

*Abstract: As Richard Jenkins, Stuart Hall, Althusser and many others have contended, identity is never defined in a void, but always social, resulting from an interplay of variables and power, through similarity and difference. Interpellated in his social positions and roles not so much as a result of his own plans, but at the mercy of those made by others, the protagonist in The Sweet-Shop Owner is the epitome of an ordinary individual. Nevertheless, he has a strategy to (ab)use the roles he is assigned, meaning that he accepts performing in them, but at the same time struggles with existentialist questions. In the examination of social interaction, the approach used is that of cultural studies. We discuss its main aspects in each of the sections. To support our points of view, we resort to concepts from sociology, psychology, anthropology and identity studies. Particularly useful is Erving Goffman's theory of performance as part of people's everyday existence, especially since characters feel burdened by the theatricality of life.*