

## A Feminist Reading of Tom Stoppard's *Leopoldstadt*

Researcher's Name: Zozan Mohammed-Fuad Masum

Supervisor's Name: Prof. Dr. Tara Tahir Al-Dabbagh

Salahaddin University

College of Languages, English Department.

[zozan.masum@su.edu.krd](mailto:zozan.masum@su.edu.krd)

قراءة نسوية لمسرحية ليوبولدشتات لتوم ستوبارد

زوزان محمد فؤاد معصور

اسم المشرف: البروفيسور د. تارا طاهر الدباغ

اسم الجامعة: جامعة صلاح الدين

كلية اللغات / قسم اللغة الإنجليزية

### ABSTRACT

Tom Stoppard's *Leopoldstadt* deals with the dynamics of a family when forced to confront opposing outside forces such as prejudice and racism. A feminist reading of the play is not evident at first glance, as the primary focus is religion and history. The plot stretches from 1899 to 1955, and the audience is taken through a rollercoaster of emotions, ranging from compassion, laughter and celebrations, to tears, war and death. Yet through it all, the thread that holds all these events together evolves around the women, starting with Grandma Emilia, the family matriarch, and ending with Rosa, one of her surviving grandchildren. They are two characters who strive to keep a record of the family and all its members alive, even after death. Thus, they hold the family together, despite the separations and death, and the play's narrative. Consequently, a feminist approach is vital to understanding the women of the family and the reasons behind their actions.

**KEY WORDS:** Feminism, Matriarch, Prejudice, Racism, History.

### الملخص

يتناول ليوبولدشتات لتوم ستوبارد ديناميكيات عائلة عندما تجبر على مواجهة قوى خارجية معارضة مثل التحيز والعنصرية. لا تبدو القراءة النسوية للمسرحية واضحة للوهلة الأولى، حيث يركز الاهتمام الرئيسي على الدين والتاريخ. تمتد الحبكة من عام 1899 إلى 1955، ويؤخذ الجمهور في رحلة عاطفية تتراوح بين التعاطف والضحك والاحتفالات، إلى الدموع والحرب والموت. ومع ذلك، فإن الخيط الذي يجمع كل هذه الأحداث معاً يتمحور حول النساء، بدءاً من الجدة إميليا، الأم الحاكمة للعائلة، وانتهاءً بروزا، واحدة من أحفادها الناجين. إنهما شخصيتان تسعيان إلى الحفاظ على سجل العائلة وجميع أعضائها أحياء، حتى بعد الموت. وبالتالي، فإنهم لا يحافظون على تماسك الأسرة فحسب، رغم الانفصال والموت، بل يربطون أيضاً بين أحداث المسرحية. ومن ثم، فإن النهج النسوي ضروري لفهم نساء العائلة والأسباب الكامنة وراء أفعالهن. الكلمات الرئيسية: النسوية، الأم الحاكمة، التحيز، العنصرية، التاريخ.

### 1.INTRODUCTION

*Leopoldstadt* (2020) deals with its characters' ordeals during discrimination and persecution, stretching from 1899 to 1955, followed by its aftermath. They each go through their hardship, but the audience must not forget that whatever the men go through, women do too, with the added disadvantage of being overlooked or disregarded because of their sex. There are several female characters in the play, and none of them play the protagonist, as such, because Stoppard concentrates on one family and their interaction in the depicted time period. Hermann can be considered the male protagonist in the play, and Grandma Emilia the female counterpart. Still, Stoppard sometimes alters this role by making the centric character different, depending on

the scene, as other generations of the same family are involved in the storyline. The family consists of the Jewish matriarch, widow Grandma Emilia and her two children, Hermann and Eva, whose spouses and children also feature in the play. Hermann, who married a Christian woman, is vocal about his reason, stating that it is because of his grandfather who was mistreated due to being Jewish. This affects him greatly and wants to make sure that he will get the respect he deserves by changing his religion. It must be remembered that culturally and socially, children go by their father's name, and their status is usually from him. This is also true for religions such as Islam and Christianity. However, Judaism practices matrilineal descent, meaning that their allegiance to religion is from the mother and not the father.

## 2. THE WOMEN IN THE PLAY

Several women appear in the play. Their roles are, naturally, different from one another, as each serves its purpose in enriching the plot. Grandma Emilia, Rosa, and Gretl will be discussed, as they are the ones who make the greatest impact.

### 2.1 Grandma Emilia

The great matriarch at the start of the drama is Grandma Emilia, who likes to look after her family and care for them. She guides them by teaching them about their history and religion and carrying out traditional rituals for them on special occasions. Her love for her family even goes so far as to humour Hermann's conversion to Christianity. She displays playful resentment in two of the scenes. She calls her grandchildren from Hermann and their maternal cousins "Papists" in Scene 1 (p. 5), after which Wilma corrects her and says, "Ernst is Protestant, Emilia." Wilma is Eva's Jewish sister-in-law, who married Ernst, a Christian man. Another example can be found in Scene 6 (p. 41), to which Wilma gives her the same answer. This leaves the audience to wonder if this was accidental or on purpose. One must understand, that for a Jewess like Grandma Emilia, Catholics, Papists, and Protestants would have had little distinction for her. They were all non-Jewish. At the end of Scene 1, as she gently wakes up from a nap to the conversation between her son and her son-in-law, she gently chides Hermann. She says that he has given away his family by becoming a goyim and that Jews have always been hated, for one reason or another. This is nothing new for her, but she is concerned that her son has gone away from the faith of his forefathers, as she exclaims, "God give my grandchildren the desert!" (p. 25). She wants God to make her grandchildren go through a religious transformation and restore their faith in Judaism. Grandma Emilia here refers to Exodus in the Old Testament, where Moses had to lead his people to safety. In Scene 8, which is set in 1938, Eva mentions that "When Grannie Emilia was little she walked almost from Kiev to Lvov after their village was burned down" (p. 73). This shows that Grandma herself went through such a metaphoric desert as a child when she fled persecution under Tsar Alexander I (Leon 1970, p. 211). This allows the audience to understand why the grandmother uses the pejorative words, Papist and Goyim, when describing people outside of her religion. Her hatred stemmed from witnessing the hatred they had against the Jews of Kiev. She worries about her son, but she knows there is nothing she can say or do to make him other than what he wants to see. Grandma takes Hermann's change of faith in her stride for most of the time, and she does not question him in the play, though Hermann does explain his reason for doing so. She appears to be a loving mother towards her children, as she indulges her grandchildren with Germanic customs such as decorating a Christmas tree. After all, evergreen trees placed indoors are a pagan custom, and not originally associated with Christianity. Grandma's maternal nature is shown to the audience, through the discussion of the characters. When Wilma, her daughter's sister-in-law, wonders if her parents have forgiven her for marrying a Protestant, as she is a Jewess, she tells her "...you can bring the girls to me, Wilma. Unless it's the same time as Easter. I don't mind Christmas because baby Jesus had no idea what was going on, but I feel funny about Easter eggs" (p. 10). This shows how she can forgive anyone in an infant or child-like state because of their innocence, but not older. Her maternal attitude does not encompass an adult Jesus. This shows her to be quite a contrary character, as she is fine with decorating Christmas trees, but not Easter eggs. Simone de Beauvoir writes "A mother needs a rare combination of generosity and detachment to find enrichment in her children's lives without becoming their tyrant or making them her tormentors" (1997 601). This explains how Emilia looks after her family but does not impose any beliefs on them. She also understands that what her son is doing is a fashion that many Jewish men have followed, as his actions do not seem to shock any of the characters. However, when she wants to make her opinion heard, she says of the Protestant doctor, Ernst, "It's still a nice Jewish boy with ideas about himself – you can hit a dozen like him throwing chestnuts across the Danube Canal." (p. 5). Therefore, no man is unique in Austria. Due to her age, the grandmother must have seen Hermann's father and grandfather struggle with being Jewish in a Christian

country, as no doubt she would have seen her own family go through the same hardship. Her son's retelling of how he saw the family patriarchs suffer would have made her see how his decision-making is based on his experience, and not just a trend to follow. Yet despite the hardship that she went through as a child; Grandma Emilia knows that she needs to carry on. The presence of her character does raise the issue that there is no Grandpa. This makes one wonder if Hermann would have changed religion if his father were alive, or if he waited for his father to pass away before making such a huge alteration in his life. This is the opposite of his sister, who states in the same scene, that if she had "Christianised" herself like her brother Hermann, her husband (Ludwig) would not have married her because of his parents who would have not allowed the marriage to go ahead. They are not the strictest of Jews, but they are Jews, nonetheless. This should not come as a shock to the audience, as the role of women of that time was much different from what they are used to in the twenty-first century. After all, Alexander Pope states in one of his poems that "Most women have no character at all," (Poetry Foundation). Therefore, for Hermann to ask his mother for her blessing or opinion about his change of faith would have been futile. Judaism practices matrilineal descent, but the family name and the outside world would have been male-dominated. Their religion comes from the maternal line, but it is not enough for the parents, because they want their children, and more particularly their sons, to "look Jewish in [their] bath" (p. 8). Therefore, while the woman plays a key role in Judaism, visually, it is the son who carries the proof. Lacan states that the "Phallus is a signifier, as signifier whose function in the intrasubject economy of the analysis, lifts the veil perhaps from the function it performed in the mysteries" (2001 p. 218). Dobie explains Lacan's referral to the "phallus" as not just a "biological organ... but a privileged signifier, the symbol of power that gives meaning to other objects." (2015, p. 72) This is the power that gives meaning to men and their attachment to their mothers, and through her, to their religion. Gilligan writes that for men, "separation and individuation are critically tied to gender identity since separation from the mother is essential for the development of masculinity" (2003 p. 8). This explains Hermann's divorce from Judaism, as it symbolises cutting ties with his mother's identity, and all the other women before her. This can be seen as such because if he did want a complete break from his father, he would have changed his name also. Hermann mentions his father and grandfather, and how they lived in Vienna as Jews, but never mentions how his grandmother lived. It does not seem to be of much consequence for him, because after all, as a woman, she would have been preoccupied with her family more, and would not have had to face other people as much as her husband would have. Yet it is through Grandma Emilia that we learn the truth of how she lived when she gets the photograph album out and reminisces. She gets a pen and white ink in an attempt to identify the people in the pictures that the rest of the family do not recognize in her photograph album. She knows that after she is gone, these nameless people will not have any meaningful presence. They would merely be figures that would clutter the photographs. To name them means to allow their identity to be carried on through the next generations. In Scene 1, she says: "It's like a second death, to lose your name in a family album" (p. 19). This act alone does not resonate much in terms of meaning, except in sentiment. However, this changes when this scene is compared to another. Judith Butler writes "The action of gender requires a performance that is repeated" (2010 p. 190). This act of repetition plays an important role in the drama because some of the actions and sentiments from the first scene are repeated elsewhere. The main element is that of names. Just as Grandma Emilia is adamant that people in her photographs do not have their identities lost in Scene 1, Scene 9 sees the character of Rosa (Ernst and Wilma's daughter), telling Nathan and Leo the fate of their family members at the hands of the Nazis. She has memorized what happened to them because of the atrocity of their circumstances. Even if they were not sent to the gas chambers, they died from illnesses or suicide. The only natural death out of all of them is that of Grandma Emilia who died of old age in her bed. Kierkegaard writes "Don Quixote is the prototype of the subjective lunacy in which the passion of inwardness grasps a particular fixed finite idea." (1992 p. 203). Much like the character given reference to, Hermann's conversion to Christianity can be compared to the windmills that Don Quixote battled, thinking that they were the enemy, though the enemy came from within. He was fixated on the idea that his life would be better if he converted. Hermann was overcome by his own deception, and in the end, he was forced to face the reality of it all. Gilligan writes "Morality is conceived in interpersonal terms and goodness is equated with helping and pleasing others" (2003 p. 18). Therefore, Hermann assumed that changing his religion would help his family to settle better into their society, and it would make the community around him happier for having done so. This is the Quixotic mistake he makes. Though the audience must understand that "The past has no reality," and that it is "inaccessible" (Butler 2010 p. 75). Jouissance, though a positive term that refers to an "extreme pleasure"

(nosubject.com). However, Lacan regards it as “a form of evil, for the whole thing to change its character completely, and for the meaning of the moral law itself to be completely changed” (1997 p. 189). The pleasure Hermann took from his decisions at the beginning of Leopoldstadt ended in tatters for him and his family. The further he moved away from the faith of his mother, the worse his situation became Gilligan’s statement about men needing a break from the mother, clearly shows that men and women prioritize life and experiences differently. Feminine identity “does not depend on the achievement of separation from the mother or on the progress of individuality” (2003 p. 8) The family is Jewish, and while Grandmother Emilia takes her matriarchal role seriously, she knows that her son needs to change his religion and way of life so that he can fit into the Austrian society that they live in. There does not seem to be political upheaval at the beginning of the play, therefore, changing faith does not seem to carry many altercations. Hermann sees a change is required to fit in, in the hope that it will open more social doors for him. Grandmother Emilia sees the need to support her son in this decision as it would make him happier. She does not need to share his belief, but she does need to see him happy, or at least content.

## 2.2 Rosa

Rosa’s appearance in the play begins when she is just a little girl licking the Christmas decorations and ends up as the adult who has kept the family history alive. She has written all the names down for Leo to keep as a document, possibly hoping he will pass it on to the next generation. In addition, it will not be easy for her to repeat these words about what happened to each of them. By writing the information down, she is freeing herself from the pain of reiterating the same words. Irigaray writes “It is useless, then, to trap women in the exact definition of what they mean, to make them repeat (themselves) so that it will be clear” (1985 p. 29). What Rosa knows and says is evident. Writing it down will make it more real for the other characters The act of reiterating specific parts of scenes helps the audience understand that certain aspects of history are not recollected because they were written down, but because a woman committed them to memory and passed them down to the younger generation. Rosa would have been 6 years old when she was first introduced in Scene 1. The audience knows this because Stoppard writes her as being sixty-two years old in 1955. Therefore, as young as she had been in 1899 when the play began, she would have been old enough to remember advice and sentiments, as told by others, and more so by an old relative who spoiled her with chocolate cake with cream and tree decorating. This is strengthened through the works of Irigaray, whose ideas explain that women are commodities in a male economy, and so to be valuable, they need to present something of interest that would grab male attention, because a commodity, “Its value is never found to lie within itself (1985, p. 176). Thus by naming absent people, Rosa is presenting valuable personal history, and educating men to understand who they are both in the family and the community. She wants to stop the erasure of people who at one point meant something to her. A man’s name may be passed on to his children and grandchildren, but women are the genealogists. They make the men understand their importance and that of their ancestors. Langer states that for writers, the “Holocaust challenges the artist’s use of language, not the language itself, and if he abandons this challenge to silence, he simply admits his inadequacy to discover the resources of language necessary to capture his vision.” (1975: 17) To overcome this, Stoppard uses Rosa as a mouthpiece to break the silence and pain that the audience sees Nathan and Leo. They are both in Grandma Emilia’s house painfully reminiscing about their lives before the Nazi occupation. The men are overwhelmed, but Rosa takes a nonchalant view, knowing that she did all she could to help her family by acquiring visas for them, to get them out of Austria. Rosa refers to the Evian Conference of July 1938. “During the nine-day meeting, delegate after delegate [from 32 countries] rose to express sympathy for the refugees. But most countries, including the United States and Britain, offered excuses for not letting in more refugees” (USHMM). She takes on the maternal role of looking after her family but is not altogether successful because of immigration restrictions and the imminence of war. Therefore, her casual attitude towards her family not having made it to America does not come from a lack of love, but rather from years of having to deal with how her family was treated, and having come to terms with it. One must remember that Rosa is a Viennese Freudian analyst (p. 102).

## 2.3 Gretl

Gretl’s name was almost lost to the world, from the lack of being recognised by people who did not know her. This is the second death that Grandma Emilia refers to. In Scene 1, she and her husband Herman talk about her being painted by an artist, and she even uses this excuse to meet up with Fritz in Scene 3, for a secret tryst. In Scene 4, Stoppard writes that the portrait is by the world-renowned Klimt, which makes the audience appreciate the painting and understand how much Hermann must have loved his wife to have her painted by

him In the last scene, Nathan delivers a monologue to characters, not identifiable by the audience straight away. They are Rosa and Leo. It appears that he was giving them the speech that he had previously made most probably in court or in front of officials, as it is highly formal. In it, he addresses the painting of Gretl, and how the Nazis broke into their house on Kristallnacht (“night of the broken glass,” which many Jews now refer to as a pogrom, and rightly so). Nazi supporters took everything from their house, and in particular, the painting. Shaken by this experience, Nathan recalls “I didn’t see ‘Portrait of Margarete Merz’ [Gretl] again until I saw it on public display at the Belvedere art gallery after the war... the picture was called ‘Woman with a Green Shawl.’” The audience knows this is the truth, as Hermann in Scene 1 drapes Gretl’s shoulders with this shawl before they shower each other with kisses (p. 14-15). Had Nathan not remembered this, Gretl’s portrait would have remained impersonally titled. This act is different from the others because instead of a woman recalling, it is a man. However one must keep in mind that when the women speak about families and names, they do so in the domestic sphere, with members of their own family. Nathan’s speech, on the other hand, is said inside the home, but he recalls what he said in a public setting. Another reiteration throughout the play happens at the beginning of four out of nine scenes are trays with finger food or sweetmeats placed on them. These scenes tend to be female-centric ones, noting the maternal display of emotions and the need to make sure everyone is content. Scene 1 sees Grandma Emilia take on this role as the great matriarch, but is then absent for the next four scenes. This is probably to indicate the lack of maternal influence on the characters, as it is in these parts that the audience sees Hanna confide in Gretl that she has feelings for a young officer called Fritz; Gretl cheat on her husband with Fritz; Hermann trying to convince Ernst that he is Christian; and Hermann to be humiliated by Fritz who disregards Hermann’s change of faith. The absence of food and drink seems to bring with it a lack of trust and warmth between the characters. After all, “people perceive food sharing as an important indicator of – and means to establish and increase – intimacy, friendship and love. (Hamburg, Finkenauer & Schuengel 2014)” The lack of it must then mean that societal normalcy and trust do not exist between these characters. However, this is not from the lack of female characters, as Hanna and Gretl are in these scenes, but from a lack of trust from these women who have either carried out an act that their family would deem offensive, or wish to. Gretl’s relationship with her husband does not seem strained, as his change of religion and knowing that having married a Catholic woman would make his stance in society stronger, though, over the course of the play, this is not the case. Their marriage was not unique, as in *The Jewish Question*, Abram Leon writes that mixed marriages between Jews and non-Jews increased over time, between the years 1900 and 1905 (p.235). The statistics he presents are for Germany, Italy, and Denmark. He further adds that “in Vienna, the average Jewish conversion went from 0.4 per cent in 1870 to 4.4 per cent in 1916-20.” (Leon, 1970, 235) This, of course, highlights that religion was slowly being overlooked as an important factor between potential married couples. However, the numbers in Vienna were much less than those of Copenhagen, whereby in 1905, the number of mixed marriages shot up to 82.9%. It is not certain if Hermann knew of his wife’s infidelity with Fritz. In Scene 3, Gretl tells Fritz that he is her “first big sin.” There is the denial of love on her part, and the relationship between them plays out as a short-lived infatuation. The affair with Fritz is strange for the audience to see, as in Scene 1, Gretl and Hermann are very loving and affectionate towards one another. In *The Birth of Tragedy*, Nietzsche states “Apollo and Dionysus, the two art-deities of the Greeks, that we learn that there existed in the Grecian world a wide antithesis, in origin and aims, between the art of the shaper, the Apollonian, and the non-plastic art of music, that of Dionysus: both these so heterogeneous tendencies run parallel to each other” (1910 p. 22). Therefore, Gretl and Hermann are a married couple who would naturally be seen as one family, or one entity, they are very different. Schulte-Sasse explains that “[...] Nietzsche’s analysis of the complex relationship between the Apollonian and Dionysian, as each drive seeks to use the other to achieve its aims.” (Sloterdijk, 1989: xxii) An example of this idea would be when Hermann is trying to fight for his right to be seen as a Christian, Gretl is out having her portrait painted, and committing adultery. In Scene 6, as the family is observing Seder, which Stoppard explains in his stage direction as “a reminder and retelling of the story of the Jews’ flight from slavery in Egypt, as told in the Book of Exodus” (p. 40), as a Christian with no Jewish roots, she does not seem to understand the seriousness of the occasion. Hermann seems to represent the rational, and orderly side of the relationship between them (Apollonian), while Gretl the lustful and chaotic (Dionysian). In Scene 8, the Nazi Civilian in Scene 8 interrogates the family in their own home, with the sole purpose of ordering Hermann to sign a piece of paper that states he is giving his businesses over to the state, on the charges of “fraud, tax evasion and theft.” Hermann signs the papers and hands them back to the Civilian. When he and Ernst are

alone, he confesses to him that though he signed, the businesses cannot be taken from the family as he has signed another statement that details his son is not biologically his; his wife had an affair with a cadet, resulting in Jacob. When Ernst tries to be sympathetic, the audience learns that this was Hermann's idea, to save his son. This selfless act carried out by a father for his son's well-being shows that when the situation is dire, everything goes back to the mother. Hermann knows that despite his becoming Catholic, the Nazis will not recognise this, and will treat him and his family with degradation. He therefore has little choice but to show himself to be a cuckold by formally stating his wife is a Catholic, who had an affair with another Catholic, resulting in the birth of a child with no Jewish heritage. For Hermann, it is easier to admit that his wife broke one of the Ten Commandments than for his son to be in the hands of the Nazis. This is dramatic irony, and the audience's heart breaks for Hermann because the pretence that he employs to save his son's life takes place in Scene 3. Jacob's mother being Catholic would have automatically exempted him from Nazi harm, as another such family in real life existed. The father was Jewish and the mother Catholic, so their three sons were "not regarded as Jewish." (Grunwald-Spier, 2029: 103) One must remember though that Hermann was not aware of this, and in Scene 8 explains that he took such a drastic action in "36 when Austria and Germany signed the Friendship Treaty!" In hindsight, Hermann was right to do so, because in 1938, the Anschluss took place Hermann mentions to Ernst that a Dragoon was paid handsomely to officially confirm that Jacob was "more Aryan than you are" (p. 88), and the Dragoon also notarised a letter to officially confirm this. "Jacob's Certificate of Reich Citizenship was Gretl's last bravo." Again, much like his change of religion from Judaism to Catholicism, Hermann was not the first man to do so. he says in the same scene: "There's hundreds in the same boat, brought up Christian, good Nazis some of them, frantically trying to establish an Aryan lover to cuckold their Jewish father" (p. 88). This is also Gretl's last act of love for her family, as she died from a brain tumour in December 1938. There does not seem to be any question mark over Jacob's real parentage, as when Gretl does have an affair with Fritz, Jacob is already eight years old. In addition, Jacob was very much like his father in the end, as both ended their lives by committing suicide, 6 years apart. The guilt of what they both suffered had gotten to them. Hermann knows that he will lose face by declaring to the world that his son is not biologically his because his wife had an affair, but he also knows that should anything happen to him, he can continue to provide for his son. Hermann did not know that he would commit suicide, as there is no indication of it in the play, but there is despair because the audience knows what happened in Europe during the late 1930s. Gretl went along with this plan because, unlike her husband, she knew she did not have long to live because of her cancer.

### 3. CONCLUSION

For the audience, hindsight is a wonderful thing that makes them watch with amusement and shock. The decisions taken by the characters were not easy ones, and the consequences of them were awful, as the play shows. Hermann, especially, decided to live in a world of his own making which ended with catastrophic results, as he could not foresee the future and the rise of Nazism. The women had to deal with the actions and reactions of the male characters as best they could, and salvage what little was left behind. Grandma Emilia brings the family together in Scene 1, and Rosa can keep their memory alive in Scene 9 as she recalls family history.

### 4. REFERENCES

- Butler, J., 2010, *Gender Trouble*, Routledge, Oxon, Kindle Edition.
- Dobie, A.B., 2015, *Theory into Practise, An Introduction to Literary Theory*, Fourth Edition, Cengage Learning, USA.
- Gilligan, C., 2003, *In a Different Voice, Psychological Theory and Women's Development*, Harvard University Press, USA.
- Grunwald-Spier, A., 2019, *Women's Experiences in the Holocaust, In Their Own Words*, Amberley Publishing, Gloucestershire.
- Hamburg, M.E., Finkenauer, C., & Schuengel, C., 2014, 'Food for Love: the Role of Food Empathic Emotion Regulation,' *National Library of Medicine*, Published online 2014 Jan 31. doi: [10.3389/fpsyg.2014.00032](https://doi.org/10.3389/fpsyg.2014.00032)  
Accessed 2nd July 2024.
- Irigaray, L., 1985, *This Sex which is not One*, Translated by Catherine Porter and Carolyn Burke, Cornell University Press, USA.

- Lacan, J., 1997, The Ethics of Psychoanalysis, The Seminar of Jacques Lacan Book VII, Edited by Jacques-Alain Miller, Translated by Dennis Porter, W.W. Norton Company, London & New York.
- Lacan, J., 2001 Écrits, Translated by Alan Sheridan, Routledge Classics, London.
- Langer, L. L., 1975, The Holocaust and the Literary Imagination, Yale Press, USA.
- Leon, A., 2018, The Jewish Question, A Marxist Interpretation, Pathfinder, Canada.
- Kierkegaard, S., 1992, Concluding Scientific Postscript. Accessed 2nd July 2024.  
[kierkegaard-postscript.pdf \(stanford.edu\)](#)
- Nietzsche, F., 1910, The Birth of Tragedy, or Hellenism and Pessimism, Translated by W.M.A. Haussmann, George Allen & Unwin Ltd., London. Accessed 2nd July 2024.  
<https://www.gutenberg.org/files/51356/51356-h/51356-h.htm>
- nosubject.com N/A, 'Jouissance.' Accessed 2nd July 2024  
<https://nosubject.com/Jouissance>
- Pope, A., Epistles to Several Persons: Epistle II: To a Lady on the Characters of Women, Accessed 2nd July 2024.  
<https://www.poetryfoundation.org/poems/44893/epistles-to-several-persons-epistle-ii-to-a-lady-on-the-characters-of-women>
- Sloterdijk, P., 1989, Thinker on Stage: Nietzsche's Materialism, Translated by Jamie Owen Daniel, University of Minnesota, USA.
- Stoppard, T., 2020, Leopoldstadt, Faber & Faber, London.