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INTERTEXTUAL RELATIONS OF SHAKESPEAREAN INTERTEXT IN CROATIAN POSTMODERN DRAMAS ACCORDING TO DUBRAVKA ORAIĆ TOLIĆ'S THEORY OF CITATION

Abstract
The current paper classifies intertextual relations of Shakespeare and Croatian postmodern dramas according to the theory of citation proposed by the Croatian literary theorist Dubravka Oraić Tolić. She elaborated the problem of intertextuality and offered a scientifically precise definition of citation in her work "Theory of Citation". According to this theory, there are four basic intertextual relations: intertextual exclusion, intertextual inclusion, intertextual intersection and intertextual equivalence.

Key words: intertextuality, citation, postmodern dramas, Shakespeare

## 1. Defining Dubravka Oraić Tolić' theory of citation

Dubravka Oraić Tolić's classification of intertextual relations entails four basic types of intertextuality: intertextual exclusion, intertextual inclusion, intertextual intersection and intertextual equivalence.
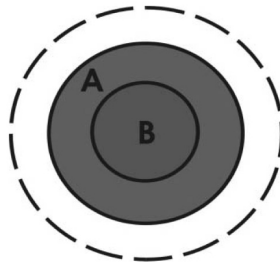
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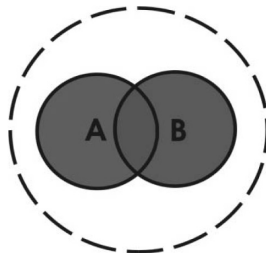If A designates new text, B old text and _ _ _ a noetic field than:

1. intertextual exclusion is A ≠ B (an allusion)
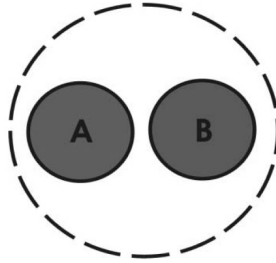
2. intertextual inclusion is A ? B (intertextual genres like parody, travesty or pastiche)

3. intertextual intersection is A ∩ B (reminiscence, topoi, etc.)

4. intertextual equivalence is A = B (citation, translation if understood as a complete inter lingual citation as well as all forms of direct intertextual theft, i.e. unconscious citations)
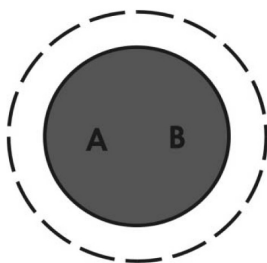
Intertextual equivalence, total matching or citation is a form of explicit intertextuality where the old and new text match and such a relation becomes the dominant feature of a text, author's idiolect, artistic style or culture in general.

2. Intertextual equivalence
   ## (specific characteristics of Cezario, part one)

Cesario, a radio drama by Ivan Slamnig is specific in that it can be an example of intertextual equivalence, intertextual inclusion and intertextual intersection at the same time. The first part of the drama is a complete, overt citation as the author states in the footnote that he cited Shakespeare's comedy *Twelfth Night or What You Will* in the translation of Milan Bogdanović (Slamnig 1987: 74), so this is an example of intertextual equivalence. The second part of *Cesario*, once again according to an open testimony of the author, consists of numerous adaptations of the aforementioned comedy, namely intertextual inclusion. The third part or the rest of the drama is an example of intertextual intersection as the text and the intertext are only just barely intersecting.

Intertextual relationship between Slamnig's *Cesario* and Shakespeare's *Twelfth Night* is more than obvious. Moreover, *Cesario* seems to have been written on a washed out genotext or subtext which was then rewritten, amended by Slamnig in order to create his own, new text or phenotext. However, rinsing the genotext is not consistent in this drama. In its

first part the genotext remained intact. The second part of the drama is much more faded while the rest of it had to be rewritten by the author himself, always having in mind what was written on the parchment. This drama is composed, as stated in the subtitle, of "variations of motifs from Shakespeare" (Slamnig 1987: 71). The announcer first explains the origins of the story, then a man's *voice (with the Dubrovnik accent)* recounts and then the author reveals that "in the first part of the play William Shakespeare's *Twelfth Night or What You Will* is cited, translated by Dr. Milan Bogdanović, MH Zagreb 1922" (Slamnig 1987: 71). The second part is, according to the author's confession located in the paratext, adaptation of Shakespeare's comedy *Twelfth Night*, and the rest of the play is just an imitation of Shakespeare metric style, but in accordance with the plot of the original play.

3. Intertextual inclusion

Classification principle of the intertextual inclusion implies a complete integration of a foreign text B into one's own text thus "the intertextual relationship can be defined as a total inclusion of a foreign into one's own text" (Oraić Tolić 1990: 14). Foreign text, as an integral part of one's own text is manifested in three ways in the Croatian postmodern dramas that have Shakespearean intertext:

1.) When the fragments of Shakespeare's text are being prepared or rehearsed, thus becoming a constituent element of the new text. This type of citational dramatic device is known as play within a play, exemplified in plays *Resignation* by Čedo Prica and *Dream Dwellers* by Amir Bukvić.

Resignation by Čedo Prica is a biographical drama in which the author describes an intimate, social and professional life of the first director of Croatian National Theatre Stjepan Miletić. In this play Miletić is presented as a husband to the caring and devoted Božena Katkić and as a lover to the jealous and eventually abandoned actress Hermina Šumovski. His social life is described on several levels: Miletić as a member of the then Zagreb intellectual milieu (including his membership in *Kvak,* a Zagreb association for promoting humour, together with many other Croatian

dignitaries, scientists, writers, bankers or doctors like Julije and Milan Šenoa, Andrija Fijan) and Miletić as a member of the Croatian nobility of the orthodox religion. Prica described Miletić's professional work in theatre as the first Croatian theatre manager, theatre reformer and theatre director. This segment of the drama served Prica to problematize art – government relationship in general, where the art, presented in the drama almost as a human being with all of its vices, virtues, emotional ups and downs, is always on the opposite side to the government (in this drama the government is presented by count Khuen Hedervari and Chulp). Prica's objective is therefore to present Miletić as a person in its fullness, at all levels and to try to save him from oblivion.

Shakespeare's elements can be found in this play only because of Miletić's professional fascination with the Bard of Avon. Miletić's dramatic work *Croatian Theatre* only proves his fascination with Shakespeare's work. In this work he is referred to as a "great British genius" (Miletić 1904: 290), "star among all poets", and a poet who is "behind most of the world God has created" (Miletić 1904: 298). Commenting on the adaptation of Hamlet whose premiere was on 1st October 1889, directed by Andrija Fijan and with Fijan himself in the role of Hamlet, Miletić not only criticises some of Fijan's directing methods (like the banishment of Hamlet's ghost) but also argumentatively and critically pinpoints the importance of the mentioned scene in Hamlet. It also has to be mentioned that Miletić outlined the problem of Hamlet's soul and the ghost in his doctoral thesis on the aesthetic form of catharsis in Shakespeare's works.

In Miletić time, "almost more than half of his (Shakespeare's) works is on Croatian National Theatre repertoire" (Miletić 1904: 290), and writing about the seriousness of the actor's work and the need for a thorough preparation of every actor for a certain role, Miletić praises the great Italian actor Ernesto Rossi for his outstanding interpretations of Shakespeare's characters like Macbeth, King Lear, Romeo and Hamlet and adds: "The actor seriously understood and respected his vocation which is evidenced in his work *Study on Shakespeare* which should be read by every young actor every day, just like reading a Gospel (Miletić 1904: 154)".

In Prica's drama *Resignation* William Shakespeare is shadowed by Stjepan Miletić. Shakespeare's plays *Coriolanus* and *A Midsummer Night's Dream* are not antecedent texts or genotexts as the new text, i.e. *Resignation* does not refer to the text – source in order to produce a new meaning. It is about an intertextual relation since the relationship between the foreign

and the new text is evident. However, the fragments of Shakespeare's plays, shown as the scenes of play within play in *Resignation*, do not participate in the process of transcoding, thus not producing a new code or new semantic register of the new text. The exception is the last scene of the Miletić's death agony, i.e. "game from a dream" (Prica 1994: 86) where Miletić is Hamlet, Tucić is his faithful Horatio, Strozzi is Gertrude, Fijan is Claudius, Šumovska is Ophelia and Khuen and Chulp are the Gravediggers.

The final scene of Miletić's death agony in which he conceives his friends, enemies and adversaries as the characters from *Hamlet* and assigns the role of the Danish prince to himself, indicates Hamlet's position and Hamlet's dilemma that Stjepan Miletić had within the framework of reality. In other words, Miletić is torn between the feelings of pure love that he feels for theatre and art in general and the feeling that he is nothing more than a toy in the hands of political power. Miletić is aware of the situation but is unable to resolve it. In his anguish he has the same dilemma as Hamlet. To leave or to stay, "to be or not to be". Torn by the Hamlet dilemma he takes on the characteristics of his madness.

The inspiration for the vision Prica found in the aforementioned study *Croatian Theatre* can be found in the following excerpt where Miletić justifies the return or the rehabilitation of the ghost in *Hamlet* by saying:

> The supporters of the "vision" of the ghost understand the famous monologue "to be or not to be" as a final death, place from which no traveller ever returns. But if we add an omitted word here, the word alive, the meaning will be clear to us. It becomes a place from which no traveller ever returns alive. It is obvious that these words refer only to the physical return of the dead. Hamlet continuous to meditate in the same monologue that it would be a delight to die if the death would mean the end of all factual (nirvana) but since we do not know what dreams will disturb us after death, the fear of something after death forces us to stay alive (Miletić 1904: 136).

In the play Miletić's dream indeed takes place after he is dead, and "by his death he eventually acquires the dignity of a tragic hero" (Čale-Feldman 1997: 337).

The drama *Dream Dwellers* by Amir Bukvić is located within the walls of a mental institution, in which the main protagonist actor Akter is trying to rehearse and set Shakespeare's *Hamlet* together with other patients

before asylum doctors. Based on the performance, the doctors would then confirm or refute the success of non-pharmacological treatment of their patients. In this play Bukvić combines three types of scenes:

1.) flashback scenes from the patients' real lives
2.) scenes of relationship among Akter and other asylum patients
3.) scenes of fragments from Shakespeare's *Hamlet* which is rehearsed by Akter and other patients

The scenes of the play within the play are regularly disturbed by the outbursts of madness as a result of their mental condition, so the line between insanity and sanity (acting) is very thin and vague. Akter's play ends with the real death of the actors - patients.

The intertextual connection between Shakespeare's *Hamlet* and Bukvić's *Dream Dwellers* is manifested in three ways. The first is the usage of fragments of an inserted play, i.e. usage of the dramatic device play within play. The second is the usage of the motifs of madness and dream, "topoi profusely elaborated in Shakespeare" (Čale -Feldman 1997: 340), and the third is the very end of the play when the main characters with similar functions as in Shakespeare's *Hamlet* are killed, so Shakespeare is used as the weapon of death.

2.) When Shakespeare's plot coincides with the new text, for example in *Case Hamlet* by Ana Prolić, *Lear, ex-king* by Žarko Milenić and *Otelo from Susak* by Miro Gavran.

Case Hamlet by Ana Prolić is a play in which intertextual inclusion manifests in the plot coincidence with Shakespeare's tragedy *Hamlet*. Prolić brings the Danish prince Hamlet in the talk-show *The raw material of drama is life itself* by Jerry Springer, and he is faced with other members of his family on the theatre and studio stage. The plot of Shakespeare's *Hamlet* is modified, abridged, simplified and recounted to meet the talk-show rules, "a show that without compromise, without script, without editing and without censorship sets before you life in a condensed form" (Prolić 2001: 2). In other words, talk–show guests, the Danish royal family, are professing the tragic events of poisoning, patricide, fraud and adultery, each from their own perspective. Revived characters from *Hamlet* are telling their stories and the audience witness on the events of their family tragedy. Intertextual relations, as well as the process of transcoding have been fully realized.

Perceptibility of the intertextual relationship is obvious: there are compete, unencrypted citations in the text, and the connection between the new text and Shakespeare's *Hamlet* is evident at several levels, even from the paratext itself. *Case Hamlet* is also a paraphrase of Shakespeare's *Hamlet*, so it is possible to establish a textual invariance. Similarly, the „old" *Hamlet* gave its contribution in creating a new dimension of the „new" *Hamlet*, and the contribution is the confirmation of Neil Postman's thesis which states that:

> [It] is not that television is entertaining but that it has made entertainment itself the natural format for the representation of all experience. […] The problem is not that television presents us with entertaining subject matter but that all subject matter is presented as entertaining (Postman 1995: 67).

Lear, ex-king by Žarko Milenić coincides in plot with Shakespeare's tragedy *King Lear*. Intertextual relations are more than obvious. Moreover, it seems that this drama is created on a washed out genotext which the author then amended with his own text in order to create a new text or phenotext. When it comes to these three aforementioned dramas, washing out the genotext was not of an equal intensity. For example in the play *Lear, ex–king*, good sister Cordelia and some other Shakespeare's original characters are missing, some motifs have been intermingled, some have been thrown out from the play, but the genotext *King Lear* is still strongly present. In fact, it is so much present that a superficial connoisseur of Shakespeare's *King Lear* could easily be mislead. The process of the transcoding of the new text has also been successfully conducted since the old text has been re–evaluated by being placed in a new context. In other words, Milenić justified the presence of the old text in his own, new text since it is not a mere assembly of citations, but the citations acquire a new code and a new semantic register.

    Othello from Susak by Miro Gavran has borrowed its plot from Shakespeare's tragedy Othello, as well as some of the motifs like machinations and falsified evidence. Gavran succeeded in bringing a black person on the island of Susak in a very discrete and plausible manner.[1] The specificity of this play is that the process of transcoding is achieved by changing the mode, i.e. a high mimetic mode of a Shakespeare's tragedy

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[1] In its long history, about 1500 residents of the island of Susak have emigrated for political or economical reasons, mainly to the USA.

Othello has been replaced by a low mimetic mode. At the same time the aspect has also been changed because Gavran has recontextualized Shakespeare's tragedy into a comedy.

3.) Third, when Shakespeare's text is utterly included or integrated into a new text either by plot coincidence or by dramatic device play within play. Ivo Brešan's plays *Acting Hamlet in the Village of Mrduša Donja* and *Julius Cesar* coincide with the plot of Shakespeare's *Hamlet* and *Julius Caesar* respectively, and at the same time the fragments of the mentioned Shakespeare's plays are rehearsed or played in the text.

Intertextual inclusion in Brešan's *Acting Hamlet in the of Village Mrduša Donja* manifests as the plot coincidence with Shakespeare's *Hamlet* and the usage of dramatic device play within play. Shakespeare's Hamlet is utterly included or integrated into Brešan's text at two levels: at the level of the plot of the play and the performance of Shakespeare's *Hamlet* in the play. Shakespeare's *Hamlet* is reflected in Brešan's game of distorted mirrors, yet Hamlet can always be recognized. In other words, there are many "Hamlets" in Brešan's play: Hamlet of the village teacher Škunca who is very well acquainted with the play and thus respects it, who is aware of how difficult it is to stage *Hamlet* even if he had professional actors instead of the illiterate amateurs from Mrduša Donja, Hamlet of Šimurina, or „Omelette" that he once watched in the "theather". Then there is a Hamlet presented by a literary critique. The fourth one is part of Brešan's plot, the fifth Hamlet is in the play rehearsed by the villagers and the sixth is in the play performed before other villagers of Mrduša Donja.

Dramaturgically multi–layered play *Acting Hamlet in the Village of Mrduša Donja* is read in at least two codes. Recipient–reader can't help noticing the presence of an in text reference, i.e. the presence of a genotext at almost all levels. *Acting Hamlet in the Village of Mrduša Donja* is an example of an intertextual postmodern work that will meet the criteria of any of the numerous definitions of intertextuality and postmodernism which are neither few nor uniform in their views.

The other Brešan's play *Julius Cesar* is also an example of intertextual inclusion. In fact, it is made from the same mould as *Acting Hamlet in the Village of Mrduša Donja*. Its plot coincides with Shakespeare's *Julius Caesar*. Brešan used dramatic device play within play in this drama once again. The actors rehearsing Shakespeare's play *Julius Caesar* are

gradually revealing that not only their life stories match but also that Shakespeare's motifs from *Julius Caesar* like the motifs of betrayal, revenge or political hypocrisy are also present in Brešan's play. This means that Brešan's *Julius Cezar* is dramaturgically structured in the same way as his other play *Acting Hamlet in the Village of Mrduša Donja*. Shakespeare's tragedy *Julius Caesar* serves as a template for the plot that takes place in a Croatian theatre at the time of political upheaval in Croatia in the beginning of the nineties.

The relationship between characters, as well as certain scenes, themes and motifs coincide with that of Shakespeare's *Julius Caesar*. In this play, Brešan even bothered to give synonymous names to his characters, so for example Gaius Julius Caesar became Josip Gajski, his wife's name is Stanka which is a hypocoristic of a Slavic name for the female version of the male name Stanislav. The name of Caesar's wife was Calpurnia, a Latin female name with no specific meaning (all male children from a certain Latin clan would have different personal names, while female children would all be named Calpurnia older, middle, younger, etc.). In this way Brešan is the last in a series of creating metameric stimuli: from Julius Caesar as a historic figure, through Shakespeare's Julius Caesar to Brešan's Josip Gajski and Julius Caesar played by Josip Gajski in Brešan's *Julius Cesar*. Metamerism occurs when the same „object", i.e. Julius Caesar, is observed from different points of view.

4. Intertextual intersection

Intertextual intersection is a type of intertextual relations when the old and the new text are only partially rubbing each other. Intertextual intersection is recognized in the following Croatian postmodern dramas: *Gamllet* by Slobodan Šnajder, *Hist(o/e)rijada* by Mujčić – Škrabe - Senker, *Desert* by Ranko Marinković, *Hamlet Aftermath* by Luko Paljetak and *Tragic Queen* by Zinka Kiseljak. In all of these plays there is an existing subtext which is always partially rubbing or colliding with the new text. Collision is sometimes only a slight tremor, but sometimes it is a large scale collision. The intensity usually depends on the kinetic energy of the subtext and the creative force of the author of the new text.

The place of the intext intersection manifests in three ways:

1.) In *Hist(o)erijada* the names of the characters as well as some motifs from Shakespeare's *Romeo and Juliet* and certain motifs from Shakespeare's *Hamlet* in *Gamllet* by Slobodan Šnajder are implicit.

In *Hist(o/e)rijada* a political history of a Croatian island has been told through the narration of two families: Brdarić or Montecchi and Capuleti or Lukačić. Simplified plot of Shakespeare's *Romeo and Juliet* is recognizable. The two families are sometimes on good terms and sometimes they are each other's worst enemies. Romano Brdarić or Montecchi and Julka Lukačić or Capuleti fall in love, and their families approve and encourage their relationship if they are on good terms or are strongly against it if one of the families is in grace of the foreign rulers of the island. There are also other motifs from *Romeo and Juliet* in the play like the scene when Romeo visits Juliet on her balcony, or their secret wedding.

Intertextual intersection in Šnajder's *Gamllet* is manifested in the use of Shakespeare's symbols, characters and their relationships in the text. In the very title of the play Šnajder crosses the name of the historic figure Branko Gavella and Hamlet, which instantly suggests intertextual melding and variation of the main theme of the text – source in the new text. The plot of the story is based on a documentary verifiable story, and takes place in Sarajevo during the fascist occupation of the Balkans where the Croatian director Branko Gavella directed Shakespeare's *Hamlet*. Although Šnajder himself refers to his drama as a "biography", *Gamllet* has no tendency to realistically portrait either the event itself (directing the play) or Gavella's biography. Šnajder uses fictional backdrop, with Gavella as the main protagonist to impose a series of accusations to the account of the director himself but to the account of the entire culture. This is the reason why he used Shakespeare's symbols and characters. Some of the characters like Hamlet, Ophelia or Laertes in the play function as Shakespeare's characters from *Hamlet*, as authentic persons whose authentic lives testify of the resistance or sympathy towards the regime and finally as Šnajder's characters in whom archetypal and authentic characters have been merged. In *Gamllet* there are no direct, genuine citations from Shakespeare's *Hamlet*, not even in the scenes where Gavella is rehearsing *Hamlet* with his actors thus becoming associatively ambivalent as it is not clear whether it is about a scene from *Hamlet* or a scene from real life of the characters from tortured and occupied Sarajevo. The intersection of the two texts

manifests in the character of Gavella himself who is struggling with the Hamlet dilemma: to stay and fight for theatre or step forward and draw a real sword.

> 2.) *Desert* by Ranko Marinković intertextually intersects with Shakespeare's plays, i.e. Marinković uses Shakespeare's motifs and citations.

The main protagonist of the *Desert* is actor Fabije who is experimenting with the feelings of his loved ones, his spouse and his best friend and eventually loses both of them. Having lost his home, he wanders around with his colleague, also an actor, who is assigned a role of a servant – helper. Two errant actors thus become involved in all sorts of situations similar to those from certain theatre plays, citing excerpts from Shakespeare's plays (*Richard III*, *Richard II*, *King Lear*, *King John*, *Othello* and *Hamlet*) appropriate to a particular situation in which they find themselves. Shakespeare's real, unaltered citations in *Desert* are part of the text since the main character trait of the actor Fabije is that he lives in a world of simulated roles and literary allusions.

Real, authentic life for Fabije is an illusion, and the citations from plays are his reality because he can very easily identify with them. "Fabije's own text is deliberately somebody else's text. (Čale -Feldman 1997: 257)" Intertextual intersections of the new text and Shakespeare's citations will differently affect recipients, depending on their knowledge of Shakespeare's texts. Those less acquainted with Shakespeare will be deprived of the overall aesthetic experience of Marinković's play *Desert* and vice versa. Those who know a wider Shakespeare's opus will be able to easily adopt the play and enjoy the new text and re–evaluated Shakespeare's citations that are found in the new text.

> 3.) *Hamlet Aftermath* by Luko Paljetak and *Tragic Queen* by Zinka Kiseljak are two plays in which Shakespeare's characters continue to live, therefore they are the "extensions" of Shakespeare's plays.

In the plays *Hamlet Aftermath* and *Tragic Queen* Shakespeare's intertexts are implicit; therefore this is another example of intertextual intersection. In fact these two plays are updates, a continuation of their texts – predecessors; text A (new text) originated from text B (old text) in a way that text A has

completed and finalized text B. The two plays, *Hamlet Aftermath* and *Tragic Queen* belong to the same subcategory as they are both, according to the term of Harold Bloom, *tessera*. In his book *The Anxiety of Influence* (Bloom 1975), where he proposed his theory of intertextuality, which is however related to the theory of poetry, Bloom defines tessera as "completion and antithesis; I take the term not from mosaic-making, where it is still used, but from the ancient mystery cults, where it meant a token of recognition, the fragment say of a small pot which with the other fragments would re-constitute the vessel. A poet antithetically „completes" his precursor, by so reading the parent-poem as to retain its terms but to mean them in another sense, as though the precursor had failed to go far enough." (Bloom 1975: 14). *Hamlet Aftermath* completes *Hamlet* and *Tragic Queen* completes *Macbeth*.

5. Intertextual exclusion

Intertextual exclusion is defined as an „intertextual relationship which is realized through the minus – signals that a recipient realizes as plus – signals within the frames of his/her cultural experience." (Oraić Tolić 1990: 14). This means that the joint text does not exist. The new text is intertextually associated solely by allusion. Most Croatian postmodern dramas use intertextual exclusion. Those are: *Romance about Three Romances* by Antun Šoljan, *Kings and Grooms* by Miro Gavran, *The Death of Mister Olaf* by Luko Paljetak, *Shakespeare and Elisabeth* by Miro Gavran, *The Order* by Borislav Vujčić, *Novel from a Stranger* by Mujičić, Škrabe Senker, *Octopussy* by Ivan Vidić, *Aut Cesar* by Žarko Milenić and *Love and State* by Vladimir Stojsavljević. Nevertheless, in the case of intertextual exclusion we must distinguish texts in which the allusions to a foreign sign material are stronger or weaker, and we must leave some room to borderline cases.

The clearest example of intertextual exclusion is the work of Miro Gavran, *Kings and Grooms*. It is an allusion to Shakespeare's *Hamlet* written by the rules of the Elizabethan tragedy, the type of tragedy that typically centres around one character. In fact, Gavran only used Shakespeare's *Hamlet* to interpret Croatian history, a story of a Croatian king from the 10th century in an ironic way. In other words, he used *Hamlet* to parody a myth of the king or any ruler's power in general. This play follows the

framework of Shakespeare's *Hamlet* but it is located in a distant Croatian history, in the 10th century court of the Croatian king Marun. Marun is directly brought into connection with Hamlet by sharing same doubts and problems of ethical nature. His wife Jelena and his advisor Grga represent Shakespeare's Gertrude and king Claudius who intend to murder the king Marun.

The sentimental farce by Antun Šoljan *Romance about Three Romances* dramaturgically coincides with Shakespeare's plays (though not only Shakespeare but also with other Croatian and foreign writers). The characters in this play speak in verse, in Shakespeare's unrhymed iambic pentameter, which again only reminds or alludes to Shakespeare's blank verse. Šoljan is very open to the use of decasyllabic lines and in the use of rhyme. *Romance about Three Romances* abounds with paraphrases of famous citations (and again, not just Shakespeare's citations), "playing with their anthological verses in new and surprising connotations" (Batušić 1977: 7-8). Using a modified blank verse and numerous paraphrased citations Šoljan has proved his literary and artistic skill and thus created a highly artificial piece of work. It is about a genre or generic citation, but it should be noted that "this is not about creating a high level of intertextual semantics as the text – source or genotext does not constitute a structural foil of the whole phenotext" (Ciglar Žanić 2006: 221) but only one part in the modified, processed form yet sufficient to be identified and able to add new meaning to the new text.

A common feature of the three plays, *Shakespeare and Elisabeth* by Miro Gavran, *The Order* by Borislav Vujčić and *Love and State* by Vladimir Stojsavljević is situating the plot of the plays in Shakespeare's time. Shakespeare himself is one of the characters while in *The Order* he is divided into two characters: Shake (Johannes Factotum) and Peare (his assistant). It remains to be further analysed if the authors of the three plays wanted to fictionalize the figure of Shakespeare so that he himself becomes one of Shakespeare's (his own) characters, or the process was reversed, i.e. by "reviving" the Shakespeare–person in their plays the authors wanted to revive his characters as well, thus eliminating their role of fictional characters, or these plays are simply examples of metafictional historiography.

The combination of historical and literary intertext is a characteristic feature for the author trio Mujičić – Škrabe - Senker, so *Novel from a Stranger* is no exception. Interpretations of historical events and archetypal literary

texts, in the opinion of these authors's trio, should not be taken as products of the so called "instant sense" but as only one of many versions of the sense. This is the reason why the authors parody, extort and expose them. In the process of the exposure of literary authorities Shakespeare is no exception, although he is not alone. For example, the reader is never sure about the character of Giuliette in the play: she is sometimes Bandello's Giuliette and sometimes she is Shakespeare's protagonist from his tragedy *Romeo and Juliet.*

Intertextual relations in Vidić's play *Octopussy* are manifested in the use of the ghost as a motif, often used in the Elizabethan theatre as well but commonly associated with Shakespeare's works. In *Octopussy*, the ghost of Andrija's uncle appears to confirm his fears that he had murdered him, to explain the change of his physical identity and to foretell the punishment to Andrija and to the "whole ungrateful race" (Vidić 2002: 339). The truth is that the motif of ghost in this play is more than an additional essential component, it is more redundant than necessary but still works perfectly well in the play as an intertextual motif of Shakespeare's usage of the ghost.

Genre wise *Octopussy* is very similar to Shakespeare's tragedies, i.e. Vidić tried to write an Illyrian folk drama lowering it in the ironic mode and placing it in the present time.

Author's decisions on the exclusion or inclusion of certain elements (characters, motifs) from the text – predecessor, i.e. from Shakespeare's *Julius Caesar* are evident in Žarko Milenić's play *Aut Cesar*. Motifs of Shakespeare's Julius Caesar are lined up according to associative principles of exclusion or inclusion, similarity or dissimilarity but intertextual relation is always based on the recipients' previous knowledge and understanding of the old text. In other words, the process of transcoding the new text will only be successful if a recipient detects intertextual relationship with the old text; only then will follow recipient's re-writing or repositioning of the new text.

The Death of Mister Olaf is a typical work of Luko Paljetak where we can easily recognize his linguistic playfulness and the use of intertextuality. Paljetak is an Anglicist, translator, connoisseur of metrics with cosmopolitan mentality and as such he has made a collage of allusions to the scenes from *Richard III* and *Romeo and Juliet*, as well as citations from *Hamlet,* thus creating an intertextual web in which many different readings and messages are always caught in. Paljetak always relies on such a "trap"

because he counts on the recipient's previous literary education thus inviting him to actively participate in the creation of the sense.

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ИНТЕРТЕКСТУАЛНЕ ВЕЗЕ ИЗМЕЂУ ШЕКСПИРОВОГ ИНТЕРТЕКСТА И ХРВАТСКИХ МОДЕРНИХ ДРАМА ПРЕМА ТЕОРИЈИ ЦИТАТНОСТИ ДУБРАВКЕ ОРАИЋ ТОЛИЋ

Сажетак

Есеј представља покушај класификације интертекстуалних односа и веза између Шекспировог текста и текста хрватских постмодерних драма према теорији цитатности коју предлаже хрватска књижевна теоретичарка Дубравка Ораић Толић. У свом делу „Теорија цитратности“ Толићева описује проблем интертекстуалности и нуди научну, прецизну дефиницију цитатности. Према овој теорији постоје три основна интертекстуална односа: интертекстуално искључивање, интертекстуално укључивање, интертекстуално преплитање и интертекстуална еквиваленција.

Кључне речи: интертекстуалност, цитатност, постмодерне драме, Шекспир