who considers himself to be working. The play stops when Ranevskaya takes photos, and then it continues. All characters pose while she is taking photos. She always wants to take a shot despite the complicated and sorrowful situation. The spectator almost feels pity for the position, like the loss of the cherry orchard; suddenly, they smile and realise that this is a play. At the end of the play, the characters

forget Firs, who has served the family for years. No one remembers this faithful servant of the family.

CONCLUSION

Postmodernism is a literary movement and body of ideas that reflect the cultural, historical, and social logic and attitudes of the 1960s and 1970s. It represents a break with the universal concepts of truth, reason, and objectivity from singular frameworks and grand narratives. Postmodern theatre opposes traditional art and political opinion, rejecting traditional drama habits, characters, and content. Postmodern playwrights ask the audience to go beyond the play rather than solely criticizing it. Therefore, postmodern theatre emphasizes that its audience should watch the play's critical aspects. The postmodern play turns to the audience's comprehension stage with recurring intervals. Playwrights also state that performing art, which has the essential tendency among other genres, has valuable content such as making the audience rethink traditional boundaries such as performance and reality, art and life, and fact and fiction. Additionally, metadrama is a dramatic genre beyond drama which dissolves the boundaries between play and life as a self-sufficient work of art. It can be defined as a drama about the drama. The subject of a play is the drama itself. Address to the audience in introductions, epilogues, and inductions are the metadramatic elements as they refer to the play itself and acknowledge the dramatic situation. Metadrama provides the most direct way to illuminate the place of drama in the design of our lives.

This study shows that Tom Stoppard and Ferhan Şensoy, as the representatives of metadramatic theatre, adopt postmodern philosophy and techniques in *The Real Inspector Hound* and *Fişne Pahçesu*. When the two plays are compared, it is seen that both playwrights use metadramatic devices such as parody, cultural reference, wordplay, and absurdity. These postmodern elements expose art's fictional and illusionary nature and shatter the audience's belief and trust in art. Therefore, traditional art forms and techniques are challenged. The meta-narratives are thus deconstructed, and the idea of reflecting reality becomes unconvincing. By realising that it is possible to put forward plural meanings and different perspectives, viewers may have the opportunity to handle their life situations with the same questioning attitude. Stoppard's and Şensoy's plays allow the audience to internalise the postmodernist view of life which challenges grand narratives.

Çıkar Çatışması Bildirimi/ Conflict of Interest Statement:

Yazar, bu makalenin araştırılması, yazarlığı ve yayımlanmasına ilişkin herhangi bir potansiyel çıkar çatışması beyan etmemiştir. / The authors declared no potential conflict of interest regarding the research, authorship, and publication of this article.

Destek/Finansman Bilgileri/ Support Financing Information:

Yazar, bu makalenin araştırılması, yazarlığı ve yayımlanması için herhangi bir finansal destek almamıştır. / The authors have received no financial support for the research, authorship, and publication of this article.

Yazar Katkı Oranı: / Author Contribution Rate: Yazarların katkı oranı eşittir. / The contribution rates of all authors are equal.

BIBLIOGRAPHY

- Abel, L. (1966). *Metatheatre: A new view of dramatic form*. Hill and Wang.
- Bertens, H. (1994). *The idea of the postmodern: A history*. Routledge
- Boireau, N. (1997). Tom Stoppard's metadrama: The haunting repetition. In N. Boireau (Ed.), *Drama on drama: Dimensions of theatricality on the contemporary British stage* (pp. 136-151). Palgrave Macmillan.
- Britannica (n.d.) Coup d'etat. In *Britannica*. Retrieved August 8, 2023, from <https://www.britannica.com/topic/coup-detat>
- Britannica (n.d.) Essex. In *Britannica*. Retrieved August 8, 2023, from <https://www.britannica.com/place/Essex-Anglo-Saxon-kingdom-England>
- Cambridge Dictionary (n.d.). (Like) water off a duck's back. In *Cambridge Dictionary*. Retrieved March 16, 2023 from <https://dictionary.cambridge.org/tr/s%C3%B6z%C3%BCk/ingilizce/like-water-off-a-duck-s-back>
- Cambridge Dictionary (n.d.). Éclat. In *Cambridge Dictionary*. Retrieved August 8, 2023, from <https://dictionary.cambridge.org/dictionary/english/eclat>
- Cambridge Dictionary (n.d.). Élan. In *Cambridge Dictionary*. Retrieved August 8, 2023, from <https://dictionary.cambridge.org/dictionary/english/elan?q=%C3%A9lan>
- Cambridge Dictionary (n.d.). Felicity. In *Cambridge Dictionary*. Retrieved August 8, 2023, from <https://dictionary.cambridge.org/tr/s%C3%B6z%C3%BCk/ingilizce/felicity>
- Cambridge Dictionary (n.d.). Get a grip (on yourself). In *Cambridge Dictionary*. Retrieved August 8, 2023, from <https://dictionary.cambridge.org/tr/s%C3%B6z%C3%BCk/ingilizce/get-a-grip-on-yourself>
- Cambridge Dictionary (n.d.). Have a skeleton in the cupboard. In *Cambridge Dictionary*. Retrieved August 8, 2023, from <https://dictionary.cambridge.org/tr/s%C3%B6z%C3%BCk/learner-english/have-a-skeleton-in-the-cupboard>
- Cambridge Dictionary (n.d.). He who laughs last laughs longest/best. In *Cambridge Dictionary*. Retrieved August 8, 2023, from <https://dictionary.cambridge.org/tr/s%C3%B6z%C3%BCk/ingilizce/he-who-laughs-last-laughs-longest-best>
- Cambridge Dictionary (n.d.). Hound. (2022, March 7). In *Cambridge Dictionary*. Retrieved August 8, 2023, from <https://dictionary.cambridge.org/tr/s%C3%B6z%C3%BCk/ingilizce/hound>
- Cambridge Dictionary (n.d.). Tittle-tattle. In *Cambridge Dictionary*. Retrieved August 8, 2023, from <https://dictionary.cambridge.org/tr/s%C3%B6z%C3%BCk/ingilizce/tittle-tattle>
- Collins English Dictionary (n.d.). Cynthia. In *Collins English Dictionary*. Retrieved August 8, 2023, from <https://www.collinsdictionary.com/dictionary/english/cynthia>
- Chekhov, A. (2015). *The Cherry Orchard* (R. Nelson, R. Pevear, & L. Volokhonsky, Trans.). Theatre Communications Group.
- Christie, A. (1952). *The Mousetrap*. Samuel French Ltd.
- Hudson, R., Itzin, C., & Trussler, S. (1994). Ambushes for the audience: Towards a high comedy of ideas. In P. Delaney (Ed.), *Tom Stoppard in conversation* (pp. 51-72). University of Michigan Press.
- Esslin, M. (1961). *The theatre of the absurd*. Anchor Books.
- Gussow, M. (1996). *Conversations with Stoppard*. Grove Press.
- Hornby, R. (1986). *Drama, metadrama and perception*. Bucknell University Press.
- Hunter, J. (2000). *Tom Stoppard*. Faber & Faber.
- Hutcheon, L. (1978). Parody without ridicule: Observations on modern literary parody. *Canadian Review of Comparative Literature/ Revue Canadienne de Littérature Comparée*, 5 (2), 201-211.

- Hutcheon, L. (1989). Historiographic metafiction: Parody and intertextuality of history. In P. O'Donnell, & R. C. Davis (Eds.), *Intertextuality and contemporary American fiction* (pp. 3-32). John Hopkins University Press.
- Jenkins, A. (2008). *The theatre of Tom Stoppard*. Cambridge University Press.
- Keshavarz, M. (2012). Beckett's metatheatrical philosophy: A postmodern tendency regarding *Waiting for Godot* and *Endgame*. *Mediterranean Journal of Social Sciences*, 3, 137-144.
- Koçak, K. (2019). Parody and mystery in Tom Stoppard's *The Real Inspector Hound* and *Jumpers*. *KARE*, 6, 88-109.
- Lexico Dictionaries (n.d). Parody. In *Lexico Dictionaries*. Retrieved June 15, 2023, from <https://www.lexico.com/definition/Parody>
- Our story* (n.d). *Newcastle Theatre Royal*. Retrieved March 15, 2023, from <https://www.theatroyal.co.uk/about-us/our-story/>
- Pavis, P. (1991). *Theatre at the crossroads of culture* (L. Kruger, Trans.). Routledge.
- Rose, M. A. (1993). *Parody: Ancient, modern and post-modern*. Cambridge University Press.
- Şensoy, F. (1999). *Fişne Pahçesu*. Ortaoyuncular
- Stoppard, T. (1996). *The Real Inspector Hound*. In *Plays 1* (pp. x-x). Faber & Faber.
- Yedekçi, E. (2010). *Endless pursuit reality through metadramatic devices in Tom Stoppard's plays Rosencrantz and Guildenstern Are Dead, The Real Inspector Hound and Travesties* [Unpublished master's thesis]. Middle East Technical University.