

DESCRIPTION OF ADAPTATIONS OF RELIGIOUS AND FOLKLORE TEXTS  
WITH EXAMPLES FROM YUGOSLAV THEATER AND DRAMA

DISSERTATION

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## TABLE OF CONTENTS

	page
INTRODUCTION.....	1
CHAPTER I. THEORY .....	5
1. Intraliterary .....	8
2. Inter semi otic .....	11
3. Intracultural .....	13
CHAPTER II. THE BIBLICAL CULTURAL PROTOTEXT .....	17
1. Cultural attitudes toward biblical prototexts in dramatic adaptations .....	19
2. The biblical dramatic text of the Middle Ages .....	21
3. Drama in the Byzantine Church .....	46
4. Secularization of biblical drama .....	56
5. Biblical plays in the vernacular in Yugoslavia .....	63
6 . Opposition to biblical drama .....	72
CHAPTER III. THE MYTHOLOGICAL AND FOLKLORE PROTOTEXT .....	79
1. From ritual to tragedy .....	85
2. The myth as prototext .....	88
3 . Modern adaptations .....	90
CHAPTER IV. THE TEXTUAL MODE OF ADAPTATION IN DRAMA .....	95
1. The nature of dramatic discourse .....	97
2. Plot structure .....	99
3. Alteration by selection and elimination .....	101
4. Selection and elimination in the adaptation of folklore material .....	115
5. Adaptations from multi-plot folklore texts .....	122
6. Alteration by modernization .....	144
6.1 Linguistic modernization .....	147
6.2 Plot modernization .....	155
6. 3 Cultural modernization .....	176
6. 4 Transcultural adaptation .....	182

CHAPTER V. THE PERFORMANCE MODE OF ADAPTATION .....	189
1. From dramatic text to performance text.....	189
2. Perception of an adaptation in the performance text.....	204
3. Poliphony of performance text .....	207
CONCLUDING COMMENTS .....	214
BIBLIOGRAPHY .....	218

## INTRODUCTION

So many factors are involved in the development of meaning in theatrical adaptations, that it becomes almost impossible to retrace the process of perception and interpretation of a performance. The theatrical performance is a conglomeration of radically different modes of communication (the dramatic text, scenery, movement, lighting, etc.), each governed by its own rules of selection and combination. This capacity of the performance to embody varied communicative systems of heterogeneous codes does not result in a merged "sum" of communicative levels, but rather in a complex unified semantic text.

The "information polyphony" and "density of signs" (Barthes 1972, 262) in adaptations of texts is increased at least twofold over productions of non-adaptations. In the viewing of such performances the spectator is expected to be equipped with information about the text which is adapted, and to have the necessary theatrical experience for piecing together that information with everything that has been added by the individuals involved in the production (author, director, actor, etc.). One aspect of the original text which we tend to avoid in discussions of adaptations is the

fact that the text had its own 'life' and individuality before it was adapted, which implies that the new text cannot exist without being in the shadow of its original. For a spectator who is familiar with the original, the adaptation loses all individuality.

Adaptations of culturally generated texts, such as folktales, songs, religious texts, or any other texts that belong to a cultural history and tradition of a people, have been seen in both the verbal and non-verbal arts for many centuries. They are unique in that their interpretation is based mostly on cultural attitudes toward them. This is one of the reasons why the function of religious texts in adaptations is limited by their culturally restricted function outside of the text. In the history of biblical adaptations it has been the case that even their very creation can be in question when the culture feels a particularly strong bond toward the original text. When this bond is at a minimum, or even non-existent, the adaptation may even assume the parodic (destructive) attitude toward the biblical, or cultural text. Analysis of this type of works, then, would have to take into consideration the relationship between the two texts.

It is my intention in this work to provide a theoretical and historical survey of biblical and mythological adaptations which would include a discussion of the genesis of such texts and a comparison with more modern dramatic



works originating in the territory of Yugoslavia. I have included in my study prototexts which are part of a local cultural history and tradition (folktales and epic songs), in which case the highest degree of familiarity with the prototext is assumed, and texts which belong to a foreign culture (Greek myths), where familiarity is limited to fewer knowledgeable persons.

In order to facilitate more adequately a discussion of the perceiver's attitude toward the prototext as a factor in its interpretation, I have also included here plays that are based on biblical texts. These not only provide basic thematic material for adaptation, but also require a change of attitude toward them in the perception process - from the religious to the aesthetic. Biblical prototexts facilitate the study of attitude in adaptations most efficiently because attitudes toward religious texts are in general culturally based. The same attitude toward them can be expected from a wider audience.

The major portion of this work will be directed toward the study of the inter-textual relationships between the prototext and the adapted text on the level of the dramatic text as well as the theatrical performance. Within this framework the following questions will be discussed: 1. How the theatrical performance creates a "representation" from what seems to be a mass of culturally and functionally incongruous texts; 2. How the resources of theatrical

language, the unique combination of semiotic elements found in the theater are utilized in organizing the basic signs of the prototext into signs of a higher order; and 3. How the discourse and ideology of the prototext may influence the perceiver's interpretation of the adapted text.

For this project I have researched plays that were written and have been performed in Yugoslav theaters since World War II. This limitation was made on practical grounds: it was much easier to obtain production materials about plays of the type described above that were performed currently.

The theoretical basis for my discussion originates from the study of research already conducted in the area of the origin of church drama (Karl Young, O. B. Hardison, David Bjork), the origin of Greek tragedy (Gilbert Murray and the Cambridge School of anthropology), and the study of folklore texts by the Soviet structuralist Eleazar Meletinskij. In recent years there has also been extensive research conducted by communication theorists in the area of artistic and theatrical communication. Many of their propositions are still debated. They proved extremely effective in my analysis of dramatic adaptations.

## CHAPTER I. THEORY

A literary adaptation of a text is a unique type of a creation because its very realization and function is dependent on a text which is already in existence. In this sense the adapted text is the result of meta-communication of the original text. Its raison d'etre is metatextual, it mediates indirectly another text. Anton Popovic, the Slovak literary theoretician, provides the following model of literary communication in his analysis of the relationship between the metatext and its origin (1976, 226):

Sphere of primary  
communication

Type of meta-  
communication

Other authors

Translators

Author-Text-  
Receiver1

Metatext-  
Receiver2

Literary critics

Literary scholars

Readers

This diagram represents the communicative process of a text. The primary sphere of communication occurs between an author and a receiver, where a certain text (primary text) is communicated. For our purpose we will consider the communication to be unidirectional - from author to receiver only. The meta-communicative sphere involves the manipulation of the primary text by the receiver, in which case the receiver becomes an author who produces a secondary text (metatext) that is communicated to some other receiver. We see that the meta-communicative process can continue to infinity, for as long as there are authors and receivers. The roles of author and receiver may be exchanged at any time during the communicative process.

The text of the sphere of primary communication Popovic calls the prototext, and defines it as "a text which serves as an object of inter-textual continuity" (226). The metatext, in turn, is the result of the mediation of the prototext. Since the metatext itself is not immune to mediation, it may also become the subject of mediation. Popovic's diagram shows five types of receivers in the primary communication. These, of course, are given only as examples. Anyone who shares the language of the author may become the receiver. The list of primary receivers may at some future time become the authors of texts whose function will be to mediate the primary text.

Let us now observe the types of meta-communications that may occur with the various possible receivers. Let us take as an example a literary work, X, written by author A and read by reader B. This represents the primary sphere of communication. Meta-communication occurs when reader B produces a text, Y, through which another reader, C, learns about work X. Text Y is a metatext of text X if its primary function is to reflect elements of X. If reader B himself is a literary author, he may produce another literary work that is based on work X, i.e., the work shares elements with X. Reader B may also be the translator of X, in which case he is the author of the translated text Y. Literary critics and scholars depend almost entirely for their trade on works produced by others. The metatexts created by them are almost exclusively non-literary in nature, nevertheless they do communicate elements of the primary text. The majority of readers of the primary text X do not become authors on the same level as described above. Their metatexts are usually in the form of verbal observations directed at listeners.

In his observations on literary communication Popovic is concerned primarily with literary prototexts. We can observe a similar process of meta-communication when we extend this theory to include non-literary prototexts and metatexts. In fact, a text only needs the capacity to be communicated in order to participate in a meta-communicative process. This observation will allow us, for example, to

treat the relationship between a dramatic text and a performance of that text as that of prototext - metatext. Similarly, the verbal recording of a ritual text is a meta-communicative process.

This qualitative variance between a prototext and meta-text results in a unique intertextual relationship. Since this work deals primarily with the study of adaptations, we will describe this relationship only as it applies to the relationship between prototexts and adapted texts.

Adaptations fall in the category of works whose author is the primary receiver of some text in the sphere of primary communication. On the basis of the intertextual relationship between the prototext and the adapted text we can distinguish the following types of adaptations: intraliterary, intersemiotic, and intracultural.

## 1. Intraliterary

In this type of relationship both the prototext and the adapted text belong to the category of literary texts. The literary texts may be coded in writing, or preserved in memory, as in folk literature, and "re-called" in oral form. On the basis of the genre of each text, these types of adaptations can be subdivided further into two groups: 1) the prototext and the adapted text are in the same genre

(song, poetry, novel, epic, drama, etc.); 2) the two texts are of different genres (for example, a short story may be the prototext for a play or a novel. A novel may be the prototext for a play).

The intertextual relationship between the prototext and the adapted text in intraliterary adaptations is based on the direct bond between one literary text, and one, or more, other literary texts of the same genre. The prototext may be a single text or a group of texts. The adapted text never aims to preserve the entire prototext; it may preserve certain thematic and stylistic features and disregard the remainder.

Features of the prototext in the first type of intraliterary adaptations are eliminated in accordance with the author's own conception of his work. The author's strategy also conditions the loss of features (information) in the second type of adaptations. Information is lost here also because certain structural laws of individual genres may prevent the transferring of information from a prototext of one genre into a text of another genre. Every genre is bound by specific, sometimes rigid, literary systems, which cannot be transplanted in the process of adaptation into a text of another genre. Narrative art for example, possesses a highly rigid literary system with respect to adaptation of poetic structures, but it is remarkably flexible in adapting dramatic dialogue structures. A genre's "adaptation

flexibility" can be determined when one attempts to reconstruct the prototext from the information available in the adapted text. The original text can be reconstructed most readily when the adapted text is in the same genre (barring any elimination of information that is the result of an author's strategy). The difficulty in reconstructing prototexts that are in a different genre than the adapted text arises from the fact that the latter enforces its own literary laws on information originating in a textual environment controlled by other laws.

The semantic shift is the principal aspect of the relationship between the prototext and the adapted text. The adapted work always consists of invariant features that it shares with the prototext, and features which originate in the adapted text. The ratio between these may be one of maximum similarity and agreement of prototext and adapted text, or it may be one where the adapted text exhibits only general qualities of the prototext. In the case of translation of literary texts from one language into another semantic shift occurs due to the replacement of one set of verbal signs by a set of verbal signs that belong to a different context. Translation of a text may reach the level of adaptation when the translator consciously "intrudes" on the text by exhibiting his own artistic competence in the translated text, when

... it is not the aim of the translator to preserve completely the characteristics of the



original, but to transform them according to his own ideological and aesthetic concepts. The result of this process is a form which is the synthesis of the characteristics of the original and the translator's own ideas. (Denes' 1982, 124)

## 2. Intersemiotic

Here prototext and the adapted text are artistic texts coded in semiotically different sign systems. This type of adaptation occurs very frequently in the visual arts, where a literary text coded in verbal language, for example, serves as the prototext for an adapted text coded in the non-verbal languages of the visual arts. Paintings and drawings of scenes and characters from a novel or a story is one example. Theatrical and operatic performances are also in this category.

Intersemiotic adaptation differs from "intersemiotic translation", or transmutation (Jakobson 1959, 233), in that the latter is not considered an artistic activity; its process is limited to the substitution of one set of signs with semantically equivalent signs of a semiotically different sign system. The theatrical performance is an intersemiotic translation to the degree that the written signs of the dramatic text are being substituted by semantically equivalent oral signs of the performance text. The dramatic verbal text, as well as the musical notations of an operatic performance text can be reconstructed readily

through a simple observation and perception. But because both theatrical and operatic performances are coded in additional non-verbal languages, we would rather label them intersemiotic adaptations of dramatic and musical texts.

The verbal text of a theatrical performance is never semantically equivalent to the written text of the drama. This is so because information in the dramatic text is coded exclusively in verbal signs, while in the theatrical performance it is coded in a polyphony of semiotic sign systems. Each of these sign systems may function independently outside of the theatrical performance. The "total meaning" of the performance, however, is regulated by "theatrical syntax", which also regulates the individual sign systems into sign units of a higher order. Syntax in the theatre,

guides the distribution of the elements of decor, it constructs relationships among these elements, as well as elements of other strata, it establishes a connection between words and movement, and it binds all these individual signs into units of meaning. (Karahasan 1980, 176)

It is theatrical 'action', according to Karahasan, that establishes the metastructure of a theatrical performance and determines the choice of signs.

The verbal text of a theatrical performance may be an original text, or an adaptation of a prototext. The non-verbal elements of a prototext may or may not be represented in the theatrical performance. Directors frequently choose to represent non-verbal elements of the

prototext with objects from contemporary reality (Hamlet, Oedipus, Antigone in contemporary setting). This type of metatextual strategy produces minimal textual association between performance text and prototext. It causes intertextual conflict among verbal, kinesic, visual and other sign systems, and the whole performance may be perceived by an 'uneducated' spectator as an amorphous mass.

### 3. Intracultural

Intracultural adaptation is not strictly an artistic activity. Here we find one cultural activity being part of another activity. We are concerned here only with instances where art is one of these activities (where it may function either as a prototext or an adapted text).

Both in Classical Greece and in the Middle Ages cultural activities always figured in theatrical performances. In fact, theatre itself in both periods originated from a cultural activity - the ritual. Daily socio-cultural activities comprise almost entirely the non-verbal component of a performance. They are borrowed into the theater in an artistic, stylized form.

The reverse phenomenon, adaptation of theatrical norms into certain social activities and functions, is also common, but on a much lesser scale. In various periods it

has been common practice, for example, that stage directors and designers assist in the staging of such activities as festivals, balls, coronations, etc.

In intracultural adaptations we can also include literary texts which represent and are bound to specific social and historical events. The adapted text here does not refer to another literary or non-literary text, but to reality itself as the prototext. Tiber Szilka, the Slovak literary scholar, distinguishes two main types of such "extratextual allusion": synecdochic and metaphorical (1982, 118). In the first type, the entire text is a reflection of some historically true period, event, or character. For this type of adaptation the author uses scientific and archival material preserved in verbal, visual, written, or any other form of information storage, including memory. The prototext (past reality) usually becomes an allusion to a present or future situation. Adaptations of this type are not necessarily bound to represent reality in the same manner as it is preserved in the original text.

In the second type of allusion, socio-historical reality enters the literary text only in the form of a segment. In both types of adaptations, the interpretation of the text requires certain level of factual knowledge.

Intracultural adaptations form intertextual relationships not only with the given cultural text or socio-historical reality, but also with any other literary

texts which may also be adaptations of the same prototext. This relationship is notably significant in cases where the perceiver becomes cognizant of the prototext indirectly through some other literary text. Much of what we know about Greek myths, for example, comes to us through the medium of Greek drama. Therefore, any modern adaptation of Greek myths is necessarily related to the Greek tragedies on the same subject.

Based on the "quantity" of the prototext's elements that enter the adapted text, three basic types of intertextual relationships can be distinguished: 1. maximum congruity between prototext and adapted text occurs when both texts are in the same language. The adaptation process here keeps the reduction and substitution of elements to a minimum. Jakobson labels this type of literary activity "intra-lingual translation, or rewording" (1959, 233). Such texts are characterized by a high degree of synonymy, and in extreme cases, such as in plagiarism, it is impossible to distinguish the adapted text from the prototext; 2. In the second type of intertextual relationship, there is somewhat less concord between the two texts. It occurs most often when a text is translated into another language (Jakobson's "interlingual translation"). The discrepancy here is the result of the differing formal and lexical structures of each language. The author cannot always replace verbal sign

of one language with semantically equivalent signs of another language; 3. The third type of intertextual relationship occurs when there is minimum agreement between prototext and adapted text. It is characterized by high degree of reduction and substitution of thematic and linguistic units, and it is most prevalent when the adapted text is an artistic text. In extreme cases, the prototext is hardly recognizable in the new text.

## CHAPTER II. THE BIBLICAL CULTURAL PROTOTEXT

The plays that will be examined in this work are unique because they are based on prototexts that are products of specific cultures. As such they represent an abstract model of the given culture's reality (attitudes, customs, postulates, values, traditions, propositions, rituals, habits, presumptions etc.), handed down from one generation to another in the form of memory. A cultural prototext, then, can be defined as the "world view" (Lotman 1975, 100) of the prototext-generating culture.

In opposition to cultural texts stand texts generated by individuals. They reflect reality only as perceived by that specific individual. The codes for the organization and interpretation of cultural texts are provided for in the larger codes of the given culture, while a text generated by an individual is organized according to the author's "private" codes.

Successful manipulation of a culture's codes and perception of the various levels of prescriptiveness couched in a cultural text usually implies membership in the culture. A non-member fails to see any unity in a text generated by a foreign culture because the codes for its

interpretation are foreign to him. In certain cases some of the norms of a given culture can be mastered through a process of cultural education.

The perception, interpretation and function of culturally generated texts change in the course of time in agreement with changes in the attitude of the perceivers toward those texts. Therefore, how an artistic text such as drama or a theatrical performance is interpreted when it is an adaptation of some cultural text, will be determined largely by the perceiver's attitude toward the cultural prototext.

In this chapter I should like to provide an historical overview of the changes in the function of the biblical prototexts as they entered the domain of drama and theater in different periods in history, and to examine the culture's perception of the dramatic and theatrical texts based on them. This section will provide an analysis of the development of theater and drama from the Christian rituals which began in the tenth century in France, and the Church's changing attitude toward dramatization of biblical texts during various periods.



## 1. Cultural attitudes toward biblical prototexts in dramatic adaptations

Biblical texts can sometimes be found and function in the rituals of ethnologically non-related cultures, which in some instances are bound exclusively by the fact they share the same religion. An extremely large number of perceivers can recognize religious prototexts in adaptations because of the enormity of the population affected by religious cultures. Although religious texts are usually associated with a specific non-aesthetic cultural activity, they are extremely adaptable in aesthetic texts because of shared structural properties.

When a religious text is used as a prototext in an aesthetic work, two significant changes take place: the text changes its function from religious to aesthetic, in which case aesthetic laws for production and interpretation come into action; and, there is a change in the perceiver's attitude toward the text from the religious to the aesthetic. This is not to say that the aesthetic attitude can be projected toward a religious text only when it is used as a prototext. It is not uncommon, for example, for religious texts to be studied as literature. In such studies an aesthetic mechanism of interpretation is applied directly on the religious text. Since the mechanism is closely related to the function of texts, it can be assumed that the

application of an aesthetic mechanism in the processing of non-aesthetically functioning texts (such as the Bible) would yield minimum aesthetic information. The reverse is also true: the application of a religious mechanism on non-religious texts also yield minimum religious information.

An individual becomes cognizant of a biblical text either through the reading of such a text, or through active participation in religious activities of which the text is a constituent part. The latter type of individual is commonly referred to as "religious person". The "properly educated" religious consciousness can distinguish non-biblical texts because it is aware of the fact that the religious material is limited to a pre-existent set of texts which can no longer be expanded by the addition of new ones. The non-religious consciousness, on the other hand, cannot perceive or experience the religious function of biblical texts because it is not capable of projecting the religious attitude toward the text, or manipulating the codes of the ritual. Such a person simply doesn't know how to participate. Thus, when the religious ritual is inoperative in an individual's social life, the biblical text is perceived as being strictly a verbal text consisting of stories and characters about a real or imaginary situation. Such an individual may, however, also recognize the possibility that the very same text may have a different

function for a person of another social or cultural background.

Let us now refer to a situation where an adaptation of a biblical text is perceived by an "improperly educated" consciousness as an original biblical text. The perceiver in this situation cannot distinguish the adapted text from the sum of texts found in his religious culture. He believes the text has a religious function and applies an appropriate mechanism in processing the text. When the adaptation is a theatrical performance, this individual may interpret the event as being part of a ritual, and may decide to take part in it by, for instance, crossing himself.

These changes in the function of texts and the attitudes of perceivers toward them are very significant in the development of theater and drama, because the very birth of both is associated with them.

## 2. The biblical dramatic text of the Middle Ages

Production and continuous existence of biblical adaptations is determined largely by the greater contemporary, cultural religious consciousness. During the early Middle Ages the Church was the center of cultural activities and a strong force in the shaping of worldly

matters. Its attitude toward the stage was a reflection of its general attitude toward all things of 'this world'.

Do not be loving either the world or the things in the world. If anyone loves the world, the love of the Father is not in him; because everything in the world - the desire of the flesh and the desire of the eyes and the showy display of one's means of life - does not originate with the Father, but originates with the world. (I John 2:15-16)

The attitude of the Church was not exclusively responsible for the total disappearance of secular theatre after the fall of the Roman Empire, although it did contribute toward its suppression and the establishing of new theatrical forms. The reasons for this antagonism were numerous:

In addition to moral reasons, the Christians had very practical ones for hostility to the stage because of the part taken by the mimi, during the war of creeds, in parodying and ridiculing the sacred symbols and mysteries of the Church. (Henshaw 1952, 4)

Secular rulers were at times placed in the middle between upholding policies of the church by forbidding all performances, and satisfying a major portion of the populace by allowing them to attend presentations by mimes, jongleurs, etc. It was common for rulers, therefore, to forbid performances only on Sundays or during sacred holidays.

The attitude of the Church toward performances was expressed primarily in the writings of the Church Fathers and in the various regulations of the early Church councils. The councils were somewhat more cautious on this matter

because they realized the custom had become so embedded in the culture of the Romans. Their solution was more in line with that of the secular rulers:

Therefore it is not surprising to find that these councils did not go to the extreme of forbidding Christian laymen to enter theatres. To be sure, an absolute prohibition was established for the clergy; but so far as laymen were concerned, it applied only to Sundays and church festivals, and it was enforced on those days with a threat of excommunication. No Christian, however, was permitted to be a scenicus or scenica, or to marry one; and if a professional actor sought baptism, he had to abandon his calling. (Henshaw 1952, 5)

It becomes obvious from the writings of the Church Fathers that pagan festivals, rituals, and performances by entertainers were competing against Church festivals for the attention of the general populace. It was not uncommon, for example, on Good Friday and Holy Saturday for the circus and the theatre to be filled to capacity, and the church empty.

The mixture of paganism and Christianity was at times reflected in the social culture of some countries. In Orthodox Serbia, for example, a Christian wedding ceremony was followed by pagan ritual celebrations from which the clergy was excluded:

Priests were forbidden to watch any 'pozor', and were required to leave as soon as they blessed the dinner table and before 'viniduti glumi dejustej', that is, before entertainers appeared, who represented various figures, males and females, performed lustful plays and bloody scenes with animals. (Kicovic 1951, 11).

It is ironic that the institution which constrained further development of theatrical forms, is the very same

institution in which theatre as an art form was 'reborn' and prospered for many centuries. The development of drama in the church was a very slow process. The attitude of the Church toward it fluctuated in different periods. This resistance toward the pagan theatre as expressed by the early Church Fathers and writers such as Tertullian, Clement of Alexandria, Commodian, Tatian, Minucius Felix, Cyprian, Chrysostom, Lactantius, and others, was continued even after the introduction of Church drama. Two of the more outspoken Church authorities were Gerhoh of Reichersberg (1093-1169) and Herrad of Landsberg. In his treatise De Investigatione Antichristi (1161), Gerhoh devotes an entire chapter to the condemnation of Church drama. Herrad, the abbess of the monastery of Hohenburg expressed her views on church drama in her Hortus Deliciarum, which is a compilation of religious and literary lore, prepared for the edification of her nuns (Young 1933, vol.2:411-415). Numerous other Church authorities in various countries, as well as reformers of the sixteenth century expressed similar views.

The intention in the early stages of the development of Church drama was not to provide entertainment or compete with pagan entertainers. The first stage in the genesis of Church drama is associated with a desire to beautify the Church services by embellishing certain parts of the liturgy. The fact that embellishing of services took place

at all is a rare event in itself, since Church canons prohibited any changes in the presentation of the Mass.

The beginning of embellishment was first found in those parts of the service that are not related directly to the Mass, leaving the more essential parts of the liturgy intact.

The process began with the singing of the final "a" of the second and third 'Alleluia' in the introductory part (Introit) of the Roman Mass to a long and elaborate melody (melisma). In later stages, there was a practice of providing words for some of these melodies. The Introit offered the possibility for embellishment because it was not part of the Mass proper; it stood by itself as an introductory service preceding the Offertory, intended for those who were not yet baptized, and therefore called *Missa Catechumenorum*. This Mass was followed by the Mass of the Faithful (*Missa Fidelium*). The Introit was sung by the chorus, and it was designed to occupy time while the priests were preparing for the Mass. The whole body of these literary embellishments is commonly referred to as 'tropes', and the process of embellishing as 'troping'. The word derives from the Greek 'tropes' and it refers to the melody to which words are sung. It later denoted the words themselves accompanied by the melody. Trope has now come to mean any verbal addition to the Mass.

Some of the tropes sung to the 'Alleluia' were so lengthy, that they stood as independent compositions. This group of tropes is the earliest and most prolific type. They are called 'sequences' or 'proses'. This term is derived from the divisions ('sequentiae') of the musical melody into shorter phrases. Sequences are considered in a group by themselves because of their independence as self-contained compositions.

Trope proper refers to the numerous other literary embellishments found in other parts of the liturgy. They differ from sequences structurally and functionally: they are of much shorter length and are not detachable from the liturgy. The trope can be seen as a unit only in connection with the liturgical text, and is devoid of any meaning outside of this textual environment. As was the case with sequences, their probable origin is in the melodies composed for the final vowels of other chants, such as the "e" in 'Kyrie' and the "a" in 'Gloria'. That is the explanation provided by Young for the well-known trope of the 'Kyrie eleison'.

In later stages, extra-liturgical words were written for practically all melodies at final vowels in every choral part of the liturgy. The practice also spread to other, non-vowel positions, as in this example of the liturgical text "Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth":

1. Sanctus, ex quo  
sunt omnia;

2. Sanctus, per quo  
sunt omnia;



3. Sanctus, in quo sunt omnia;  
Dominus Deus Sabaoth, tibi  
gloria sit in saeculo.  
(Herberman 1912, 65)

1. Holy, from whom are all things,
2. Holy, through whom all things are,
3. Holy, in whom all things are,  
Lord God Sabaoth,

may glory be Thine forever.

The majority of tropes were written in prose, but after about the middle of the eleventh century there was a shift of emphasis in the direction of poetic amplification and the introduction of rhymed compositions.

The practice of troping in the church service provided the kernel for the earliest liturgical plays. Troping did not intrude on the strictly observed liturgical ritual, nor did it change the liturgical texts themselves. Resistance to troping on the side of Church authorities in the beginning was very slight most probably because tropes were not seen as texts that were replacing any parts of the liturgy. And, since they were intended to interpret, comment upon and explain the text to which they were attached, they were regarded as being helpful to the faithful in their understanding of religious truths. This seemingly practical intention of troping lasted only until the composers of tropes realized that there were limitless possibilities as to subject matter and forms that could be encompassed in the trope. In troping they recognized the possibility for expressing their own creative impulse. This resulted in the

intentional elevation of the poetic form above the intended practical function of the trope.

The trope's gradual transformation from prose into verse text is evidenced by a recognizably poetic language and rhythm. The following example of the 'Agnus Dei' illustrates the point:

Agnus Dei, qui tollis peccata  
mundi,  
    'causa rerum,  
    lumen verum,  
    dulcis potus  
    mundis notus,  
        sanans febres animae',  
        miserere nobis.

Agnus Dei, qui tollis peccata  
mundi,  
    'cuius tactus regit  
    actus, voluisse cui  
    fecisse, magistrorum  
    optime<sup>1</sup>, miserere  
    nobis.

Agnus Dei, qui tollis mundi,  
    'fovens cura sed segura,  
    unge mentes te petentes,  
    fructus spei maximae',  
        dona nobis pacem. (From  
Young 1933, vol. 1:190-191)

Lamb of God, who takes away the sins of the world,  
the cause of all things, true light, sweet drink,  
known to the world, who can cure the fever of our  
souls,  
have mercy on us.

Lamb of God, who takes away the sins of the world,  
whose touch rules over all action  
may you who have made best of all masters  
have mercy on us.

Lamb of God, who takes away the sins of the world,

who lovingly cares for us, and indeed anoint the minds  
who seek, our fruit of greatest hope, give us peace.

What at first seemed to have been an outlet for poetic expression, the trope form later turned out to be an obstacle, as a result of such limitations as the established conventions concerning the length of lines and the trope's required thematic attachment to the liturgical text.

Troping gained its prominence during the ninth century in the reign of Charlemagne and the Carolingian Renaissance, and continued through the tenth century. That it should have prospered during Charlemagne's reign is an interesting and contradictory fact. One of Charlemagne's undertakings was to gather the best scholars from all over Europe and request that the liturgical texts be purified by correcting service books using pure Roman texts as models. It is not clear, therefore, why non-liturgical texts (tropes) should have penetrated liturgical texts, when Charlemagne's specific intention was to eliminate precisely such extra-liturgical material. One possible reason is that troping took place primarily in isolated areas, away from the central Roman authority, and the Church was never strongly opposed to the addition of new melodies and accompanying words, as long as there was uniformity in the more essential parts of the liturgy. An explanation provided by Young is that troping was the result of an intellectual and creative impulse of

the Carolingian intellectuals, who saw no other outlet in which to release their creative energies.

The trope that has been associated most closely with the beginning of liturgical drama is the so-called 'Quern quaeritis' trope. There is very little unanimity among Medievalists concerning the origin of this trope, its proper function in the liturgy, and its place in the development of drama and theatre. The three earliest versions of this trope that have been discussed most extensively by scholars are found in the following manuscripts: St. Martial at Limoges troper (Paris, Bibliotheque Nationale, Lat. 1240), which dates from 923-34; St. Gall troper (Stiftsbibliothek, MS 484), dating from about the middle of the tenth century; and one found in the Regularis Concordia of St. Ethelwood (London, British Museum, MS Cotton Tiberius A. III). The subject of the trope in all three manuscripts mentioned here, as well as in other manuscripts from later periods, is the visit of the Marys to Christ's empty sepulchre as narrated in the Gospel (Matthew xxviii. 5-10; Mark xvi. 5:7; and Luke xxiv. 4-6). The simplest version of the trope is found in the St. Gall manuscript, and it is attached to the Introit of the Mass for Easter:

IT(EM) DE RESVRRECTIONE DOMINI  
Int(errogatio):  
Quern queritis in sepulchre, Christicole?  
R(esponsio) :  
Iesum Nazarenum crucifixum, o  
caelicolae.

Non est hie, surrexit sicut predixerat;  
ite nuntiate quia surrexit de sepulchre.  
Resurrexi. (Young 1933, vol.:201)

The dialogue in this version consists of a question, an answer, and a reply:

Whom are you seeking in the tomb, o followers  
of Christ? Jesus of Nazareth who was  
crucified, o  
Heaven-Dwellers. He is not here, he has  
arisen as he said; go  
announce that he has arisen from the  
sepulchre.

The St. Martial trope consists of the same three lines, and it adds an introductory sentence and transitional sentences before the Ressurrexi:

TROPHI IN PASCHE  
Psallite regi magno, deuicto mortis  
imperio!  
**Quern queritis in sepulchre, o**  
Christicole?

R(esponsio):

Ihesum Nazarenum crucifixum, o celicole.

R(esponsio):

Non est hie, surrexit sicut ipse dixit; ite  
nunciate quia surrexit.

Alleluia, resurrexit Dominus, hodie  
resurrexit leo fortis, Christus, filius  
Dei; Deo gratias, dicite eia! Resurrexi.

(Young 1933, vol. 1:210) (Tropes at Easter.

Sing unto the great being, with the power of  
death overthrown!

Whom do you seek in the sepulchre, o  
worshiper of Christ?

Response: Jesus of Nazareth crucified, o  
Heaven dweller.

Response: He is not here, he has risen as he  
himself said; go tell why he has risen.  
Alleluia, the lord has risen, today he arose,  
strong as the lion, Christ the Son of God;  
thanks be to God. Tell, come on! (Resurrexi  
antiphon).

The untroped version of the Introit consists of an antiphon, the Psalmus, and the Gloria Patri, after which the antiphon is repeated.

The fullest of all tenth-century texts of the 'Quern quaeritis' is found in the Regularis Concordia, dating from 965-975. In this manuscript, it is associated with Easter Matins, rather than the Mass, it includes detailed instructions for the performance of the ceremony, and it was interpolated between the conclusion of the third responsory and the final 'Te Deum'. The text of the dialogue follows, with the rubrics translated into English:

While the third lesson is being read, four of the brethren shall vest, one of whom, wearing an alb as though for some different purpose, shall enter and go stealthily to the place of the 'sepulchre' and sit there quietly, holding a palm in his hand. Then, while the third respond is being sung, the other three brethren, vested in capes and holding thuribles in their hands, shall enter in their turn and go to the place of the "sepulchre", step by step, as though searching for something. Now these things are done in imitation of the angel seated on the tomb and of the women coming with perfumes to anoint the body of Jesus. When, therefore, he that is seated shall see these three draw high, wandering about as it were and seeking something, he shall begin to sing softly and sweetly,

Quern quaeritis.

As soon as this has been sung right through, the three shall answer together,

Ihesum Nazarenum. Then

he that is seated shall say

Non est hic. Surrexit sicut  
praedixerat.

Ite, nuntiate quia surrexit a  
mortuis.

At this command the three shall turn to the choir  
saying

Alleluia. Resurrexit Dominus.

When this has been sung he that is seated, as though calling them back, shall say the antiphon

Venite et videte locum,

and then, rising and lifting up the veil, he shall show them the place void of the Cross and with only the linen (linteamina) in which the Cross had been wrapped. Seeing this the three shall lay down their thuribles in that same "sepulchre" and, taking the linen, shall hold it up before the clergy; and, as though showing that the Lord was risen and was no longer wrapped in it, they shall sing this antiphon:

Surrexit Dominus de sepulchro.

They shall then lay the linen on the altar.

When the antiphon is finished the prior, rejoicing in the triumph of our King in that He had conquered death and was risen (congaudens pro triumpho regis nostri quos devicta morte surrexit), shall give out the hymn 'Te Deum laudamus', and thereupon all the bells shall peal (una pulsantur omnia signa). After this a priest shall say the verse

Surrexit Dominus de sepulchre

right through and shall begin Matins (i.e., lauds) saying

Deus in adiutorium meum intende...

(Symons 1963, 49-50)

In this new position, Easter Matins, the dialogue and the ceremony are commonly referred to as 'Visitatio Sepulchri'.

The argument among scholars concerning this trope centers on two significant points: first, determining the original position of the 'Quern quaeritis' trope in the liturgy; second, whether or not there was a linear progression from trope to drama and theatre. In most of the simpler versions the 'Quern quaeritis' is a trope to 'Resurrexi', the Introit of Easter day. In others it is part of the procession preceding the celebration of Easter Mass. It achieved its fullest dramatic development in the position at the end of Easter Matins, just before the 'Te Deum'. The

most voluminous work on this subject is Karl Young's The Drama of the Medieval Church (1933). His basic assumptions about the 'Quern quaeritis' trope are, 1) that the simplest version, the one from St. Gall, is also the earliest one, 2) in its original form the 'Quern quaeritis' was written as a liturgical embellishment, 3) its original place was in the Introit of the Mass of Easter day, and it was later moved to the end of Matins on Easter morning.

The strongest opposition to this theory comes from O. B. Hardison (1965). He rejects Young's first assumption on the grounds that it contradicts the evidence available in extant manuscripts. Namely, the St. Martial version dates earlier than the St. Gall. Hardison suggests that Young's assumption was influenced by Darwinian theories of the development of species, and warns against paralleling the evolution of literary texts with evolution of species, simplified or changed radically in the process of being adapted to changed conditions" (182). Hardison introduces the possibility that the 'Quern quaeritis' trope and the complex 'Visitatio sepulchri' play originated in the same period, or that the trope may be a later, simplified version of the play. He points out that the text which 'bridges' trope and play, the Regularis Concordia version, is not much older than the St. Gall simplest version.

With regard to the original place of the 'Quern quaeritis' dialogue, Young places it in the Easter Introit



Mass because that is the position of the St. Gall simplest version. Hardison, however, points to the fact that of the nine extant texts that are clearly dated in the tenth century three are associated with Easter Mass, three with Easter Matins, and three are ambiguous. From this he concludes that the trope did not have a set place in the liturgy but "was regarded as an independent composition to be included wherever convenient." (189) He states that the use of a simple version in the Easter Introit is justified, since it was not appropriate for a full version to be given at this place.

All other significant discussions of this trope and its relationship to the later development of liturgical drama has centered around the arguments provided by Young and Hardison. Let us keep in mind that both scholars use the same evidence available in extant manuscripts. The fact that they arrive at opposite conclusions is attributed to the individual methodology in approaching the evidence. Young's "simplest version" approach is not productive for the obvious reasons mentioned by Hardison. Hardison's chronological approach is equally inefficient, because we are dealing here not only with verbal literary texts, but also with liturgical ceremonies whose chronological development is extremely difficult to attest. The lag between the origin of a ceremony and its first copying can at times be a century or more. Establishing a "linear"

progression in the development of drama from the trope is also not easy, since the extant manuscripts seem to indicate the existence of simple and elaborate versions in the same period.

We provided the historical background in the preceding pages as a basis for analyzing the material from the point of view of the co-functioning of liturgical and non-liturgical texts in a clearly defined liturgical ceremony. What is of interest to us here is the fact that the 'Quern quaeritis' trope is part of a body of texts that were not prescribed for a presentation of the liturgical activity, but were used as embellishments at the discretion of the local church authorities. Their use was not standardized, as was also the case with other extraliturgical additions.

Insofar as non-Gregorian items of the Mass are concerned, there was no standard use, and to an astonishing extent the liturgy varied from one place to another. What was done at St. Gall and St. Martial was almost always different from what was done at Mainz, Metz, or Tours, or Winchester." (Bjork 1980, 49).

The identification of the 'Quern quaeritis' trope (in any part of the liturgy) as an extraliturgical text and the recognition of its function in the liturgy as having primarily an embellishing function, sets up the opposition text - non-text from the point of view of the liturgy. To identify the non-text at this stage as a purely aesthetic

text would be too presumptuous, because the changes still take place within a religious sphere, and the non-texts themselves are part of a religious repertory. In the discussion on the origin of troping I mentioned that there was a tendency to standardize their structure by confining the number of syllables per line and by providing coupling rhymes. The aesthetic function of such tropes in the liturgy can be perceived by the modern non-religious consciousness very easily, but we can only conjecture as to how their function was perceived by the Medieval religious consciousness. I believe the "extratextuality" of the trope must have been perceived quite effortlessly because the liturgical texts themselves were practically immune to changes. The perception of the aestheticity of the trope, however, must have been a somewhat more gradual process, because the very idea of aestheticity in the purely ritualistic event was considered in the early Middle Ages as being part of "this world", and, therefore, inappropriate.

The phenomenon of extratextuality in the liturgy should not be interpreted in the case of troping, and specifically in the case of the 'Quern quaeritis' trope, as a process that is in opposition to the standardized ritual.

The presence of two co-existing signifying mechanisms in the ritual, the symbolic and the representational, has caused a great deal of confusion among Medievalists as to

whether the origin of drama should be attributed to the ritual or to the nonliturgical (aesthetic) text. The confusion arises from the fact that the two texts share many characteristics: the liturgy exhibits some features which are normally attributed to drama, such as dialogue, scenic representation, symbolic impersonation and action. We remember that the singing in the liturgy was antiphonal: successive verses were sung in alternation by two choruses, or by a cantor and chorus, which conveyed the sense of a dramatic dialogue. Similarly, the reading of the Gospel frequently involved voice changes to indicate change of speakers. There were also changes in vestments, music and decoration, in accordance with the Church calendar.

On the level of signification, both the liturgy and the 'Quern quaeritis' trope, or the 'Visitatio sepulchri' for the Easter celebration refer to an identical prototext: the actualities in the life of Christ and other biblical characters. The differences are due to the fact that signification in the liturgy is accomplished symbolically-ritualistically, while in the trope-drama it is iconic-aesthetic.

Throughout the Middle Ages the Mass was interpreted as symbolic representation of the life of Christ. Liturgical details in the Eucharistic service were regarded for many centuries, and frequently in our own day, as parts of a play based on re-enactments of biographical episodes. The

movement and speech of the participants in the Eucharistic service recalls the Last Supper. The breaking of the bread and raising of the eyes to heaven may be interpreted as an imitation of the acts of Christ Himself. On this matter we must agree with Young, who excludes the possibility of the Mass being "dramatization" because, according to him, the Mass is not a representation of an action, but an actual re-creation;

The impossibility of there being representation in the liturgy of the Eucharist arises from the fact that since the early Christian centuries this rite has been regarded as a true sacrifice. The central act is designed not to represent or portray or merely commemorate the Crucifixion but actually to repeat it. What takes place at the altar is not an aesthetic picture of a happening in the past, but a genuine renewal of it. Just as Christ sacrificed Himself on the Cross, so in the Mass He is present invisibly and sacrifices Himself again. The consecrated elements are Christ, and through His own immolation, being Himself, in reality, both the victim and the priest. The celebrant remains merely the celebrant, and does not undertake to play the part of his Lord. He is only the instrument through which Christ acts. (1933, vol.1:84-85)

It becomes clear that the opposition between the liturgy and drama cannot be based exclusively on the opposition symbolic vs. representational or iconic signification. Both may be the property of either type of text.

We can limit further the specificity of each text by taking into consideration the text's function in the given culture, and the culture's attitude toward the text. If the

text is specifically designated as a religious-ritualistic text, then all dramatic features of that text are mere externalities. And, if the text is recognized as specifically extra-liturgical, then all liturgical features in it become superfluous. This formulation allows us to designate the extra-liturgical elements ('Quern quaeritis' and 'Visitatio sepulchri') as liturgical drama, keeping in mind that the term 'liturgical' is used here only to specify the medium in which the drama functions. With this formulation we can also qualify the liturgy as being dramatic based on the fact that it possesses externalities usually attributed to drama. This leads us to the conclusion that the dramatic externalities of the Mass may have contributed in the development of the theatricality of liturgical drama, but the liturgy itself always remained a religious text.

Before liturgical drama detached itself completely from the liturgy, other biblical scenes that were closely related to the Church calendar continued to be dramatized. Medieval manuscripts provide us with a set of tropes that were embellishing the liturgy for another event in the Church calendar: the Nativity. As in the Easter trope, here we also have coincidence between ritualistic and "historical" time. These tropes are divided into those representing the visit

of the shepherds ('Officium Pastorum') and those concerned with the adoration of the Magi ('Officium Stellae').

The earliest shepherd trope is attached to the Introit of Christmas Mass and is modeled on the Easter trope. Here the shepherds at the crib take the place of the Marys at the Tomb:

Ad Dominicam Missam

Quern queritis in presepe, pastores, dicite?  
Saluatorem Christum Dominum, infantem pannis  
inuolutum, secundum sermonem angelicum.

Adest hie paruulus cum Maria matre sua, de  
qua dudum uaticinando Isaias dixerat propheta:  
Ecce uirgo concipiet et pariet filium; et nunc  
euntes dicite quia natus est.

Alleluia! lam uere scimus Christum natum in  
terris, de quo canite omnes cum propheta,  
dicentes:

PSALMUS: Puer natus est. (Young 1933, vol.  
11:4)

(For Sunday Mass.

Whom do you seek in the manger, shepherds,  
speak.

The Saviour Christ the Lord, an infant  
wrapped in swaddling clothes, according to the  
word of the angel.

This small boy is here with Mary his mother  
concerning whom a long time ago the prophet Isaiah  
had spoken: Behold a virgin will conceive and bear  
a son: and now as you go tell that he was born.

Alleluia! Now in truth we know that Christ is  
born on earth, about whom all sing with the  
prophet, saying:

The Psalm: The boy has been born.

The questioners are identified with the apocryphal midwives who supposedly assisted at the Birth. This dialogue is also found in more elaborate versions in the Matins service, usually at the conclusion of the liturgical service.

The dramatization of the visit of the Three Kings to Jerusalem and Bethlehem (Matthew ii. 1-16) is much more

diversified than the 'Officium pastorum'. This flexibility and wider variation in arrangement Grace Frank attributes to the flexibility in the services of the Christmas season (1954, 31). The beginning of the Epiphany play of the Magi can be traced to the eleventh century at St. Martial at Limoges in France. In their most simple forms they are associated with the Mass, but not as embellishments of the liturgical text, after the manner of the Introit tropes of Easter and Christmas, but rather as emplifications of essential parts of the ceremony (Young 1933, vol. 2, 32). These dramatic representations sometimes attached themselves to the oblatio, since this ceremony resembled the re-enacted scene of the Magi bringing gifts and presenting them to the new-born King. The St. Martial text indicates the ceremony proceeded as follows: three cantors, dressed to represent the three kings, enter the choir through the main door. Announcing their gifts, they proceed to the middle of the choir, where one of them sings the words "Hoc signum magni regis". Afterwards, they approach the high altar and deposit their gifts. Then a boy behind the altar, dressed as an angel, sings to the kings the hymn 'Nuncium vobis fero de supermis' (I hear a message to you from above). Astonished at what they see and hear, the kings withdraw from the choir singing 'In Bethlehem natus est rex coelorum.' (Young 1933, vol. II)



The tendency of the main current of dramatic development, then, is toward expanding the variety of subjects (prototexts of biblical origin) represented, while still keeping their presentation in accordance with the Church liturgy and calendar. There is also expansion of the sequence of events to include biblical episodes preceding and following the basic scenes included in the Easter and Nativity tropes. The 'Officium Stellae' play, for example, was expanded from a simple visit of the Magi to the manger, to versions which include their appearance before Herod, and his consultation with the scribes, to still more developed versions, which join the visit of the Magi to the visit of the shepherds, and in the process form larger dramatic units. The 'Visitatio sepulchri' plays were expanded to include episodes which follow the Resurrection, such as the race between Peter and John to Christ's empty tomb, and the scene between Mary Magdalene and Christ in the garden, which for the first time provided a dramatic role for the risen Christ.

The Passion play can also be regarded as an extension of the Resurrection scenes. It represents scenes antecedent to the 'Visitatio sepulchri', celebrated during Holy Week. The most probable origin of this play is in the latter part of the twelfth century in France, where it became very popular (Frank 1954, 25). Additional scenes representing episodes from Easter Week came from the apocryphal Gospel of

Nicodemus, where Christ's visit to Limbo, 'Discensus ad Inf eros' or 'Harrowing of Hell', and the freeing of the souls are described.

The expansion of biblical prototexts in liturgical drama varied from place to place, as was the case with the tropes in the tenth century. It seems that most of the innovations took place on the periphery of the Roman Church where there was least official control. By the end of the eleventh century they became rooted deep in Medieval culture, and gradually moved toward greater expansion and artistic creativity. It is difficult to pinpoint the reason for the popularity of these presentations. Perhaps their popularity can be attributed in part to the fact that the liturgical worship was being complemented with an element of entertainment, and that the realism of the drama was much more graspable than the mystical symbolism of the liturgy, contributed to their popularity.

The introduction of liturgical drama in the territory of present-day Yugoslavia, more specifically in Croatia, is attributed to the tendency of the early Zagreb bishopric to follow new movements in Catholic theological literature. The first mention of liturgical plays in Croatia is from around 1100 in the service book of the Zagreb bishopric. Fancev (1925) believes that liturgical plays were introduced in

Croatia from France directly, or indirectly through Hungary, from where also came the first organizer of the first Zagreb bishopric, the Bishop C\*eh Duh.

As was the case with liturgical drama in Western countries, the first dramatizations in Croatia were also associated with Easter and the Resurrection. This scene is recorded for the first time in the service book Missale antiquissimum of Zagreb's Cathedral Church, and it dates from the end of the eleventh or beginning of the twelfth century. (Fancev 1925, 6). The scene of the Resurrection was presented inside the church, "around the place which in the church represented Jesus' tomb." (ibid., 15). The Missale antiquissimum also contains the liturgical Nativity play of the Three Kings, 'Tractus stellae'. It is an expanded version containing scenes of the Magi's visit to Herod and to the manger. The play was performed in two places in the church: by Mary's altar, where the icon of Mary and the child Jesus represented the scene at the manger, and in the middle of the church, where Herod' is surrounded by his learned men. Rubrics in the text describe the vestments for Herod, the scribes, clerics, and angels. According to Fancev, the liturgical drama of the Magi was also imported from France:

It was in Somodjvar, in the Somodja district, that in 1091 the benedictine monastery St. Egidijsa was established by the French benedictine priest Odilon. The monastery had very close ties with the French benedictine monastery of St. Gilles, of the Nimes bishopric. It was probably through this

connection that the French play of the Three Kings, 'Officium Stellae<sup>1</sup>, came first to Hungary, and then from Hungary, or directly from Somodjvar, to Zagreb. Since the entire church hierarchy in Hungary was at that time in the hands of the benedictines, in this position they also influenced the editing of the service. In their position as the first organizers of the Zagreb bishopric bishop Duh and his associates certainly included in their edition of the service characteristics of the Hungarian church service and the service of their benedictine monasteries. (Fancev 1925:13).

### 3. Drama in the Byzantine Church

Our analysis of the genesis of liturgical drama has shown that the process involved a simultaneous shift both in the perception and function of the ritual and in the verbal text. The ritual was perceived as being theatrical at the point when it shifted away from the prescribed norm. Similarly, the verbal dialogue began to constitute a dramatic text when it included extra-liturgical lines, delivered by numerous characters.

The further development of theater in the early stages emphasized expansion of non-liturgical physical action, while the dramatic dialogue remained in more or less simple form, relying heavily on pure biblical sources. A reverse phenomenon is evident in examples from the Byzantine liturgy. There, while the ritual remained in a fossilized form for centuries, the verbal part was flexible enough to

include abundance of non-liturgical texts, including many in dialogue form. In the early stages they were found mainly in the sermons.

Even though there are extant texts from as early as the fourth century that point to dialogical reading, there is no evidence either historical or in rubrics parallel to that found in the Regularis to ascertain the existence of authentic medieval Byzantine liturgical drama. Any dramaticity or theatricality attributed to these texts can be regarded simply as non-essential extra-textual material.

The Byzantine Church made the first attempt to present dramatic texts in its service in the sermons that accompanied feast days. LaPiana refers to these sermons as dramatic homilies (1936, 176). The model for these compositions was supplied by a Syrian prototype, the sogitha, which was a poetic genre first developed by the fourth-century Syrian poet Ephrem. The poem was attached to the homily and sung during the feast day by "two soloists and two choirs with a biblical personage often introduced as speaker" (Sticca 1974, 19). The dramatic element of the sogitha was adapted in the Byzantine service by depicting in the homily biblical characters discoursing with one another in highly rhetorical dialogues.

Sophronius of Jerusalem (560-638) was one of the first to adopt the dramatic element of the sogitha in his Nativity hymns (ibid.). Bogdanos suggests that these dramatic hymns

were presented in a way similar to that of the baroque oratorio. "The head cantor (Protopsaltis) and the choir (composed only of men according to the Byzantine tradition) sang the part of the narrator-chorus, while the assistant cantors (Lampadarioi) chanted the character parts" (1976, 209).

LaPiana (1936) distributes the dramatic homilies in three groups: (1) Those which are paraphrases of short dialogues of the canonical texts. They usually represent a single scene, and are used as a rhetorical device. (2) Those which add new dialogues to an original prototext, and may extend to a whole episode. (3) Those which are most extensive in the number of scenes that accompany the basic biblical episode, and which are followed by oratorical effusion. His analysis of these homilies shows that the dramatic scenes and oratorical parts were independent of each other, and that in their preserved form they are a later arrangement of dramatic scenes and old sermons.

The evidence in homiletic literature points to an evident similarity in the development process of liturgical drama in the Western Church and the dramatic dialogues in the Byzantine liturgy. The dramatization of dialogues from the canonical works was a gradual process, whereby in the first stages it was limited to one scene and one or two characters, and only in the later stages it included numerous scenes and characters. At this point the dramatic

features of the homily stood in the foreground, above the rhetorical features. Regardless of the fact that the dramatic homilies had the characteristic of separate compositions, they were always associated with the sermon and were accompanied by oratorical comments and prayers.

The episodes and dialogues for dramatic homilies are derived not only from canonical texts but also from apocryphal gospels and Acts of the Apostles. From there are taken the legendary accounts of the birth of Jesus, his descent into Limbo, and other stories.

The person who was most influenced by Ephrem's metrical homilies was the Byzantine 'melodist' Romanos (6th century). He was a Syrian Jew who was baptized and came to live in Byzantium. He composed sermons in verse called kontakia (sg. kontakion). The kontakion was a poetic sermon that was accompanied by music, and consisted of about 18-24 stanzas united by an acrostic. All the stanzas were identical in the number of lines. Each line consisted of different number of syllables, but the number of syllables in corresponding lines of each stanza was the same. The kontakion begins with an introductory stanza, called a koukoulion, which is in another meter. The last line of the introductory stanza is also the refrain with which all the other stanzas end.

The subject of the kontakion usually concerned the Nativity and Easter, or the lives of saints. Its sources were the Old and New Testaments, apocryphal literature, and

the hagiographies of the saints. The dialogue found in the original texts is re-enforced by imaginative and fictional poetic additions that do not change the essence of the text. Their primary intent was to heighten the religious significance of the scenes as they applied to the specific feast day. One of Romanes' most famous kontakion was the one composed on the Nativity, with the characters being Mary, Jesus and the Magi. This is how the hagiographer describes the origin and composition of this poem and other kontakia by Romanes:

Romanes remained in the temple of the Holy Virgin in all-night watch of the Blachernae. There he received the gift of composition of kontakia when there appeared to him in a dream the likeness of the Holy Virgin who gave him a piece of paper and commanded him to eat it. He thought best to open his mouth and eat the paper. It was the holiday of Christmas Eve and straightaway arousing from sleep he mounted the pulpit and began to sing.... Then, too, he made kontakia of other feasts and also of the official holy days so that the number of his kontakia came to about one thousand. (Translated from the Menaion for October 1, the holy day of Saint Romanes. (Cited in Carpenter 1970, xvii).

On the basis of available evidence it can be assumed that the metrical sermon was chanted from the pulpit by the preacher while a choir joined in the refrain. Lack of evidence prevents us from discerning the manner in which the lines were delivered. If indeed they were sung by a single individual, was there any degree of impersonation of characters in the delivery, which would differentiate the various speakers of the dialogue? There is no evidence in historical accounts of the period that points to a



possibility that the dramatic homilies and kontakia were being acted outside or inside the church accompanied by appropriate scenery and action. Romanes' kontakia "have a potentiality for performance but clearly lack the essentials of true theater/ which requires scenic action actually performed by actors impersonating the characters with voice and gesture." (Sticca 1974, 20). At the present time the common consensus of Byzantologists is that no attempt was ever made to present in theatrical form the dramatic homilies of Ephrem, or Romanes<sup>1</sup> kontakia.

We can safely assume, then, that theatrical action in the modern theater originated in the western church rituals, beginning with the 'Quern quaeritis' Easter trope. However, we cannot ignore the early Byzantine dramatic homily and Romanes' kontakia, if we are to consider the dramatic literary text as a constituent and essential part of the theatrical performance. Let us keep in mind that in its original form the three-line Easter trope dialogue was also only a text that was sung, unaccompanied by theatrical action and appropriate scenery (other than what was necessary for conducting the liturgy). That the trope should have developed into an authentic play and the homily remained a dramatic-poetic structure is a factor of their individual function. The 'Quern quaeritis' trope and the 'Visitatio sepulchri' were attached to the liturgy and tended toward iconic representation of the same liturgical

event that was coded symbolically in the liturgy. This tendency toward realistic representation led to identification with original (prototext) episodes not only on the verbal level, but also in the visual representation of the scenes. In fact, the dialogue must have been functionally less significant compared to the non-verbal representation of the Easter and Nativity episodes.

In the dramatic homily and in Romanes' kontakia accuracy in the representation of dramatic dialogues from the prototexts was also of little importance as long as the essence of the scene or episode was preserved. The original material was used only as the basis onto which new 'apocryphal' dialogue was attached. Because of its rhetorical characteristic the homily was much more suited for lengthy dialogues, than was the 'Visitatio sepulchri', which was concerned mainly with the 'processional' aspect in its representation.

Should there have been an attempt (and perhaps there was) to present the dramatic homily as a liturgical play, it would have had very little success because of the fact that the aesthetics of the piece is constituted in the poetic word and the accompanying music, and not in the scenic representation. It is clear that the dramatic homily and the kontakia were texts that could best achieve their effect when read, and not when acted. Extensive scenic

representation would only have a distracting effect in this instance.

The genesis of modern theater and drama is attributed to the trope and not the dramatic homily of the East, which preceded it by as much as five centuries, because the latter never evolved any further than the dramatic dialogue - and as far as we know, it did not have any direct influence on the medieval dramatic tradition in the West. Although the trope dialogue is much less sophisticated than the dramatic homily, the former is referred to as the kernel of modern theater and drama because there is an uninterrupted linear progression from its origin to the modern tradition. Since the dramatic tradition in the Byzantine church did not survive the Iconoclastic movement, we can speak of the resurgence of the dramatic genre in the East only if we confine it to the existence of dramatic text and only if we consider it as occurring in an isolated period.

The kontakia that were written between the fifth and the seventh century were assembled into kontakaria (books of kontakia) after the Iconoclastic persecution. If drama was revived after this controversy, in a form other than the homily, we have no records. LaPiana is of the opinion that once the restrictions on the liturgy were abolished, religious drama was also revived but in a form different from the old one. (1936, 186).

The only work that resembles an authentic play in Byzantine literature is the Christos Paschon. The play is an attempt to adopt the form of the Classical Greek tragic genre in the presentation of the Easter cycles. The play has been variously dated from the fourth to the twelfth century. The oldest manuscript, the Parisinus Gr. 2875, dates from the thirteenth century. The superscription attributes the authorship to Gregory Nazianzenus. There is no indication that it was ever produced as a play, and it is very probable that it was merely a literary exercise and an isolated occurrence, considering the fact that there are no other extant manuscripts of the same type.

Another dramatic work which has caused much controversy in Byzantine scholarship is the so-called Palatinus Passion Play. The manuscript of the play dates from the thirteenth century. The problem with the text is that it is written in the form of a scenario, with only the first words of each line of a character's speech given. We are not sure if this means the extant manuscript is a shortened version of a complete text, and the author deleted words from the dialogue because he assumed the actors knew their lines, or if it means the text is only a first draft of a play to be completed at a future time. The text has extensive descriptions of the play's accompanying gestures and action. The origin of the play is traced to Cyprus. The dialogue of

the play has been reconstructed by Aughust Mahr, who also titled the play The Cyprus Passion Cycle.

The only indication we have that the play might have been written to be staged comes from the author's introduction, given here in full:

Be merciful to us, our Lord Jesus Christ, Son of God, and be not angry with us that wish to represent in a play Thy quickening suffering, through which Thou has graced us with tranquility. Thou that hast charge of this present undertaking and art to rule the others, thou shalt take care, before the play begin, that thou have arrayed in proper condition whatsoever be needed for such task and have it ready so that each thing be found well appointed and right at hand whenever its use arrive. Thou shalt further take counsel with each and every one of thy helpers in this undertaking, and thou shalt devise the costume for each, according to the characters required, be they Christ, the Apostles, and the other men and women, or be they the Jews and those that remain. Thou shalt with great care choose thy characters and appoint such (a cast of) characters as will be able to play the parts of, and represent, the original personages; they shall also know how to read so that they will be able to answer and ask according to their lines. Moreover, let them be forewarned not to turn the action into a matter of laughter and levity, but handle it in the fear of God and with piety and great attention. Furthermore, they shall take good care that the one not hasten the other's speech nor interrupt his words so as to create confusion; but everyone, in his appointed place, whenever thou desire it, shall speak, ask, or answer with attention and in no other wise; nor shall he in his costume or speech bring forth whatsoever might cause the spectators to laugh; but all that is done shall tend to evoke amazement and awe. (From Mahr 1947, 125).

The introductory rubric seems to be written for use by the director in the production of the play. Other than in the manuscript itself, there is no historical document to

texts by a larger audience and the possibility to incorporate local speech characteristics. The vocabulary available to the writer now increased many fold, which certainly had a significant effect on the artistic expression of the text.

The third level of secularization involved a change in the culture's attitude toward and perception of the biblical play - from a religious to an artistic text. The presentation of the plays outside of the ritual grounds indicates that they gradually lost their attachment to their original function. This shift is an instance of intracultural adaptation. The biblical text moved away from the sphere of religious culture into the sphere of artistic culture. The implication of this shift is that the change of the text's function was culturally recognized as being unique both in function and in structure. This cultural recognition allowed for relaxation of religiously based constraints in plot and subject matter, as well as in manner and place of presentation.

The two earliest vernacular plays written in French are La Sinte Resureccion (c. 1175) and Mystere d'Adam, which Hardison dates from 1146 to 1174 (1965, 253). The Adam play consists of three parts, each one dealing with a different period from biblical history. The first part concerns the Fall of Man, the second deals with Cain and Abel, and the third is a prophet scene, an adaptation of a liturgical Ordo

movement represents a significant break from the established dramatic tradition. From this point on a gradual disregard for the ritual patterns common to Latin church drama is evident. Performances no longer needed to be attached to a specific religious ceremony. In the vernacular plays the emphasis tended to fall on the representational mode, rather than the symbolic-religious (Hardison 1965, 281).

Secularization of Medieval biblical drama takes place on three levels. On the textual level we notice the infusion of non-biblical (non-religious) elements, many of which came from the contemporary reality of the spectator, and some of which were fictional. On the surface this change would appear to be of minute significance, but we must approach it from the point of view of a culture that did not accept readily changes in ritual matters. For the first time the spectator was placed in a position of not knowing entirely the text he was to watch. The element of surprise in plot and character delineation was introduced at this point. The juxtaposition of the religious with the secular elements at this time allowed for 'secular' interpretation of religious scenes and characters. The biblical text provided only a framework in which more worldly matters were being presented.

The above changes go hand in hand with the second level - the use of the vernaculars in the writing of the texts and in their presentation. This change offered comprehension of

indicate that the play was ever performed, or that there was a tradition of staging such plays at the time of its writing. LaPiana points to some other questions raised by the appearance of this play

First of all, the manuscript in which the play is found belongs to the thirteenth century, but is the play itself older, and if so, how old? And if it is not much older than the thirteenth century, could not its appearance at that time be explained as a novelty introduced under the influence of western religious plays imported into the east by Crusaders and Latin colonists? On the other hand, if it appears to be much older, what connections, if any, has it with the pre-iconoclastic drama and the dramatic homilies?" (1936, 186).

LaPiana is convinced that there is no doubt that the play was acted (ibid.). Bogdanos also conjectures that it was acted outside the church rather than as part of the liturgy. (1976, 208).

#### 4. Secularization of biblical drama

The tendency toward realistic representation of the adapted biblical material was also accompanied by an increased use of "fictional" matter interpolated in the biblical sources. These were the first signs of secularization of church drama. This new trend, together with the extensive reliance on the vernacular languages in plays (which started in the twelfth century), established a new direction in the development of Medieval drama. This



Prophetarum (Noble 1926). According to Frank (1944, 12) this play was the first to be performed outside the church, probably by the entrance to the more elaborate southern transept. The use of Latin in this play is confined basically to the stage directions and some of the liturgical readings. The text makes obvious the separation of the two distinct cultural - texts the religious and the aesthetic - on the linguistic level. The elements that are taken directly from the original source remain largely unchanged both on the stylistic and the linguistic level. Here we have one of the earliest examples of the coexistence of two culturally distinct elements in the same text.

The elaborate stage directions point to an author (who was perhaps also the director) who was quite familiar with the dramatic and theatrical tradition of his time. In the introductory rubrics he provides detailed instructions concerning the movement of the actors and the delivery of lines. This points to a concern over the theatrical aspect of the performance. If the secularization of the dramatic text is an indication of its distinctness from the religious text, then the concern over the presentation indicates the existence of a distinction between the ritualistic and the theatrical action. No longer does conformity to a frozen pattern of movement satisfy the aesthetics of the presentation. In the years following, secularization of both the linguistic and performance text gradually increased.

The Resureccion play mention above is written entirely in the vernacular, including the stage directions. There are no specific references in it to indicate that it was to be performed in a church or during a church festival. That the play was written for the stage is indicated in the prologue, which also furnishes instructions for the actors.

The appearance of these elaborate vernacular plays leads Hardison to conclude that the development of Latin religious drama was complete by about 1300, and that "later elaborations must be understood in the context of the vernacular cycles" (1965, 227).

The search for characters and plots outside of religious sources was the first step toward the introduction of the concept of "fictionalization". The secularization of subject matter lead to the use of non-biblical material as the source for the drama. However, dependence on biblical models for the plot and character structures continued for many centuries. Many of these plays contained an abundance of comic elements, which functioned much more effectively in the vernacular than they would have in the medium of the 'sacred<sup>1</sup> language of the church rituals.

The concept of fictionalization contributed greatly toward the introduction of new genres such as 'religious' comedies, miracle and morality plays. The French play Courtois d'Arras (1228), for example, uses the parable of the Prodigal son as its model, but the plot and characters

are local. The author takes the biblical line "The young son gathered all his things together and travelled abroad into a distant country, and there squandered his property by living debauched life" (Luke 15:13), and adds to it an abundance of fictional material that centers around the manner in which the property is squandered. The fact that the author incorporates local characters makes the play even more realistic. The play seems to use the biblical background only as a starting point in establishing its own unique characteristic. The author borrows from that part of the biblical story which has the least religious significance. Basically, the play fills in the void left by the absence of details concerning the son's debauchery. The religious and moral characteristics of the story are pushed almost into the background, while the foreground is characterized by a profusion of contemporary realities.

The miracle plays were dramatizations of legends of non-biblical saints, excluding biblical characters. The models for these plays were the liturgical Easter and Nativity plays. Jean Bodel's Jeu de S. Nicolas is the earliest and best example of a miracle play in French. The author uses material from Latin liturgical plays about St. Nicholas/ but to the religious theme he adds realistic, comic scenes.

The morality play differs from all other types of plays discussed so far in that it finds its characters and plots

in non-historical sources - it is pure fiction, whose "universal form" is still the same as that of the liturgical play (Hardison 1965, 189). According to Hardison, the morality play is unique because it is constructed on the basis of doctrine, and character portrayal is based on psychological concepts:

Since the doctrine is moral and depends on the sacraments (grace, in Protestant cognates) the morality play is of necessity psychological drama. The characters do not act in such and such a way because history says they did but because a sacramental psychology requires them to do so. Since the characters in a morality play are personified motives, the form is also psychological in a literal sense: it takes place within the mind of the central character, who appears in the action as a personification of the soul, or what would now be called the ego. (1965, 289).

It was now possible to expand the types of stories dramatized because of the lessening of restraints against innovation and the emergence of clear functional distinction between the ritual and the play. Nevertheless, the tradition of liturgical church drama continued to provide the dramatic codes for the new plays.

The complete break of drama with religious subject matter is associated with the rise of nationalism and the Reformation:

As they (medieval cycles) disappeared, dramatists turned from solely religious subjects to secular ones. Classical history and the history of the national state replaced sacred history as prime sources of dramatic plots. Ethical, political and protopsychological doctrine vied with, and for some authors replaced the older sacramental psychology. Rhetoric, with intrigue, complex stage

effects and brilliant display added an element of gorgeousness entirely lacking in medieval plays. (Hardison 1965, 290).

## 5. Biblical plays in the vernacular in Yugoslavia

In Croatia, biblical dramatizations in the vernacular followed a direction very different from that in France and other countries. While in France, for example, the earliest vernacular plays still had structural similarities with Latin drama, in Croatia they shared many similarities with the lamentation and passion octosyllabic verse songs that preserved a dialogue form. Many of these songs date from the fourteenth and fifteenth century, and are preserved both in the Latin and Glagolitic alphabet. Not much is known about their origin, except that many of them are based on Italian models. Although they were sung during church festivals, they don't seem to be related to any specific part of the liturgy for these festivals. This would imply that they normally functioned outside the church.

These are some of the more popular songs from which parts were taken and included into dramatic compilations of later periods: "Prigovaranje blaz'ene Marije i Kriza Isusove", ("Dialogue between the Blessed Mary and Jesus' Cross") in which Mary reproaches the Cross for taking her Son's life; "Pesan ot muki Hristovi" ("Song on the Suffering

of Christ") describes the suffering of Christ. The oldest example of this song is written in the Glagolitic, and it dates from the end of the fourteenth century (Stefanic 1969, 397); "Isusova mucila" ("The Sufferings of Jesus") is a song in the form of a dialogue between an Angel and Jesus, in which the Angel announces to Jesus his suffering; "Tri Marije hojahu" is related to the Resurrection, and, according to Stefanic (1969, 408), it was sung in the church during the liturgy or during the performance of a Resurrection play. The subject of the song concerns events after the burial of Jesus: the visitation of the three Marys to the sepulchre, and the appearance of Christ to Mary Magdalene and to Peter.

A very popular Easter song, "Plač Marijin" or "Plac Gospin", ("The Lamentation of the Mother of God") was recited on Good Friday by religious plebeian fraternities, at first in narrative-dialogue form and later it was presented as a play (Stefanic 1969, 439).

The oldest Croatian text of the "Lamentation" is written in the Latin alphabet and it dates from 1471. It is Stefanic's opinion that the Latin text was probably sung, and not performed as a play. The Glagolitic text of the same song found in the Glagolitic collection of Simun Klimantovic (1505 and 1514) resembles a performance text in that it seems to be addressing an audience. The context indicates that there was some type of acting by actors.

In the 1505 edition the text begins with a prologue without an indication as to the identity of the speaker:

Muka Boga gospodina  
Isuhrsta bozja sina po  
Ivanu van'jelisti plac  
Gospoji ki navisti.

Poslusajte zene i muzi,  
gde preslavna diva tuzi.  
O preslavna bozja mati  
sad vas hoce na plac zvati.  
Jer va zalosti ona plove:  
Zovu duse bogu mile  
sa mnom danas da procvile.  
O hrstajen stante goru,  
k Pilatovu pojmo dvoru,  
bozju mater vi zdru<sup>^</sup>ite  
njenje tuge vsi tu<sup>^</sup>ite!  
Vsaki placi njenje zalost,  
da od Boga primet radost.

(Stefanid 1969, 440; also Fancev 1938)

(The suffering of the Lord God Jesus, the son of God, according to the evangelist John who writes of the lamentation of the Mother of God. Listen, men and women, how the most blessed Virgin is lamenting. Oh, the most blessed Mother of God is calling you to lament. She is bathing in sorrow. The souls dear to God are relying on you today to begin grieving. Rise, oh Christians, and let us go to Pilat's court, come close to the mother of God, lament for her sorrows! Whoever laments for her

sadness, may he receive joy from God)

The song is in octosyllabic rhymed couplets. The first character to speak after the prologue is John. He summarizes events from the Bible up to the Crucifixion. A long exchange follows between John and Mary, in which Mary laments Christ's death and John is consoling her. John and the three Marys go to see Christ's body on the Cross, where another lament by Mary follows. In the next scene Mary accuses Pilat for Jesus' death; he puts the blame on the Jews. Rubrics in the text indicate that certain parts in the

song were to be read, and not sung: "Ovo rece majka bozja. Cti;...'" ("This said the mother of God. Read:...)

Dramatization of the complete course of Christ's Passion was completed in Croatia sometime in the second half of the fifteenth century. It was a compilation of Passion and Lamentation songs, some of which originated centuries earlier. The most complete text of this type is Muka Spasitelja nasega (The suffering of our Savior), written in Glagolitic and dating from 1556. The text contains numerous parts taken from the Lamentation song mentioned above. Directions in the text indicate that it was to be performed as a play. One fragment of this play, published by Stefanic (1960) indicates that it was performed in Rijeka. The 1556 edition is made up of 3658 octosyllabic verse lines, and it covers scenes from the raising of Lazarus to the Crucifixion and burial. The play is written as a cycle in three parts, to be presented in three different days during Passion week: Palm Sunday, Maundy Thursday and Good Friday. The Play begins with a prologue, delivered by an Angel, who introduces the play and tells of the purpose for its presentation:

Pocina cin od muke Spasitelja nasega, najprvo na  
^Cvitnicu

(An'jel stavši na mestu podobnu  
pocni svojim glasom i reci): S  
placnim glasom vsih vas zovu  
sliste muku Isusovu kuno prija  
za vsih nas prezestoku vele  
danas. Zato vsaki spomeni se: za  
te umri na krizu vise



da te vicne smrti izbavi, kako  
Sveto pismo pravi, jer da tebi  
raj udili, on ki od nic vsaka  
ucini, va'v^svit oti, bratjo,  
place, boleznive suze stace s  
Magdalenom i s Jovanom ki su  
tuzni njega ranom.

svit ih njima vas takmene.  
Zato, bratjo, sad slisite  
i od srce procvilite  
vase grihe u velikoj tuzi,  
tuznu majku vsaki zdruzi.  
Bit ce ona odvitinica  
da ne zgine vam dusica.  
sada k mucu pamet stavte  
i srdecSno vsi proplacete.  
(In Stefanic 1969,447).

(The presentation of the sufferings of our  
Savior begins, first on Palm Sunday

(The Angel, standing at the appropriate place  
begins with his voice and the words):

With a lamenting voice they are calling you  
to listen to Jesus' great suffering, which he  
took upon himself today for our salvation.  
That is why you should all remember: he died  
on the cross for you, to save you from  
eternal death, as it is written in the Holy  
Gospel. He offered you paradise, He who made  
everything from nothing. Everyone, brothers,  
is weeping with Magdalene and John, who mourn  
his wounds..... No tongue can express his  
sufferings, which lasted an entire day. That  
is why, brothers, listen now and cry from  
your hearts for your sins in this grieving.  
Let everyone come together with the grieving  
mother. She will guide you, so that you will  
not lose your soul. Now bring your thoughts  
to the suffering and begin to weep.)

The play ends with an epilog, also delivered by the Angel,  
in which he blesses all who have come to lament Christ's  
death.

-9-

The play Prikazanje o uskrsnucu Isusovu (The  
Resurrection of Christ) consists of a compilation of  
Resurrection songs, and as its subject it takes scenes that

take place after Christ's death. Its sources are Nikodemus<sup>1</sup> apocryphal Gospel, especially the scenes in Limbo, as well as the New Testament Gospels. According to Stefanic, it was compiled in South-West Croatia, in the beginning of the sixteenth century (1969, 474).

Even though there existed in Croatia a rich collection of popular songs on the theme of the Nativity, church drama on this theme did not develop as extensively as the Easter cycles. The oldest play on the Nativity dates from the fourteenth century (Stefanic 1969, 481). A popular play in this cycle was Od rojenja Gospodinova (On the Birth of Our Lord). It covers scenes from the preparation by Joseph and Mary for their trip to Bethlehem, to the admiration of Jesus by the shepherds. The play was performed in conjunction with the Christmas church celebration.

In the context of vernacular drama performed in Croatia during the Middle Ages one should also take into consideration a type of dramatic performance that is much closer both stylistically and functionally to the folk theatre of the period than it is to the liturgical plays popularized by the church. These religious folkplays were performed exclusively outside the church. Even though their performance was connected to specific religious holidays, their production was not under the auspices of the local

church organization, but rather it followed traditional practices embedded in the local culture.

Spectators in the presentation of these plays also  
j  
participated whenever the situation demanded (Rozin 1963, 12). The common practice was for the group to perform the play by going from house to house, usually receiving some sort of reward from the hosts after each performance. These presentations must not have lasted more than ten to fifteen minutes. In the written versions they take up about two pages of text. It is not clear how much preparation went into the organization of the performances, but their folk character should indicate that it was probably minimal. The plays and individual roles must have been passed from one generation to another (in some places up to this day) much in the same way as is the case with folktales and epic songs. This should also indicate that improvisation was not discouraged as long as the basic idea remained unchanged.

Even though folkplays were part of local traditions since very early times, they were not recorded until the nineteenth century. Therefore, we cannot be certain of their early character and the way they were performed originally.

A popular subject of the Nativity cycle of folkplays consists of scenes from Genesis about the fall of man. One  
/  
such play, Adam i Eva, was recorded by Rozin (1963) in 1900  
v in Slavonska Pozega. The characters  
are an Angel, God,  
Satan, Adam and Eve. The recorded version is in prose, with



suckling pig<sub>f</sub> a flask of mead and whisky, for the lord Devil. Braid my horns with sausage, throw five coins in my bag, otherwise I will not give you peace.)

The performance concludes when the players have been rewarded, after which they sing the concluding song:

Bog vain dao blagodat,  
I nas ovde darovat!  
Zahvalimo bogu i ovome daru  
U kome milost imasmo, Adam - Evu pjevasmo.

(41)

(May God give you his blessing, may he present us with gifts here. Let us thank God for this gift and his mercy. We have sung the play of Adam and

Eve.)

Another play of the Christmas cycle that was performed in the same manner as the Genesis play is Mali Isus (Little Jesus). It was recorded by Rozin in 1960 from a fourteen year old girl. The text with rubrics is about two pages long. The scene is the Nativity, and the characters are Mary, baby Jesus (represented by a doll), Angels and Joseph. The entire performance is a series of songs on the subject of the Nativity, sung by the entire group, by Mary, or by the Angels.

The play Tri kralja (The Three Kings) was also recorded by Rozin in 1960 from Franjo Stajcar from Petrinja. This play is interesting because it combines "historical" time with the present. It fuses the plot of the biblical source with the celebration commemorating the original event, and it requests the participation of the audience (hosts). The gifts provided by the hosts at the performance take the

place of the gifts that the Kings were to bring to baby Jesus.

It is not appropriate to speak of the performers of these plays as actors, since they are not the sole contributors to a play in which the whole populace participates. There is less of a distinction here between spectator and actor than was the case with the church plays that were presented with a specific public (viewer) in mind.

These folkplays are similar to the church plays in their subject matter, that is, the presentation of biblical events related to the specific holiday, and also in their tendency to adopt the octosyllabic verse meter. Their popularity is attributed to the entertainment provided by them (indicated by the extensive use of comic material) and the minimal concern with liturgical authenticity.

## 6. Opposition to biblical drama

The movement of drama away from the church and the liturgy (and the ritualistic environment associated with it) had significant consequence on its further development. The tendency toward increased secularization in language and subject matter was countered by increased opposition from Church authorities and devout Christians, who sometimes had to deal with "unorthodox" dramatizations of sacred material.

To them, the Mass was still a re-living of these sacred scenes, "and the doctrine of transubstantiation, as yet unchallenged by the Protestants, confirmed the feeling that there was a truer reality than mere dramatic verisimilitude could offer". (Roston 1968, 187)

Dramatization and presentation of biblical scenes was ultimately controlled and decided by the given culture's religious sense and its fluctuating attitude toward the source (the Bible). Sanctions against the use of biblical themes for plays originated both from the public sensibility and from the Church's attitude toward such adaptations. At times, the public sensibility was in contradiction with the Church's attitude. Those who favored biblical dramatizations contended that they often help convert non-believers to Christianity. Those who condemned plays, however, pointed to the fact that they were no longer intended for the purpose of converting non-believers, but rather they were used for pure entertainment.

Gerhoh of Reichersberg (1093-1169) was one of the first Church authorities to oppose the use of sacred material in the theater. He condemned all dramatizations of sacred events and all those who were involved in impersonating women, soldiers or devils (ibid.). In the Zagreb Cathedral Church even the 'Visitatio sepulchri' ritual was taken out of the service books by the bishop Augustin Kazotic\* (he was in the post from 1303 to 1322). All traces of this ritual

were removed from missals and breviaria in that city in the fourteenth and fifteenth century. In Rijeka, the Passion was performed up to 1658, when the "vizitator" forbade its performance during Holy Week, " jer mu se cinilo da vise pobudjuje na smijeh a manje potice na pobožnost" (It appeared to him that it arouses more laughter and draws less piety.) (Rozin 1963, 8)

Strong determination to return to the liturgical tradition of the early Middle Ages inspired the legalization of the removal of dramatic pieces from Roman service-books by the Council of Trent (1545-1563) (Young 1933, vol.2:421). This legalization in some countries was also adopted by the secular authorities. In France, for example, Parliament forbade the production of religious mystery plays in 1548 (Prank 1954, vii). The Catholic Church in England in the early sixteenth century permitted plays based on biblical themes as long as they were not sacrilegious.

Dramatization of sacred history in the East came to an end with the revision of liturgical texts during the Iconoclastic movement. The pre-iconoclastic dramatic tradition ended with the burning of hagiographic books; only fragments of these works survived and were compiled by monks into homiletic compositions (LaPaina 1936, 179).

During the Renaissance, biblical drama on the Western stage coexisted with secular drama, by which no doubt it was affected. "The Classical revival of the sixteenth century



thus encouraged within the religious sphere the rise of the so-called Christian Terence and Christian Seneca movements, which aimed at sugaring the didactic pill with the livelier fashion of the Renaissance stage" (Roston 1968, 154). The decreased perception of the Bible's sanctity also encouraged the creation of increasingly life-like characters, who at times resembled figures of every-day 'wordly<sup>1</sup> reality.

This increased public concern with the sanctity of the scriptures was one of the causes for the Puritan attack on the theater, which brought an end to biblical drama on the English stage. The prohibition was gradually given legal status by the statute of 1605. In this statute King James forbade players to pronounce the names of God, Christ, the Holy Ghost, or the Trinity on the stage (Roston, 114). Biblical drama did not reappear in England until the nineteenth century.

In Serbian towns in Hungary, school children performed biblical plays regularly during Holy Week. In 1802 children from Novi Sad performed a play called Hristov grob (Christ's Sepulchre), and in 1811 they performed the pieces "Rozdenije i gonjenje Mojseja" ("Th<sup>e</sup> Birth and Persecution of Moses"), "Stradanije prekrasnago Josifa" ("The Suffering of Josef"), and "Zertva Avraamova" ("Abraham's Sacrifice"). In 1818, however, church authorities forbade the performance of "tako glagolajemoji komediji, sirjec igri, publicno pred sobranim

narodom" ("so-called comedies, publicly in front of a crowd"). (Skerlic' 1967, 34)

The Bible's sanctity was questioned most fiercely in the West during the age of Enlightenment. The Christian religion of this period was facing opposition from a new religion of reason. The rationalist mind could not accept the Christian apocalyptic assumption about his existence.

The adaptation of biblical sources both in the theater and in the literary medium has continued up to the present time. The tendency in modern adaptations has been to treat the original source as a structural frame in which contemporary subject matter is included.

The aim of this Chapter has been to define the historical changes in the perception and function of biblical cultural prototexts as they shifted from the sphere of religious culture to the sphere of aesthetic culture. The process can best be described as a continuous intracultural change. This phenomenon of intracultural adaptation may occur between any two cultural activities. Regardless of the nature of the cultural activities, it is always the culture's attitude toward cultural activities that provides the 'guidelines' for the shifting process. This chapter describes the shifting at its starting point, when there still was not a concise distinction between the two varieties of text-producing activities. The transcultural

shift which we described in this chapter concerns three different cultures: Medieval Western culture, Byzantine culture, and the culture of Medieval Croatia.

Although in all three cultures the shift of texts is identical (from religious to aesthetic), the final outcome results in a variety of texts. This occurs because of the variance in the point of emphasis in each individual culture. Western drama of the early Middle Ages tended to emphasize the shift on the level of the spectacle, with minimal changes on the textual level. In the Byzantine church the shift was of the opposite type - there was a clear emphasis on the verbal shift, while the ritual spectacle contributed very little in the process of theatricalization. The situation with early Croatian biblical drama is unique. The Church in this region tended to follow movements originating in the Catholic Church of the West primarily because its early organizers were brought from the West. However, this culture also produced religious plays which in their subject matter were based on biblical and liturgical texts, but which in their presentation seem to share many elements with the local folklore tradition. The transcultural adaptation in this instance occurs through the process of 'folklorization'<sup>1</sup> of the religious prototext, before it shifts to the sphere of aesthetic culture.

In all three cultures we see an attempt to renew the dramatic tradition which had existed earlier. It is not

clear how much of the earlier dramatic and theatrical tradition had remained and to what extent it had influenced the new forms of religious drama.

### CHAPTER III. THE MYTHOLOGICAL AND FOLKLORE PROTOTEXT

In their extensive studies of Greek tragedies, a group of scholars (Cornford, Harrison, Murray) commonly known as the Cambridge School of anthropology, have used anthropological sources to show that the tragedy originated in and is structurally related to some ancient Dionysian rituals honoring the Greek gods. According to this theory, the unified ritualistic activity consisted of a verbal side (comprising primarily the dythirambes) and a gestural side. The verbal side, or fabula, of the ritual told of the life of the god Dionysus and other events relating to the culture's aetiology, its sacred history. These primitive myths are considered the most ancient form of verbal narration and the precursors of the folklore genre. Although it is common knowledge that the myths of the Greek deities were closely related to ancient rituals, the relationship between them, and their significance in the later cultural history has been obscured by the passage of time. The problem of which came first has also not been resolved:

The problem of the temporal sequence of myth and ritual is the problem of the chicken and the egg - there are myths that originate in ritual, and rituals that are dramatic representations of myths; some myths have an equivalent in ritual,

and others do not. If one adopts a somewhat schematic approach, myth and ritual can be treated as two different aspects - one in words, the other in action - of one and the same phenomenon." (Meletinski.j 1977, 107)

According to the basic myth, Dionysus was born both of his mother Semele, a mortal, and his father the god Zeus. On Semele's request Zeus comes to her with all his power and lightning, which kills her instantly. Zeus saves the unborn Dionysus by pinning him to his thigh until he is ready to be born. According to some myths, Dionysus is kidnapped by the Titans, from whom he tries to escape by taking the shapes of various animals, such as a goat or a bull. While he was in the shape of a bull, the Titans killed him and ate his flesh. Zeus killed the Titans, and men were born out of the ashes. Dionysus was resurrected by Athena, who saved his head and miraculously joined together his dismembered body.

The Dionysian myth, in the view of the anthropologist Gilbert Murray, provided the basic structure for all Greek myths. In his article "Excursus on the Ritual Form Preserved in Greek Tragedy" (1927) he comes to the conclusion that the fate of the god Dionysus as told in the myth and celebrated in the ritual is repeated in one form or another in stories of numerous other mythical personages. The common elements which he deduced from all these myths are: 1) Agon, or Contest; 2) Pathos, generally a ritual or sacrificial death; 3) Announcement of the death by a Messenger; which leads to 4) Threnos, or Lamentation; 5) Anagnorisis, where the slain

god is recognized; followed by 6) Apotheosis, or resurrection; this leads to 7) Peripeteia, or extreme change of feeling from grief to joy.

In the later part of the article Murray analyzes some well known Greek tragedies and examines the nature and sequence of these elements. He comes to the conclusion that although the content has strayed somewhat from the Dionysian myth, the narrative forms of tragedy retain clear traces of the original mystery of the Death and Rebirth of Dionysus. The mythological structure exemplified in the story of Dionysus is extended to represent a prototype for all other myths and narratives concerning pseudo-historical events and characters, from which Greek dramatists drew almost all their material.

The myth of Dionysus, in its very essence, is a description of the entire universe of the ancient Greek myth-generating culture. The universality of the myth's discourse stems, according to Lotman, from the fact that "it reflects everything in the form of pure essences" (1978, 211). It explains symbolically and metaphorically the existing social and cosmic order by recounting sacred events relating to the original transformation of chaos into cosmological order and to various elements of the world order (Meletinskij 1977). Modern scholarship has endeavored to reconstruct the relationship between the myth and the ritual and the process that led to their aesthetization.

Lack of material evidence, however, has forced scholars to rely on conjectures and theoretical presuppositions. The basic notion on which most scholars agree is that the myth and the ritual were constituent parts of a unified religious activity.

The verbal representation is the only part of the unified ritual that has been recorded and has survived to the present day. Therefore, reconstruction of mythological thought and mythological logic is conducted solely on the basis of the study of the elements and structural principles of the myths. Levi-Strauss (1963) was able to deduce mythological logic by examining the paradigmatics of the myth and by grouping and opposing the myth variants. For his definition of myth he takes the myth's capacity for symbolic representation as its essential feature. This approach provides pertinent details concerning the culture's notion of the universe, the relationship between the macrocosm and its microcosm. Other definitions of myth, according to Meletinskij (1977), take the verbal narrative, as it exists outside of the ritual environment, as the essential feature. Confusion in the study of myths arises when the meaning of the myth in its ritual function is confused with the concrete verbal narrative (Meletinskij et al. 1974). This distinction becomes clear if we keep in mind that the verbal narrative, or "myth-tale" (ibid., 76), is only a notation of a pre-existing reality; mythological logic and aetiology



remain invariant and relatively independent of the verbal narrative regardless of the structural variant in which they are verbalized. This same principle applies to verbal descriptions of objects in the real world. Their existence and essence is independent of the verbal texts which describe them. The notion of 'variance', therefore, applies only to the descriptive text, and not the object being described. The mythology of a given culture is noted in numerous narratives, and it relies on them for its preservation and transmission. Since the myth is not self-contained in the narrative, the sequence in which it is transmitted does not change its essence.

The perception of the myth as a "tale", or verbal folklore, begins with the "weakening of strict belief in the truth of the mythological 'happenings'" (Meletinskij 1977, 111). Gradually the myth detaches itself from the class of religious texts; it can no longer function as representation of the cultural cosmogony. Its existence as an aesthetic text is now defined by strict structural limitations that were absent when it functioned as a religious text. The order and hierarchy of the syntagmatic chains becomes the very essence of the tale structure:

This tale told for pleasure rather than out of the necessity to preserve the life of the tribe becomes in time the classical fairy tale. Its structure is a relic of earlier times, but its new relationship to society frees it to assume new forms and express new ideas. (Garden 1980, 184)

The most significant elements which distinguish the tale from the myth are its fictitious nature and the shift from cosmological representation to individual representation. As a result of "de-mythologization", the tale experiences greater freedom in variation and invention of plots and characters. This also leads to the development of the concept of the "hero", who becomes the bearer of the resolution of the story. In the myth, however, "resolution bears on the theme itself as global and universal (cosmogonical, social)" (Meletinskij et al. 1974, 129).

Another narrative genre that developed from the myth is the epic. Meletinskij differentiates two forms of this genre, based on the types of plots and characters used by them - the archaic epic and the heroic epic:

In contrast to archaic epics, they (heroic epics) rely on historical tradition, and use the "language" of such tradition as their means of relating the events of the distant past - a past that is not mythical but historical, or more precisely quasi- historical. The main difference from archaic epic is not in the degree of accuracy of the account, but precisely in the "language" of narrative, which uses ethnic rather than cosmic terms.... (Meletinskij 1977, 124)

It would seem probable that the archaic epic originated in songs about mythological heroes. It differs semantically from the fairy tale in that mythological truth is transformed into historical truth. While the concern of the semantics of the mythological text is the confirmation of cosmological order, in the epic the concern is with the

confirmation of the identity of the culture. The epic establishes this identity by providing geographical boundaries and by "naming" those features of the culture which characterize it as being unique.

## 1. From ritual to tragedy

The true significance of the myth and the ritual was obscured in the Greek consciousness by the passage of time, long before the genesis of tragedy as a literary genre. This loss was inspired by cultural changes, and a new spirit of reason and inquiry:

... by the beginning of the sixth century a new spirit had been born, which grew and matured until it touched many branches of inquiry. This was a desire to understand things more exactly, to penetrate the mystery which enveloped them, to explain them in rational language, and to find principles and rules in nature rather than in inexplicable whims which myth ascribed to the gods (Bowra 1957, 117).

As in liturgical drama, the first significant step in the direction of "theatricalization" of the ancient Greek ritual took place when the culture's identification with the ritual's religious function began to diminish. This was probably accompanied by a gradual change in the culture's attitude toward the ritualistic activity, from the religious to the aesthetic. The ritualistic activity must have been geared more and more toward accentuating aesthetic

principles of the event, which in turn elicited specifically aesthetic interpretation. It is conceivable that in the Greek ritual an embellishing process parallel to that of troping in the Christian ritual developed. Texts that were not part of the established religious ritual could have been inserted for the purpose of accentuating the aesthetic quality of the activity.

It is impossible to tell how great was the reverence for the myth and the ritual, and what kind of balance there was between the religious and aesthetic function and perception of the theatrical performances. The lack of material evidence concerning the historical development of the Greek theater forces us to provide only conjectures about its relationship to the mythological sources. Arnott (1967, 39) suggests that the affinity between the aesthetic and the religious did not change for a long time: "Plays were presented not purely as entertainment, but as an act of worship, which it was the right and duty of every citizen to attend." This affinity is also obvious in the architecture of the theatrical space. In the middle of the circular orchestra where the chorus danced stood the altar of Dionysus, associated with the religious side of the festival. The origin of the altar can be traced to the space in the ritual where offerings were made to Dionysus. Also, a very elaborate seat in the middle of the first row was reserved for the priest of Dionysus.

Tracing the origin of theatre in ritual, according to Robert Corrigan can help one understand its historical development, but it can do very little to illuminate (on the comprehension of the myth by the classical spectator). "By the time of Sophocles the Dionysian festivals had lost most of their religious significance and drama had moved from the realm of religion to that of art, hence the ritual origins of the Greek theatre are of little or no help when it comes to understanding the meaning, significance, or dynamics of any one play" (Corrigan 1973, 18).

The ritual ceremony was transformed into a theatrical one once it broke off from the ritual life of the culture. This resulted in the abolition of limitations on the gestural and verbal performance of the ritual, and was followed by an emphasis on the development of the element of entertainment. Greater use of variation and invention was allowed, since the ceremonial was no longer bound by strict authenticity and mythical truth. The removal of the necessity to rely on sacred history as the source for the "story" of the performance led to the use historical, or pseudo-historical characters and ordinary people as central figures and situations provided by the oral tradition. This "freedom", however, is also quite limited by the limitations of the genre and by the "semantic heritage of mythology" (Meletinskij 1977, 111).

## 2. The myth as a prototext

The scholar faces an unusual obstacle in analyzing mythological prototexts, because their reconstruction is conducted primarily in reference to nonmythological texts (the works of Homer, Hesiod and the tragedians). Since both the myth and the ritual are no longer operative in a contemporary culture, their origin can be traced only through secondary sources. This is made even more difficult by the fact that the transformation of the myth into a non-mythological (literary) text and the ritualistic activity into an aesthetic one, made it possible for an author to rearrange, subtract, and add material that at times appears to be of doubtful mythological origin. The culture could not identify certain texts as being of mythological or non-mythological origin, because its mythological consciousness was getting progressively demythologized. There was less apprehension of the mystery behind the myth. There is significant probability that the myth in the dramatic text was perceived by the classical spectator as being primarily symbolic, reflecting certain universalities veiled in the characters and plots of antiquity.

The Greek mythological prototext in non-Greek adaptations is perceived somewhat differently by the foreign

cultural consciousness. The myth here does not relate to the foreign perceiver's reality in the same way that it did to the reality of the classical culture. Since the myth here is non-functional and not part of the perceiver's own cultural history, it is perceived by this later consciousness as an episode, or a story, belonging to a foreign reality, or it is translated into metaphoric language.

Following the example of classical playwrights, modern authors also take advantage of this characteristic of mythological texts. However, the metaphoric use and interpretation of the myth can operate successfully only with a "myth-educated" perceiver, one who is familiar with the origin of the text. This, of course, is also true for the interpretation of biblical texts. In the latter case, they operate much more successfully because they are preserved to this day either in "cultural memory" or as ritualistically functioning texts. Greek mythological texts, on the other hand, are preserved only in "individual memory". These mythological texts are separated historically and ethnographically from the perceiver's own contemporary culture.

The introduction of a mythological prototext in a contemporary text immediately assumes a metaphoric mode of perception and interpretation. On this subject the Soviet aestheticians Lotman and Uspenskij write:

The significance of mythological texts for a culture of a non-mythological type is confirmed,

in part by the persistence of efforts to translate them into cultural language of a non-mythological type... in the field of art... it results in metaphoric constructions... In a number of cases a mythological text, translated into the category of non-mythological consciousness, is perceived as symbolic. A symbol of this type can be interpreted as the result of reading a myth from the standpoint of later semiotic consciousness. (1976, 13-14).

This "distance" between the prototext and contemporary culture is the reason why genuine metaphor, cliché and irony cannot be distinguished in classical literature (Arnott 1967, 28; Arrowsmith 1965, 322).

### 3. Modern adaptations

Classical literature was introduced in and influenced the literatures of the Western world basically in two ways: translation and imitation of tragedies and comedies by the classical playwrights Aeschylus (525-456), Sophocles (495-406), Euripides (482-406), Aristophanes (444-380), the works of the Roman comedians Plautus (254-184) and Terence (195-159) (who based their plays on characters and plots created by the Athenian Menander) and the Roman tragedian Seneca (74 B.C. - A.D. 65).

Greek and Roman drama were rediscovered by the Renaissance and the baroque, and they set the standards for later adaptations of classical literature. Translation was the first significant stage in the penetration of classical



literature into the literature of Western Europe. But even before plays were translated, ones that were written in Latin were read in the original, and some were even performed in educational centers throughout Europe, especially in Britain. Latin and Greek plays were being acted in translation in Italy from the second half of the fifteenth century.

The Brothers Manaechmus of Plautus was the first comedy to be acted in translation. It was produced by Niccolo da Correggio for the Duke of Ferrara in 1486 (Highet 1949a, 133). In France, translations of classical plays from Latin and from Italian adaptations, began at the end of the fifteenth century. And in Spain, Fernan Perex de Oliva made the first adaptation of Sophocles' Electra, called Revenge for Agamemnon in 1528.

Tragedians of the modern world were introduced to Classical tragedy and Greek sources through the works of Seneca, who wrote in Latin. Seneca took as his subject characters and situations from Greek mythology and drama. The translation of the Classical plays provided Western culture with an artistic phenomenon that had been dormant for many centuries. They introduced a form of art that was so radically different from the established tradition of biblical drama that it involved re-evaluation of practically all theatrical standards. Evaluation could no longer be based on contemporary models originating in the church

tradition of presentations, but a whole new, and foreign system of art had to be learned. It was first approached with an attitude of fascination and respect for what seemed to be a highly developed cultural tradition. This resulted in the emulation of the culture and the literary works produced by it.

Imitation of classical drama involved writing the plays either in the original Latin, or in the writer's native language, imitating the themes and patterns of classical literature. The earliest play based on a classical theme written in a modern language was Orpheus (1471) by Angelo Ambrogini of Montepulciano (Highet 1949, 134). In the century following the appearance of this work, tragedies and comedies were being produced in the local languages of all major western countries. Giovan Giorgio Trissina wrote Sophonisba (1515) imitating Sophocles' Antigone and Euripides' Alcestis. Highet finds its originality in that "it is not on remote myth but on factual history; it is in blank verse; and that it is an early effort to exploit the emotions mentioned by Aristotle as essential for a tragedy - pity and terror" (1949, 136). Jodelle's Captive Cleopatra (1552) was the first tragedy written in French, and it was modeled on Seneca's tragedies. In Spain, Juan de Timondea wrote a version of Plautus' The Brothers Manaechmus, which was set in contemporary Seville.

Another result of the emulation and imitation of the classical tradition was opera, in which an attempt was made to go back to the source of drama and theater not only in style and subject matter, but also in the way it was originally performed. In their tracing of the origin of theater, scholars discovered that drama in Greek performances was accompanied by music,

they tried, therefore, by interweaving musical accompaniment with dramatic declamation and lyrical comment, to heighten the emotion of the entire piece... It should be remembered that Wagner thought he was emulating Greek tragedy, and, while composing The Ring of the Nibelungs, wrote all morning and read the Athenian dramatists all afternoon (Hight 1949, 141).

Adaptation of classical drama reached its aesthetic culmination when it realized in its form the "spirit" of each nation:

In Italy, after many ambitious but unsuccessful attempts, it reached its nature in opera, which was a well-thought-out attempt to reincarnate Greek Tragedy. In France it failed in the sixteenth century and came to fruition later, in the tragedies of Corneille and Racine... In England and Spain there was scarcely any classicizing drama which was successful. But in English and Spanish dramatists assimilated much of the classical drama, and added their own imagination to it, reshaped its characters, its humor, and its conventions to suit their peoples and left the rest. The magnificent result was Marlow, Lope de Vega, Webster, Claderon, Shakespeare. (Hight 132)

It was Corneille who founded French classical tragedy. The baroque era in France produced tragedies of much better quality than the Renaissance, but it failed not too long after it reached fruition because of the strict limitations

imposed on the genre. The form of the baroque tragedy was against that of the Renaissance:

The baroque era despised the Renaissance drama for bad taste: for its wildly confused plots, unbelievable incidents, vulgar buffoonery, ranting speeches, eccentric and incredible characters; for offensive morality - with its obscene jokes and its tortures, lusts, and treacheries..." (Highet 298-99).

The alienation suffered by the baroque playwrights was a consequence of their strict adherence in their works to an alien culture. This presupposed on the part of their audience, extensive knowledge of the classics and of their parent culture. They attempted to substitute for the absence of strict nonlinguistic cultural adherence to the classical culture with linguistically superloaded cultural texts. The baroque spectator found it easier to perceive in these texts the monarchic structure of his own society, perhaps by ignoring the text's intended referent. In fact, when the plays were not based on classical themes, their subject was still lofty, involving royalty.

#### CHAPTER IV. THE TEXTUAL MODE OF ADAPTATION IN DRAMA

In the first chapter of this work we discussed three possible major types of adaptations, based on the intertextual relationship between the prototext and the adapted text. It was also mentioned that the bond between these two texts can be perceived only by a reader (perceiver) who has a certain familiarity with the prototext. In this chapter I would like to discuss in some detail the various levels of textual bonds in the dramatic text and to provide a theoretical basis for analyzing works of this type.

One of the problems that will be addressed in this section is that of 'politextuality', the possibility of distinguishing various text-levels and the rules governing their relative independence within the adapted work. We will make an attempt to come up with some basis for the reconstruction of the prototext and to define those elements of the dramatic text which constitute the 'addition'<sup>1</sup> (elements which are not related to the sphere of the prototext). We will also direct some attention to the notion of author's 'relative freedom'<sup>1</sup> in the restructuring of the prototext. It is hoped that the discussion of the above

points will provide the reader some guidelines for following my analysis of individual texts in the subsequent sections.

There will also be extensive discussion of the element of plot and story in drama, more specifically, of the reorganization of the prototext, the types of possible plot-transformations and their effects in the adapted text, aesthetic 'moping' as a basic minus devise in the restructuring of the plot, and the notion of 'rigidity' and 'flexibility' of the prototext. For this discussion I will rely primarily on dramatic texts from modern Yugoslav literature, but whenever possible references will be made to non-Yugoslav texts, especially the biblical and mythological drama that was discussed in the previous chapter.

Many of the notions concerning plot and story transformations will also be applied in the analysis of character in adaptations. I will approach the subject from the basic notion of 'distinctive features' of a character in a prototext, and discuss their reorganization in the adapted work. The relative significance of a character in the prototext and in the adapted text will be discussed in relation to the problem of the hierarchy of characters that is established in both texts (by culture in the prototext and by the individual authors in the adapted text). Through the numerous examples of dramatic texts we will examine the effect this hierarchy has in determining which characters can be eliminated in the adapted text.

As was mentioned in the introduction to this work, my primary interest in this discussion is the phenomenon of adaptation itself. Therefore, the analysis will be geared toward the comprehension of this phenomenon. The reader of this work should have no problems applying many, if not all, theoretical concepts proposed here in analyzing any other texts of this type.

## 1. The nature of dramatic discourse

Before we proceed to the particulars in this chapter, I think it would be appropriate here to bring up some general notions concerning the nature of dramatic discourse, in order to gain some understanding about the implied relationship between the reader and the dramatic text. I don't think it is necessary for our purposes to dwell on an all-encompassing definition of a dramatic text. It is sufficient to state that the reader of a dramatic text already has some preconceptions as to what constitutes the sphere of such a text, and is able to distinguish all other texts that do not belong in this category. He proceeds to decipher the text based on these established notions. Our implied reader, therefore, is one who possesses dramatic competence, or "knowledge of the generic and structural principles of the drama" (Elam 1980, 98) and is familiar

with dramatic conventions. A simple reading should be all that is required for the play to enter the consciousness of the reader.

In dramatic discourse, as well as in the discourse of other literary genres, the verbal construct creates a world that often consist of elements that are picked up from the outside world, that is, the text is a set of signs whose signifiers are found outside of the text. In texts that are not adaptations, or are not based on historical events and personages, the reader pieces together into a coherent dramatic structure information that may have existed previously as an aesthetically amorphous mass; "the effective construction of the dramatic world and its events is the result of the spectator's ability to impose order upon a dramatic content whose expression is in fact discontinuous and incomplete" (Elam 1980,99).

The perception of these types of texts is different from one in adaptations, where dramatic information already exists as a coherent structure, and the interpretation of the work can be seen not as "piecing together of information", but rather as comparison and juxtaposition of two sets of information, two texts that are constructed on independent structural principles. In the perception and interpretation of such texts, the reader is requested to make sense of a situation where the laws for the composition



of the original text are not identical with those of the adapted dramatic text.

The dramatic works which will be examined here represent a world that is based on cultural texts. The reader in such cases faces the problem of comprehending not only a specific "world" but also the culture of that world, which is in addition to whatever else that work may be representing. The adapted text incorporates the culture-generated text by either preserving the cultural identity of the prototext world in its entirety, or preserving only certain elements, or by destroying it to some degree or other.

## 2. Plot structure

The plot in an adapted text is organically related to its prototext, which provides a set of expectations and determines what constitutes non-prototext material. "The artistic information that is generated consists in the mutual projection of the text and expectations (structural inertia)" (Lotman 1977, 234). The plot of the adapted text may identify totally with the model-prototext, in which case the dynamics of the plot consist of observation of pre-established rules for plot construction. The opposite

type is one where the tendency of the plot construction is toward total dissimilarity, (parody being the extreme case.) From my observation of plot reconstructions in the plays which I examined, I was able to discern the following types of transformations:

1. alteration by selection and elimination (presence/absence of prototext plot elements),
2. alteration by substitution,
3. alteration by addition,
4. alteration by "modernization" (transcultural adaptation).

Basically, then, alteration is the most typical operation in textual adaptation. It is usually the result of the transcodification of texts from one system into another (as is the case with adaptation of non-dramatic prototexts). Absolute equivalence in this case cannot be attained because the effect of transcoded plot construction is not of the same 'intensity'<sup>1</sup> in the adapted text as it was in its 'native language' (Stanisavljevic 1977, 78). Stanisavljevic finds the following reasons for the differences in the plot: 1. In the process of "re-coding", there is a change in the structural principles of the subject in accordance with the codes of the new text. 2. There is change in emphasis (accentuation) of subject matter to

fit the new constructive principles of the new text. 3. The new constructive principle allows for inclusion of new material. 4. The new constructive scheme provides for new developments in the action, i.e., it has its own specific dynamism.

The implication here is that a set of plot elements constructed according to one set of rules, when receded into another set, they become<sup>^</sup> something new. The material is restructured, and in the process new relationships are formed between elements. The most common source for plot transformations can be attributed to the strategy of the author, who determines the 'value<sup>1</sup> and 'intensity<sup>1</sup> of plot elements as well as any other non-plot elements in his adaptation.

I should emphasize here the fact that these transformations do not operate individually in a play, but rather they function together in various degrees. In the remainder of this chapter I would like to discuss the above types of plot transformations as they apply to specific dramatic texts.

### 3. Alteration by selection and elimination

Any type of adaptational operation on plot begins with selection - a decision concerning the construction of a plot

frame into which plot elements from the prototext, and any additions will be constructed. Global plot always exists within a frame, which we most often refer to as beginning and end. The frame provides the reader with a set of limits and restrictions. Anything that "precedes" the start of the plot or "follows" the conclusion is considered non-plot in reference to the plot frame. Plot can be divided into smaller units (sub-plots) whose limits are not always inherent in the text, but rather are delimited by the person performing the operation and the intended use of the result. In selecting a frame, the author of an adaptation determines whether .to make use of the total global plot of the prototext, or to limit it to some smaller unit. In cases where the global plot of the prototext is immense, the author is limited by the restrictions of the dramatic genre in choosing the "quantity" of plot element that he can include in his play. We noticed, for example, in the preceding chapters that the early dramatists of biblical material limited their plots to events which coincided with the current religious celebration. In later periods this was extended to include events which preceded or followed the original event. The plot reached such great magnitude in the English cycle plays, because there was an attempt to include in the performance as many events as possible. The frames for these plays were delimited from the global plot of the Bible.

In the Classical Greek dramatic tradition, the individual plays consisted of small plot units which were taken from the theogony. There were attempts to enlarge these by presenting them in the form of trilogy that would follow the global mythological plot sequentially. It was the global plot of the myth which provided the tragedians with a frame for their plays. It would be unthinkable for the Classical audience to separate the plot of the tragedy from the global plot of the myth. As we shall see later, however, the plot of the individual dramatic text has its own unity and can be viewed as a structurally independent entity. In cases where there are no major plot alterations the sequence of events is determined by plot elements that are outside of the dramatic text. Let us look at some examples to illustrate this phenomenon. Let us take as our first example Aeschylus' tragic trilogy Oresteia, which was first produced in 458 B.C.

The first play of the trilogy is Agamemnon. The scene is set in Argos, in Agamemnon's palace. It is ten years since the Greek army sailed against Troy, and preparations are being made to receive the victorious Agamemnon. The Chorus describes the time just before the Trojan war, when the Greek army could not sail because of the lack of wind. Iphigenia, the daughter of Agamemnon and Clytemnestra, had to be sacrificed in order to appease the goddess Artemis.

Agamemnon enters the city together with Cassandra, Priam's daughter and prophetess, who was given to him by his army. He asks Clytemnestra to accept her and treat her well. Afterwards, Agamemnon enters the palace with Clytemnestra. Cassandra prophesies his death in the bath as well as her own, and the return of Orestes to avenge his father's death. She enters the palace, and Agamemnon's death cries are heard. After a while Clytemnestra emerges from the palace covered with blood and joined by Aegisthus, her lover and Agamemnon's cousin. Aegisthus rejoices that justice has come for the sin of the ancestors. Clytemnestra and Aegisthus assume the rule of the city.

The second play of the trilogy, The Libation Bearers, is a continuation of the plot of the first play, and it begins with Orestes' return to Argos to avenge the death of his father. With his friend Pylades he goes to Agamemnon's grave to make an offering of a lock of his hair. There he meets his sister Electra who has come with the Chorus to offer libations as ordered by Clytemnestra. He tells her that he was told by Apollo's oracle to avenge their father's death. The next scene shifts to the palace, where Orestes and Pylades bring the false news that Orestes is dead. When Aegisthus enters the palace he is killed at once. Clytemnestra comes to his aid, but is faced by Orestes and his sword. She recognizes her son and pleads with him to spare her life, reminding him of the evil of matricide.

Orestes kills her anyway. He emerges from the palace with the bodies of his mother and his uncle, and announces that he intends to go to Delphi to ask for absolution from Apollo. As he leaves, he is followed by the Erinyes, the Greek divinities of retribution.

The last play of the trilogy, Eumenides or The Furies, is set in Delphi, and later in Athens. As told in the conclusion of The Libation Bearers, on his way to the Temple of Apollo to ask for absolution. Orestes is pursued by the Erinyes. Apollo emerges and tells him to follow Hermes, who will lead him to Athens. After they leave, Clytemnestra's ghost appears urging the Erinyes to follow Orestes. The Erinyes reproach Apollo for helping Orestes in his seeking of justice, and claim that matricide must be punished. The scene shifts to Athens and the temple of Athena. Orestes is being followed by the persistent Erinyes, who want blood retribution. They both appear in front of Athena, the arbiter of the case. Orestes presents his case by declaring that he avenged his father on orders from Apollo. Athena convenes a court of 12 Athenians who will serve as the jury. Apollo serves as the advocate for Orestes. The Erinyes present their case first. They maintain that they are concerned only with cases of blood vengeance. Therefore, since Clytemnestra did not kill a blood relative, her case is of no concern to them. Apollo defends Orestes, stating that he, too, did not kill a blood relative. He argues that

the mother is not a blood relation of the son because she only carries the seed of the father. His second argument is that Zeus himself commanded the killing of Clytemnestra. After the jurors have heard the arguments, they cast a vote and it is a tie. Athena has the last and deciding vote. Having herself sprung directly from the father (Zeus), she accepts Apollo's arguments and votes for acquittal. The Erinyes at first protest, but then accept Athena's offer to become beneficent deities of the city, the Eumenides. Orestes leaves and promises friendship between Argos and Athens.

The plot of Aeschylus' trilogy is adapted from the greater myth of the House of Atreus. This myth begins with Tantalus, the son of Zeus, who invites the gods to a feast and serves his own son Pelops to them. As punishment for the sin he is made to suffer in Hades with eternal thirst. Pelops was resurrected by the gods and had two sons born to him, Atreus and Thyestes. Thyestes falls in love with his brother's wife, and as punishment for this, Atreus has his brother's two children killed and served to their father at a banquet. Agamemnon and Menelaus (the husband of Helen, for whom the Trojan war was fought) were Atreus' sons. Aegisthus was Thyestes<sup>1</sup> only surviving son. In some legends he was born after the death of his brothers, in others he was their contemporary, but somehow managed to escape Atreus' plot. He



was also Clytemnestra's lover while Agamemnon was fighting the Trojan war.

When Agamemnon returns from the war, the curse of the House of Atreus acts again. There is double motive for the murder of Agamemnon now: Clytemnestra's vengeance for the death of her daughter Iphigenia at the hands of Agamemnon, and Aegisthus<sup>1</sup> vengeance for the death of his brothers at the hands of Agamemnon's father. The curse is ended with the acquittal of Orestes in Athens.

The plot of Aeschylus' trilogy is framed by the events of the myth which precede those that are included in the three plays. The prelude to the Trojan war and to the incidents that follow is narrated by the chorus in Agamemnon. They describe the situation of the delay of the Greek army caused by a great lack of wind for the sails, and the sacrifice of Iphigenia, Agamemnon's daughter. The origin of the myth is also narrated by Cassandra just before she walks into the palace, and to her death, in her vision of Thyestes eating the flesh of his own children. She also prefigures the plot of the second play in the trilogy, when she talks of Orestes avenging his father's death.

The legendary material covered in the story of the House of Atreus is reduced in the Oresteia trilogy to a few incidents presented on stage, while the rest of it is narrated through the testimony and narration of the characters. Conception of the unity of the tragedy,

according to Aristotle, depended on the presentation of only one action. In fact, this is one of the more significant distinguishing factors between the tragedy and the epic.

To the Greek tragedian, the source for the myth was the popular folk tradition and the poetry of Homer, Hesiod and others. We can make some inferences about the relationship between the plot elements of the myth and the tragedy from Aristotle's treatise on the subject. The first consideration in choosing the plot, according to Aristotle, is that it should be serious and be of a certain magnitude (IV, 2), and the length "should confine itself to a single revolution of the sun, or but slightly to exceed this limit" (V,4).

Concerning the representation of the "truthfulness" of the myth, Aristotle states that the author should not be limited to representing only mythical material, but rather should be inventive, as long as he does not destroy the myth.

They may not indeed destroy the framework of the received legends - the fact for instance, that Clytemnestra was slain by Orestes and Eriphale by Alcmaeon - but he ought to show invention of his own, and skillfully handle the traditional material. (XIV, 5:6).

Invention in plot, in other words, was limited to actions of secondary importance.

The presence or absence of a prototext plot element in the adapted text, then, is determined primarily by the conventions of the genre of the adapted work, the relative significance of the plot element in the prototext, and the

strategy of the author (not necessarily in this order of significance.) The convention of the tragic genre limits the types of plot elements that can be included in a work of that genre and the choice of elements that can be invented that do not belong to the myth (this is discussed extensively by Aristotle in his Poetics). Generally speaking, once the plot frame of the play is established and the author's strategy is made clear, the presence or absence of plot elements depends on their relative significance in the fulfillment of these conditions.

We noticed that Aeschylus in his trilogy takes from the myth the arrival and murder of Agamemnon, the arrival of Orestes and the murder of Clytemnestra and Aegisthus, and the absolution of Orestes in Athens. The plot continuity from one play to another is established by the ending of each play, which provides prefiguration for the next one. Thus, each play may be discussed individually (separately) or it may be treated as a continuity of a single plot.

In order to understand more clearly the notion of presence and absence of myth material in these plays we may compare them to plays by other authors of the Greek tradition which have the same subjects as their plots. Other plays based on the global myth of the House of Atreus deal with situations concerning Agamemnon and his children, as well as Agamemnon's ancestors. Of the extant plays there are some which deal with the sacrifice of Iphigenia, the story

of whom is recounted in Aeschylus' Orestes and Agamemnon, and there are others which deal with events taking place between the time of the murder of Clytemnestra and Orestes' departure to Delphi, and those concerned with events after Orestes' absolution. Some other plays which recount the events contained in the Oresteia include Sophocles' Electra, Euripides' Electra, Seneca's Agamemnon, and numerous other adaptations in modern times, some of which we will discuss later. Let us now compare the plot related to the murder of Clytemnestra as represented by the Greek tragedians.

In all three of the above plays, the prototext element of the arrival of Orestes and the murder of Clytemnestra is unchanged. Since we don't know how these events were told in the original myth, we can discuss variations of plot elements only in relation to their appearance in each of the texts and not in relation to a defined prototext. We can guess, however, that most likely the prototext was the invariant element of the plot of each of the plays. In relation to this global plot all three plays begin at the same point: Orestes arrives unrecognized at Argos (Myceneae) with his friend Pylades. In Aeschylus' and Sophocles' plays the first scene and recognition between Orestes and his sister Electra takes place at Agamemnon's grave, while in Euripides it is in a hut on the outskirts of Argos, the home of Electra and her peasant husband. This is followed by a recognition scene between Electra and Orestes. The manner of

recognition could be significant here, because each of the three tragedians provides a different resolution, most likely of their own invention. In Aeschylus, Electra discovers Orestes' presence by the lock of hair and footprints left on Agamemnon's grave, which seem to resemble those of Electra. In Sophocles' tragedy Orestes is recognized by the ring he is wearing, which once belonged to Agamemnon. Euripides provides more substantial evidence in identifying Orestes - a scar he had acquired in childhood. When other evidence is presented about Orestes' presence, such as a lock of hair and footprints, Electra rejects these as unsubstantial.

The change in plot in each of these plays from this point is conditioned by the difference in the motive for the murder of Clytemnestra and Aegisthus. The motive provided by the prototext in this instance (and perhaps also the most significant motive) is one discussed by Aristotle. And that is, it happens in the tragedy because it happened in the myth, and the author is helpless in changing this element in the play. In each of the plays there seems to be a shift of emphasis, however: in Aeschylus' play the emphasis is on the working of justice and vengeance, and the fulfillment of Apollo's oracle. Electra has a less significant role in this play, because the oracle concerns actions by Orestes. In Sophocles' play Orestes seems to be only an instrument of Apollo and Electra. The plot deals mainly with the plight of

Electra after the murder of Agamemnon. From her point of view, Clytemnestra and Aegisthus should be killed because of all the suffering they have caused her. When she hears the false news that Orestes is dead she plans to murder them both herself. Euripides' play is an extension of this personal vengeance to the point where the play becomes a melodrama - it centers so extensively on the characters themselves, rather than on the global plot.

Adaptation by elimination alters the prototext by selecting for inclusion into the adapted work only a limited set of plot elements, and by discarding the remainder as not essential for that particular work. As we mentioned earlier, in the tragic tradition, the linear affinity between the myth and the adapted work is evident in the adaptation itself. Mythological events that are not part of the stage action of the tragedy are narrated by the characters. In the example of mythology-based adapted texts, we cannot construct a one-to-one relationship between the two texts because we do not have a true invariant of the mythological text.

There are instances in Classical literature where there appears to be "branching" of myths, where two or more variants occur that seem to contradict each other. One such example is the fate of Iphigenia, the daughter of Agamemnon and Clytemnestra. In one version of the myth she is

sacrificed by her father to appease the goddess Artemis so that she would provide favorable winds for Agamemnon's fleet. In another version she is saved by the same goddess by replacing her with a doe on the sacrificial block just before she is to be killed. She is taken to the land of the Taurians to become Artemis' priestess.

Iphigenia's sacrifice was the subject of lost tragedies by Aeschylus and Sophocles, and two extant tragedies by Euripides, one dealing with the sacrifice itself (Iphigenia at Aulis) and another with the story after the sacrifice, her life with the Taurians (Iphigenia among the Taurians). It is possible that the mythological tradition contained both of these variants, and Euripides chose to work with the one that was less cruel. This being the only extant text on the subject, it is difficult to tell how much of the story was an invention by Euripides.

Branching in modern adaptations is also a common phenomenon. In this work we will discuss it in context with the device of alteration by addition and substitution.

In modern literature we find strict adherence to original plot progression mainly in literary works which are based on historical occurrences and characters (scientifically verifiable material). Works of this type establish a one-to-one relationship with the prototext (reality), especially in those plot elements which if changed would contradict the scientific evidence. A play

based on the life of Abraham Lincoln, for example, would contain events that are historically verifiable and events that are probable or possible (even though they may not be verifiable). A non-biographical work of the same person may contain events that are impossible not because they cannot be verified, but because those facts that can be verified testify to the fact that such inventions are contradictory.

The type of events selected for a historical or biographical type of work must be of a kind which would preserve the continuity of events as attested in the original event (text). Obviously, reality cannot be "re-presented" in a totally true form. Reality is not reproducible, but only transformable - it can be represented by language.

Selection and elimination of prototext plot elements in modern adaptations work somewhat differently mainly because the modern playwright is not bound as much by the specific rules of the tragic genre. Neo-classicism did attempt to imitate as closely as possible the Greek and Latin models of tragedy. There was not much change between the types of plot elements in the Greek tragedy and those of the neo-Classicalists.

In the drama of the twentieth century one can find a variety of plot constructions in adaptations, mainly because these plays no longer attempt to imitate the tragic models,



they are not genre oriented plays. The playwright has much more freedom to select and eliminate plot elements. Some of the other transformations in modern adaptations we will discuss in a later section.

#### 4. Selection and elimination in the adaptation of folklore material

The plot episodes in biblical and mythological prototexts are arranged in a syntagmatic relationship - they constitute segments of a larger, global plot. The reader who is not familiar with this global plot perceives each episode in the adapted text as a self-contained entity. One who is familiar with the global plot, views these episodes in the context of the syntagmatic relationship - where they fit in it, and how they relate to episodes of the global plot that are not represented in the adapted text.

In the case of folklore prototexts, the texts that are based on the same subject are arranged according to a paradigmatic relationship. Let us first consider epic literature. There are in Yugoslav folk literature, for example, character oriented songs that concern specific characters, and songs which are basically "event" oriented. Although a set of epic songs may concern various episodes in the life of a character, these episodes are not arranged to

represent a linear development of the character's life story as they are in mythological literature. Most epic songs concern specific characters, and variants consist of changes in the episodes represented.

The selection and elimination of prototext plot episodes in adaptations of epic songs works in two ways. The author may chose to adapt one or more variants of the same plot episode, or may decide to consider a series of songs which share the same main character. If the author chooses one song, then elimination can be defined as the exclusion of all the other songs of the cycle. If the adapted text consists of a series of prototexts, then elimination can be defined as the exclusion of elements from every single song in the cycle. This type of adaptation is very interesting when one considers plot construction, because the author here must establish a continuous semantic relationship among all plot elements from every song. In most cycles the element which identifies a song as belonging to a specific cycle is usually a main character, and sometimes few secondary characters. Other than on the structural level, among songs plot elements are usually semantically unrelated. When an author creates an adaptation by combining plot elements from various songs of a cycle, he in fact establishes a continuous semantic relationship among semantically unrelated elements. If, for example, one song consists of plot elements A B and C, and another song

consists of plot elements X Y and Z, in the adaptation these same elements are arranged in a such a way that there is semantic continuity from one element to another.

One example of a single global plot song which I would like to consider here is the ballad "Hasanaginica", which considers a single story and exists in not too many variants. The basic story tells of the death of Hasanaginica (literally, the wife of Hasanaga) of grief, because she is told by her husband to leave his house without their children. Her husband is a warrior, who is wounded and is encamped on a mountain not too far from his castle. There, he is visited by his mother and sister. His wife, too ashamed to be seen among soldiers, decides not to visit him. Hasanaga becomes angry and sends word to his wife that she is no longer wanted in his castle or among his people. She attempts to throw herself out of a castle window, but is dissuaded by her two daughters. Hasanaginica's brother, Pintorovic, comes to take her back. A short time later she is given forcibly in marriage to Imotski Kadija. She asks her brother to send a letter to the groom asking him to bring a long veil. She wants to cover her eyes when the procession passes Hasanaga's castle, so that she should not see the faces of her children. Imotski Kadija arrives to take his bride. On the way back, the wedding procession passes by Hasanaga's castle. Hasanaginica's two daughters

see her from the castle, and her two sons come to say good-bye to their mother for the last time. She asks that the wedding procession stop so that she may present her children with gifts. As she is presenting the gifts, Hasanaga tells the children to keep away from their mother, because her heart has turned into stone - she has no pity for them. Hearing these words, Hasanaginica falls on the ground and dies of grief.

The song was first published in Serbo-Croatian with Italian translation by an Italian, Alberto Fortis, in the first volume of his book Viaggio in Dalmazia, Venice, 1774. It was later translated into numerous languages, including a German translation by Goethe, English by Walter Scott, and Russian by Pushkin and Axmatova. This Moslem ballad did not appear in published form in its native land until Vuk Karadzic published it in 1846.

Of all the variants of this song, the one originally published by Fortis has become the most famous and best known. Most of the variants preserve the same episodes as found in this song. That is, there are no significant changes in plot elements. There is one version, entitled "Aga se izmirio s ljubom" ("Aga is reconciled with his wife"), where there is a significant change in the final part of the plot (Banovic' 1975). In this version, as Hasanaginica sees her children for the last time, she and Hasanaga decide to forgive each other and they live happily

ever after. In all other versions Hasanaginica dies at the end.

This song has inspired numerous authors to write adaptations both in verse and in the dramatic genre. There are three dramatic adaptations that stand out in popularity - by Milan Ogrizovic (1877-1923), Aleksa Santic (1868-1924) and more recently by Ljubomir Simovic. Some other less well known dramatic adaptations of this song include one by D. Todorovic (the first dramatic adaptation of the song) published in the literary journal Brankovo kolo in 1908, Nikola Djuric (1866-1941) and Vladislav Veselinovic (1888-1954) (Sefka Hasanova). In addition, many theater directors when presenting the play on the stage decide to adapt a mixture of all of them. These texts do not claim to be original in any way, but rather furnish ready material to be mixed by the director in whatever order he sees most efficient for his vision of the story.

With the exception of the one variant in which the end of the story is changed, there are no other songs about the characters telling of other events in their lives. The song represents a single plot. The global plot of the story begins with Hasanaga's wounding and his encampment on the mountain, and ends with either Hasanaginica's death or their reconciliation. Dramatic adaptations of this song are easy to study and to trace the development of all plot

alterations because the prototext plot is limited. The entire story of Hasanaginica takes about two pages of print.

Selection and elimination in the adaptation of this song consists of selecting the plot elements from the original story to be included in the play, their organization and their distribution.

Ogrizovic begins the play and the story at the point after Hasanaginica has received the word from her husband that she should leave his house. The earlier events of the story are already known to the reader from the song, they are also narrated by the characters. We see in the first act the result of the actions that took place in the time preceding. The author here eliminates from the stage presentation everything that took place earlier. Scenes one through four of the first act concern Hasanaginica's lamentations because she has to leave her children, and her attempt to reason why Hasanaga might have gotten so angry at her. Hasanaga appears only in the eighth scene of this act, before Hasanaginica leaves fofhome with her brother.

With the exception of the scene in the tent, Ogrizovic includes every other scene from the song in his play. Because the song is so short in length, it is possible to include in a dramatic adaptation all of its plot elements on the stage, while it would be impossible to do so with songs that contain numerous plot elements set in different places.

We will see such a situation in plays based on the songs about Kralevic Marko.

In Simovic's play the plot begins with the scene in Hasanaga's tent. It follows in this sense the plot of the original prototext. The ending follows that of the song. There is minimum elimination of plot elements in comparison with Ogrizovic's play. In this play Simovic provides us with an alteration which we saw happen in the story of Iphigenia, and in one of the variants of the song of Hasanaginica. Namely, according to Simovic's story, Imotski Kadija to whom Hasanaginica is to be married, died right after she married Hasanaga, supposedly of grief. Pintorovic arranges a wedding for his sister, including a visit to Hasanaga's castle so that she may see her children for the last time, but the wedding procession is without the groom. Hasanaga does not know that his rival is dead. This type of variation cannot be found in any variant of the song.

This play is characterized by maximum retention of plot elements and minimum elimination. This is characteristic of plays that are based on single-story plots.

In cases where the adaptation is based on multi-story plots the tendency is toward maximum elimination and minimum retention of original plot, mainly because of the immensity of the plot and the limits imposed by the dramatic genre.

## 5. Adaptations from multi-plot folklore texts

Elimination, or non-utilization of elements, then, is the basic device in adaptations when plot origins can be traced to two or more texts. The plot in this type of adaptations is related to a global (epic) picture created by the sum total of all prototexts related to an epic character or an event. This picture provides the scale for determining what constitutes the semantic field of an epic event or character, and what constitutes contemporary invention.

Whereas the multiplot folklore prototexts exist in a paradigmatic relationship, that is, they provide both the author and the reader (perceiver) only with a list of possibilities (characters and events), in the adapted work they become narrative units in the syntagmatic structure of the play. Earlier we saw that selection and elimination is a process of choosing for inclusion plot elements from a syntagmatically related set of possibilities (choices): that is, there is only one possible element of a syntagma (a variant of an element is considered only that, and not a possible second choice). The adaptational operation in multi-plot prototexts consists of selecting specific units from a paradigm and constructing them into a syntagmatic whole.



The epic songs which we will consider in our illustration of this type of dramatic adaptational operation are those that deal with Kraljević Marko, the most popular epic character in the folklore tradition of the Balkans. There is very little historical evidence to corroborate the epic stories about this character. All that is known about him is that he was an insignificant ruler of a very small region with the capital in Prilep, and that he served as a vassal to the Turkish sultan after the defeat of the Serbs by the Turks. The oral tradition has transformed him into the greatest hero of the Middle Ages.

The songs about Kraljević Marko are too numerous to be listed here. They are part of the oral tradition of all Balkan nations. The songs can be divided basically into two cycles: those which deal with the period previous to the defeat of the Serbs at the Battle of Kosovo, and those dealing with events after that battle. In the epic tradition there is also a third cycle, dealing with the events of the battle itself, but the character of Kraljević Marko does not figure in these songs.

The old Serbian empire enjoyed its greatest might during the reign of czar Dusan (1331-1355), and its gradual fall in the reign of his son Uros (1355-1371). Due to Uros's weakness in his rule, another family was ready to replace him. These were the Mrnjavčevićs - Vukasin, Ugljesa and Gojko. The last one is not known to history, but figures as

a member of this family in many epic songs. Vukasin was Marko's father. He died at the battle of Marica (1371), which took place before the battle of Kosovo.

Czar Lazar was on the throne at the time of the battle of Kosovo. The battle took place on June 15, 1389. The leaders of both armies died on the battlefield. The Turkish sultan Murat was apparently killed by Milos Kobilic (Obilic'), who went to the Turkish side pretending to be a traitor. Vuk Brankovic, who was married to Lazar's daughter Mara, was the only one of the princes to survive the battle. He resisted the Turks for a while, but was later defeated. In the oral tradition he has acquired the role of a traitor, and supposedly his treason was one of the reasons why the Serbs lost the battle. It is not clear why he was labeled as a traitor.

One of the more detailed historical descriptions of the battle comes from the hand of Konstantin the Philosopher, a member of the court of the despot Stefan. He wrote the biography of Stefan in 1431. In Konstantin's work there is no mention of Brankovic's betrayal. It is true, according to Konstantin, that there was some kind of rivalry and jealousy between Vuk Brankovic and Milos Obilic. The latter, of course, died a hero's death, while Brankovic survived the battle and was one of the contenders for the throne after Lazar's death.

This is basically the historical background for the songs which served as the basis for drama since the nineteenth century. We will not be concerned here specifically with the historical truths in the songs, or their transformations in the plays. We will treat the songs themselves as the primary sources. For this section we will limit the type of songs to those which relate the adventures of Kraljevic Marko.

Stories related to this epic character have served as basis for dramatic adaptations since the nineteenth century and the revival of nationalism in the theater. The plays of the Romantic period were conglomerations of numerous stories and characters, without any regard for plot construction and continuity. They were simple dramatizations of epic events, which were related to each other only by the fact that they shared the same source. Djuro Dimovic's play Kraljevic' Marko is one of the best examples of the type described here. The play is a pastiche of epic songs in dramatized form. The author includes 32 speaking parts and numerous other non-speaking parts. There is no attempt made at detailed characterization, or to establish dramatic conflict in the plot.

The first act dramatizes themes from the song "Kraljevic Marko and the Mrnjavcevi^'s". The author creates extensive dialogues in order to expand the scant dialogue of the song. He also attempts to expand on some of the comic

elements of the song, especially the scene where Marko is chased by his father around the church, after he reports on the succession to the throne.

The scenes that follow are dramatizations of parts from the songs "Marko Kraljevic and Alil-aga", where the two compete at archery; "Marko Kraljevid and Mina from Kostur", where Marko's wife is kidnapped by Mina; "The Kosovo Maiden", and "Marko Abolishes the Wedding Tax".

This play has deservedly disappeared into obscurity. There are numerous other plays of this type written mainly in the last century which have suffered the same fate. They

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basically lack thematic continuity between the various plot elements borrowed from the epic tradition. The choice of the theme of national revival does not place any limitations on selection of plot elements, but it gives the author almost a free reign in choosing the available texts. In such compositions the characters already fit in the larger conception of the aim of the dramatic work before they even enter the sphere of the drama. Being the creation of a popular tradition, to certain degree they already represent the soul of that nation and its striving for national identity.

It is difficult to speak of such plays as adaptations because of the lack of precise rules for selection of epic elements. In these dramatic works the syntagmatic relationship between narrative units is based solely on

similarity of sources for each unit. Establishing syntagmatic relationships between units implies that contiguous elements should possess artistic qualities which would allow them to be members of the same text. Before an author chooses the epic plot elements to be included in the literary work, he first creates the type of frame which would accept a defined set of units. The syntagmatic bond between units can be established on the basis of the general theme of the work, or on the basis of the semantic relationships among individual units. The author of the above play, in choosing 'nationalism<sup>1</sup> as the central theme and as his principle point of departure, became too dependent on the inherent thematic qualities of the heroes and the plot elements of the prototexts, and therefore, presumed that their magnitude would be preserved in equal strength once they are borrowed in the dramatic text.

In his play Kraljevic Marko, Borislav Mihajlovic-Mihiz approaches the prototext not as an already fashioned-out material to be pasted into a larger unit but as a set of individual units that can be fashioned for participation in a plot structure that is independent of the plot of each individual epic song. Mihiz borrows thematic elements from various songs related to Kraljevic Marko, and *\*nrmjajs* some of them he changes to suit the plot structure of his play. The play begins with themes related to the end of Marko 's life.

The historical truth about Marko's death is that he was killed in Romania fighting on the Turkish side against Duke Mirc'eta at the battle of Rovine in 1395. This is where Mihiz begins his play. The time is the eve of the battle. We should keep a few things in mind about events in the years preceding the battle. It took place after the battle at Kosovo and the fall of the Serbian empire. We remember that Marko did not take part in the battle, and is portrayed in the epic tradition as being a vassal to the Turkish sultan, at times fighting against Christians. It is not clear what his position was at the time of the battle. Svetozar Koljevic (1980) seems to agree that Marko was a vassal at the time, and he did not participate in the battle because the sultan Murat did not trust him. It was the fate of many Serbian feudal lords to become vassals after their defeat.

The epic tradition does not provide us with many realistic or historical details about Marko's death. One song, "The Death of Marko Kraljevid'", tells of a somewhat mythical type of death. His horse, Sarac, is behaving lately in a strange manner and Marko cannot figure the reason. A fairy (vila) tells him that he is about to die of some illness:

nit" ti mozes umrijeti, Marko,  
od junaka ni od ostre sablje,  
od topuza hi od bojna koplja,-  
ti s<sup>1</sup> ne bojis na zemlji junaka;  
vec ces bolan, umrijeti, Marko,  
ja od boga od starog krvnika. (Djuric, 349)  
(you can neither die, Marko, from the hand of a  
hero, nor from a sharp sword, nor a mace, nor a

spear. You don't fear an earthly hero, but you will die of illness, Marko, from God, the old executioner.)

Upon hearing this news Marko decides to kill his horse and destroy his weapons, so that they may not fall into the hands of the Turks. He places a blanket on the ground, falls asleep and dies. A monk from the Hilandar monastery finds him and takes him there for burial.

The first scene of the play takes place in Marko's tent. The soldiers are being entertained by two epic singers, who sing of current events. One of the main characters is Dmtitar, Marko's brother, born after their father's, Vukasin's, death.

Ali Pasa, the leader of the Turks, tells Marko that there is a soldier in his army who possesses a strange sword which cannot be taken out of its case by anyone. Marko, being a collector of swords, is curious about it and wants to see it. When the sword is brought to him Marko recognizes it as the one belonging to his father Vukasin. He asks the soldier how he got possession of it. The soldier tells him the story of the sword. The story narrated by the soldier is taken from the epic song "Marko Recognizes his Father's Sword". The soldier's story is told in the form of a summary of the song. At times there is verbatim repetition.

The song tells of a young Turkish girl, washing her linen at dawn on the river Marica. At sunrise the water becomes red, from the blood of dead warriors. There are also

horses floating in the water with dead warriors on top of them. One of these warriors is alive and asks the girl to throw him a piece of linen so that he may pull himself out of the water. The soldier seems to be of a wealthy family, his clothes are gilded, and his sword is all covered in gold. He asks the girl to take him to her house and to ask her brother, Mustaf-Aga, to take him to the Sultan's court, for which he will be paid in gold. Instead, her brother kills the warrior and takes his sword. After some time, he joins the army, where he meets Marko and shows him the sword. No one can take the sword out of its case but Marko. Marko recognizes the sword as one belonging to his father and asks Mustaf-aga where he got it. Mustaf-aga tells him the story of the hero from whom he stole it, and asks Marko to give it back to him. Marko takes it out of its scabbard and beheads Mustaf-aga with it.

The only plot change from the epic song to the story narrated by the soldier in Mihiz's play is that in the latter the soldier is not killed by Marko. Here Ali PaSa pays the soldier for the sword and gives it to Marko as a gift. Dmitar swears by the same sword that he will kill the soldier, to avenge his father's death. Marko warns Dmitar about swearing on the sword, because it was by the same sword that their dead father Vukasin had cursed Marko. At the end of the act Marko tells Dmitar that he will narrate to him the story of the curse. This introduces the second



act of the play, "The Curse", which also brings us back to 1370 and the meeting of the Serbian princes before the battle of Kosovo.

The plot of this act is a dramatization of the events narrated in the epic song "Uros and the Mrnjavcevic's". The song deals with the problem of succession to Czar Dusan. According to the song, the princes Vukasin, Ugljesa and Gojko met at the church of Samodreza to decide who shall be the next ruler. This is taking place at a time when the expansion of the Turkish empire into the Balkans was already becoming a threat to the Serbs. The princes decide to send for archpriest Nedeljko, who gave Dusan the last rights before his death, hoping that he would tell of Dusan's last will. When the messengers arrive, he tells them that Dusan didn't leave any will with him, but they can go to Prilep and ask Marko about the matter. Since Marko was Dusan's <sup>^</sup>scribe, he might have taken dictation of Dusan's will. When Marko comes to Samodreza in Kosovo, he sees that each contender is ready to hear that the throne belongs to him. Marko is angry at them for being so greedy. He finally tells them that, according to the book, the kingdom belongs to <sup>v</sup> Uros, <sup>\</sup>Dusan's young son:

MARKO: Knjiga kaze : na Urosa carstvol  
od oca je ostanulo sinu,  
djetetu je od kolena carstvo;  
njemu carstvo care narucio  
na samrti, kad je pocinuo. (Djuric' 1977, 206)  
(MARKO: The book says: the kingdom belongs to  
Uros! From the father it passed to the son. By

kinship the kingdom belongs to the child. The czar  
willed the kingdom to him upon his death.)  
j Vukasin becomes angry at Marko/ his son, for not  
lying and

telling that the throne belongs to Vukasin. As punishment he  
decides to kill him. He chases him around the church. Marko  
runs for safety inside the church and refuses to fight  
against his own father. An angel closes the door to the  
church. This is when Vukasin curses Marko:

V  
VUKASIN: Sine Marko, da te bog ubije! ti  
nemaogroba ni poroda! I da bi ti dusa ne  
ispala-dok turskoga cara ne dvorio!(ibid.  
207) (My son Marko, may god kill you! may  
you not have a grave or offspring! and  
may your soul be forgotten-until you have  
served the Turkish Czar!)

This is the curse to which Marko refers in the play, where  
it takes a somewhat different form:

VUKASIN: Da, nismo u svetoj Samodrezi crkvi i da  
nisi zaslužio tezu sudbinu, sada bih ti, vlasću  
oca i gospodina, odrubio tu lepu, ludu glavu. Ne  
cinim to, ali te pred licem gospoda Boga i velikog  
Sabora srpskog kunem i proklinjem: Ne imao od srca  
poroda, da tvoj sin ne bi tebi učinio jednoga dana  
ono što ti učini danas meni i zemlji ovo j! I neka  
ti se ne zna za grob, da te ne bi kleli potomci za  
propast carstva srpskoga! 1^ neka ti bog ne primi  
dus'e, dok ne ispastas<sup>1</sup> ono što si prouzrokovao, da  
bog da ti, moj sine, sluga bio i dvorio turskoga  
cara. (Mihajlovic, 54)

(If we were not in the holy Samodreza church, and  
if you did not deserve a worse fate, I would now,  
as your father and lord, cut off that beautiful,  
crazy head of yours. I am not doing that, but  
before God and the great Serbian synod I curse  
you: may you not have offspring, so that your son  
would not do to you some day what you did to me!  
May your grave be forgotten, so that you would not  
be cursed for the fall of the Serbian empire! And,  
may God not receive your soul, until you have  
suffered all the suffering that you have caused.

May it be God's will that you serve the Turkish Czar.)

The third act of the play returns us back to Marko's camp. Marko is reading from a book, describing the Battle at Marica and the death of his father and his uncle.

Marko has captured a soldier from the Hungarian army and tells him that he will send him back with instructions on how the Hungarians can defeat the Turks in the next day's battle. In this act Marko is repenting for the services rendered to the Turkish sultan against the Christians. He knows that death is the only way to repent, ^ and. realizes that his father's curse has come true:

MARKO: A stize tvoja kletva, Vukasine, stize. Poro/Ja, eto, nemam, raduj se roditelju, nisam ti^ unucad izrodio. I turskog cara dvorim, ^evo vec\* dvadeset i cetiri godine ga sluzim... Jos samo da poginem tako da mi se. za grob ne zna... I to du ti uciniti, da se navrsi tvoja kletva do kraja, bez ostatka. (Mihajlovic", 64)

(MARKO: Your curse has come true, Vukas'in. I have no offspring, rejoice, father, I have not given you grandchildren. I have been serving the Turkish czar now for twenty-four years. The only thing left now is for me to die in a way that no one shall know the place of my grave. I will take care of that, so that your curse will come true to the end.)

The plan that Marko has about the manner of his death comes directly from the epic song "The Death of Marko Kraljevic":

MARKO: Oticicu jednoga dana rano ujutru u neku planinu, visoku do pod nebo samo. Naci cu tamo dve jele, razumes, dve tanke, tanke jele. Zelene. Prebi<5u ovu sablju na cetvoro, izlomicu buzdovan, i leci tamo^ kao vuk matorac kad mu dojade hajke i gonici. Nece me stici hrti i ogari. Tamo cu da umrem, da mi niko tog groba ne nadje. Porasde moje tanke jele, raskrupnjace se, razgraniti, zveri ce kosti razneti i neće biti Marka kao da ftije ni

« bilo... A Sarca im necu ostaviti.  
Poseci cu ga i  
pokopati pored sebe. (64)

(MARKO: Some day, early in the morning, I will go into some mountain, as tall as the sky. There I will find two pine trees, very thin pines. Green ones. I will break this sword into four pieces, smash my mace, and lie there like an old wolf, who has had enough of chasing. The greyhounds and hunting dogs will not catch up with me. I will die there, so that no one will know of my grave. My two pine trees will grow tall and bushy, the wild animals will scatter my bones, and there will be nothing left of Marko, as if he never existed. I will not leave my horse Sarac to them. I'll cut him up and bury him with me.)

Marko's actual plans for his death in the play, are to take part in a suicide mission against the Hungarians. But before he goes on this mission he tells a Caucassian captive girl, who cannot speak his language, how he became a vassal. It happened after the Turks attacked at Marica. After the defeat, Marko went into hiding in the mountains together with his wounded brother Andrijas. Being the only surviving feudal lord, the people naturally came to him for protection from the Turks. In order to protect his people and to save them from more suffering, he had to go to the Turkish Sultan Murat and submit to him on his knees by kissing his slippers. Murat at first does not believe or trust Marko, so he asks him to bring his brother Andrijas as a guarantee that he will not be tricked. When Andrijas' hears of the sacrifice Marko has made, he tears open his own wounds and dies before he is turned over to Murat.

This part of the play is an invention of the author. The epic tradition does not provide us with any material on

this matter. One of the reasons that historians give for Marko's submission to the Turks is that he genuinely wanted to save the people from further suffering. This association probably began after the Battle at Marica, but before the battle at Kosovo, which would justify Marko's absence from the battle.

Selection of thematic elements for this play is from a group of epic songs related to Kraljevic Marko. It is quite obvious that the basic theme of the play revolves around political matters. This primary theme is the determining factor in the selection of songs and parts of songs for inclusion into the play for adaptation. The author selects for adaptation the following songs from the cycle: "Uros and

v / '

the Mrnjavcevic"s", "Marko Kraljevic Recognizes his Father's Sword", and includes characters from the songs "Marko Kraljevic and Beg Kostadin", and "Marko Kraljevic' and Alii Aga". Although these songs seem unrelated when viewed as a group, other than in the fact that they share the same main hero, they become unified in the play by the main theme.

The political attributes of the play are also confirmed by the author himself in a footnote to Dusan's will, which in the play is read by Marko. It concerns the transfer of power after his death. In the song, Marko summarizes the will in one sentence: that the throne should go to Uros. In the play, the author provides us with the full text of the

supposed will. At the end of the will, DuSan gives this

J        s

advice about the Mrnjavcevic princes:

Jos vam narucujem i razumu vasem nalazem da budno pod okom drzite Vukasina Mrnjavcevic i brata mu Ugljesu. Vukasin, postane li blizak prestolu imace u rukama golemu mod, a ja nisam siguran da li ce on tu mo<sup>5</sup> umeti da upotrebi sa dovojlno opreza. On je covek isuvise grub, i netrpeljiv i nije odan. S druge strajie Ugljesu, bez sumnje najsposobni jeg coveka naseg carstvu, ne krase samo njegove izuzetne sposobnosti, vec i preterana samouverenost. Njegova shvatanja mogu se samo uz veliku sumnju ubrojati u cisto pravoslavna. Stoga vam velim, drzite ih pod okom i daleko od vlasti! Ucinite kako vam nalozih i zavestah i Bog ce biti s vama.

(I advise you and leave if to your reason to keep a watchful eye on Vukasin Mrnjavcevic and his brother Ugljesa. Vukasin, if he comes close to the throne, he will have great power in his hands, and, I am not sure that he will know how to use that power with enough care. He is a very rude man, also impatient and is not faithful. Ugljesa, on the other hand, without a doubt the most capable man of our kingdom, is not endowed only with unusual capabilities, but also excessive self-confidence. His ideas can be counted on being clearly orthodox only with a great suspicion. Therefore I tell you, keep an eye on them and away from power! Do as I advise you and God will be with you.)

This, according to the author, refers to a testament dictated by Lenin to his secretary after his second attack, and it takes portions concerning Stalin, Trotsky and Bukharin:

I think that the fundamental factor in the matter of stability - from this point of view - is such members of the Central Committee as Stalin and Trotsky... Comrade Stalin, having become General Secretary,, has concentrated an enormous power in his hands; and I am not sure that he always knows how to use that power with sufficient caution. On the other hand, Comrade Trotsky... is distinguished not only by his exceptional abilities ... but also by his too far-reaching

self-confidence and a disposition to be too much attracted by the purely administrative side of affairs... Postscript: Stalin is too rude, and his fault, entirely supportable in relations among us Communists, becomes insupportable in the office of General Secretary. Therefore, I propose to the comrades to find a way to remove Stalin from that position and appoint to it another man who in all respects differs from Stalin only in superiority - namely more patient, more loyal, more polite and more attentive to comrades, less capricious, etc...(In Hendel 1980, 112-113)

The author selects from the song "The Death of Marko Kraljevic<sup>11</sup> only the theme of dying without proper burial, or a marker. Nothing else from the song is dramatized, not even the manner of Marko's death. The song about Marko's recognition of his father's sword is dramatized, but only after some variations have been introduced. The author's variations do not change the theme significantly, since they are of the type that could be introduced by an epic singer in a variant of the song.

If we compare this adaptation of songs about Marko Kraljevic with Djuro Dimovic's play, we can see that one of the main differences is in that Mihajlovic's play centers plot elements around a basic theme, and their selection and elimination from the songs is conditioned by this strategy. Dimovic's play is constructed on the principle of simple dramatic presentation of epic characters and situation. The thematic unity here is not developed in the play, but rather it is assumed that it is already present in the original material before the prototext even enters the field of the play. There is practically no regard for construction of

continuous plotline from the original material. The feeling is that the songs were sown together without any concern for transitional elements which would make the contiguity sensible.

A third play on the subject of Marko Kraljevic' which I would like to bring for discussion is Slobodan Milatovic's Marko Kraljevic - Superstar. The play is labeled by the author as a "farce between a legend and reality". As such, the play is structured according to rules for composition and presentation that are much different than the ones we saw in the previous two plays. Farce is defined in the Handbook to Literature as "a dramatic piece intended to excite laughter and depending less on plot and character than on exaggerated, impossible situations, the humor arising from gross incongruities, coarse wit, or horseplay." (Thrall and Hubbard 1960, 199)

A genre like farce, embodies characters and situations which are similar to those in comedy, but it is played at a quicker pace than pure comedy. Originally, farce was an interlude between the acts of serious drama. It is in this light that we should analyze the adaptation of epic songs in Milatovic's play.

Historically, the first texts that were used in farces were parodies of myths, sacred legends and noble characters. The negation of the structure evoked by these texts is



accomplished by reversing the nature of their characters into their diametric opposites. For farce to exist, the new characters and plot situations must be reversals of the ones evoked by the prototext.

Observation of farcical texts shows that the subject is always of a certain magnitude. On the level of plot, the text establishes a highly ambiguous prefiguration, activating a set of expectations about its course, which usually stands in opposition to those prefigured by the prototext. In this play the author translates the epic characters and situations into non-epic types and organizes the plot in accordance with farcical principles of plot construction. This reference to the epic genre sets up a certain expectancy as to the course which the plot is supposed to follow and the types of relationships which the characters are supposed to have established.

The first scene of the play is based on the song "Marko describes the imprisonment<sup>/</sup>»/ Kraljevic and Vuca General". It

of three bloodbrothers, Milos from Pocerje, Milan Toplica,

•f ' -s

and Ivan Kosancic, by Vuca General, and their liberation by

Marko. The knights have been jailed for three days. Milos

sends a letter to Marko asking him to help them escape.

and his weapons, as soon as<sup>j</sup> Marko prepares his horse Sarac

w

he hears of the news. When he arrives at the castle, Vuca sends his son Velimir to capture Marko, but is captured by Marko instead. When Vuca himself decides to attack Marko, he

too is captured and taken to Prilep and to Marko's castle. Marko releases the father and son after Vuc\*a's wife promises to free Marko's friends and give them plenty of gold to take with them.

The song follows the basic theme of imprisonment and liberation. There is very little description of the action, the singer accentuates the description of the character of Marko and his heroic deeds. The three bloodbrothers are mentioned only in the beginning and they don't seem to figure in the action or the battles. In the play they have much more significance as active characters.

One of the devices that the author uses to turn the play into a farce is to impart human qualities and characteristics to Marko's horse and his mace. In the stage production the mace is represented by an actor who takes the role of a boxer, accompanied by the proper paraphernalia for that character. The role of the horse, ^arac, is also performed by an actor wearing a spotted jump suit. We meet them first when they arrive at Vuca's castle. The opening scene foretells of the type of characters they are and the type of situations they will be involved in:

MARKO: Stojte, drugovi moji, i zemlju osmotrite!

SARAC: Stoj, topuzu, topuzing, oj, stoj!

BUZDOVAN: (Oce da udari Sarca). Oj, kljusino poltroncino, oj, oj, oj...

SARAC: (Bjezi prema Marku). Cujes, Marko, sto docekah jadan, ili jadan ili samo gladan. BUZDOVAN: Ili jadan, il pomalo gladan, oj, oj, 9J...

SARAC: Ja ti ovo preboljet ne mogu. Preminucu, al dozvolit necu, da me svaka olos zajebava...(6)

(MARKO: Halt, my friends, and let us check the  
trea! ARAC: Halt, you ugly mace, ho! Halt! MACE:  
t(wants to hit SARAC) Ho! You decrepit poltroon!  
Ho! Ho! Ho!  
SARAC: (runs toward MARKO) Do you hear, Marko,  
what I, a wretch, have lived to hear. Am I a  
wretch, or just hungry? MACE: Either a wretch, or a  
bit hungry, ho! Ho!  
to! ARAC: I can't live through this. I will not allow  
t every riffraff to fuck around with me...)

When the three are  
attacked by Vuca's army, Marko sends Mace  
to attack back. He singlehandedly destroys the entire army,  
captures Vuca and brings him to Marko.

The next scene takes place on a mountain near the field  
of Kosovo. The three watch the battle and duplicate the  
movements of the two armies and their leaders with chess  
figures on a chess board. As they watch and tell of events  
from the battle, they prefigure descriptions of the battle  
as narrated in numerous epic songs. The absence of Vuk  
Brankovic from the battle here is noticed by Mace:

•MARKO: Vidis l redom sve  
srp^ske junake?  
BUZDOVAN: Sve ih vidim ko sto tebe gledam, al ne  
vidim Vuka Brankovica.  
MARKO: Taj se negdje, ko vazda, izmaka. Ocekuj  
sta ce dalje bit. (9)  
(MARKO: Do you see the line of Serbian Heroes?  
MACE: I see them all as I see you, but I don't see  
Vuk Brankovic.  
MARKO: As always, he is hiding someplace. He is  
waiting to see what will happen next.)

The description of his absence is almost identical as in the  
epic song "The Fall of the Serbian Empire", with the  
addition of some new characters, such as Banovic' Strahinja,  
who is an epic character, but who is not mentioned in this

song. As the three are watching the battle, Vuk Brankovic arrives with Vukasin's sword, telling Marko that his father is dead. Vuk tells Marko that he did not participate in the battle because he was in the reserves. Marko justifies his own absence from the battle on grounds that the people have asked him to avoid the battle so that he may be of help to them later, after the Turks take over the land. As they are talking, an epic singer walks in, singing a song which combines elements from the genuine epic song "Marko Abolishes the Wedding Tax". Vuk blames the singer for spreading the rumor that he was a traitor. In the next scene the Kosovo Maiden is approached by Sarac who asks her why she is crying. In the song she is crying because she finds out her betrothed, Milan, has died in the battle. Here she cries because she cannot afford the marriage tax imposed by the black Arab.

The meeting between Marko and the Kosovo Maiden is presented in a pure epic style, down to the rhythm and the linguistic structures. The conversation is pure adaptation, verbatim, of the song itself. This type of dialog is juxtaposed with the girl's conversation with other characters, especially Sarac, and later Vuk. Here is an example of her conversations with Sarac:

v /  
(Sarac ode u pravcu Kosovke, praveci se potpuno  
lud i nezainteresovan.  
KOSOVKA: vidi kakav je ovaj, boze me sacuvaj.  
SARAC: Meni kazes?  
KOSOVKA: A koji si ti?  
SARAC: Ja, Sarac!

KOSOVKA: Vidim da si sarac, sav si saren kao i govece.

SARAC: Nijesam ja nikakvo govece<sup>v</sup>, ja sam konj!

KOSOVKA: Stvarno si konj?<sup>v</sup> ^ARAC: Jesam, zar ne vidis koliki sam! KOSOVKA: Veliki ^.si, veliki.

SARAC: A ti si zensko? KOSOVKA: Kazu! ^ SARAC: Dobro kazu. ^ KPSOVKA: A ti ovuda pases?

SARAC: Moram, kad sam konj. Konji pasu travu, izmedju ostalog, ali ja pijem i vino, ako ti je milo znat, pa me nije mnogo ni briga sto sam konj.

(15)

(SARAC walks in the direction of the KOSOVO MAIDEN, pretending to be crazy and uninterested.

ŠIRL: Just look at him, my God! SARAC: Are you saying that to me? GfIRL: And who are you? SARAC: I am spotty.

GIRL: I see that you are spotty, you are spotted all over, just like a cow. SARAC: I am not a cow, I'm a horse! (jIRL: Are you really a horse? SARAC: I am. Can't you see how large I am? GIRL: Yes, you are large. SARAC: Are you a female? GIRL: So they say. s'ARAC: They are telling the truth. CjIRL: Are you grazing here?

SARAC: I have to, since I'm a horse. Horses graze . on grass, in addition to other things. I also drink wine, if you care to know, therefore, I don't really mind being a horse.)

In her meeting with Marko, the girl tells him that a black Arab has established himself in Kosovo and demands a wedding tax for all newlyweds, including a night with the virgin bride. Marko promises to settle the problem with the Arab. From this point on the author borrows the entire dialogue from the song. After the problem is settled with the expulsion of the Arab, the song ends with the following words:

Sve povika malo i veliko:

"Bog da zivi Kraljevica Marka,  
koji zemlju od zla izbavio ,  
koji satr zemlji zu<sup>^</sup>.umcara!  
Prosta mu bila i dusa i teloJ"  
(Young and old cried out: "God give long life to  
Kraljevic Marko, who has rid the earth of evil,  
who has destroyed all oppressors on earth may God  
forgive his soul and body") (Djurić 1977, 346)

The playwright attributes these same words to the Kosovo girl, who arrives immediately after the defeat of the Arab, to thank Marko for saving her. The dialogue continues in the same epic character, but the themes change from adaptations to invention of the author.

## 6. Alteration by modernization

When the prototext is a product of culture rather than of an individual author, a concise description of this kind of adaptation would be transcultural, or trans-semiotic. The process most often involves the adaptation (borrowing) of the plot frame of a prototext and filling it with characters and plot situations of contemporary, or non-prototext nature. Such dramatic works are usually referred to as modern equivalents.

There may be various degrees of modernization. Minimal modernization involves the addition of few non-prototext elements, which cue the perceiver to the non-authenticity of the work's thematic elements. This type of "intervention" is

usually referred to as anachronism. In works that are based on cultural texts, anachronism is accomplished by the inclusion of elements which are recognizably not members of the prototext's cultural heritage, but which may have belonged to it in an earlier or later period. These are usually scattered instances, while the major portion of the work adheres to an anachronistically "pure" representation.

We may speak of textual alteration by modernization, which leads to adaptation, basically when there is maximum incongruity between the cultural elements of the prototext and the cultural elements of the adapted text. This may occur in various degrees in the plot, character or language of the play. In an extreme case the prototext becomes invisible, it cannot be perceived in the adapted work, especially by a person who is ignorant of the prototextual references. In such instances the author makes references to the original text either in the title, such as in O'Neill's Mourning Becomes Electra, or in the names of characters, or by providing prefigurative elements, such as the mention or discussion of the prototextual references by characters in the adapted work.

The basic thematic structure of a prototext is the element which is adapted most often. When there is minimum retention of structure, the work may be labeled as being influenced by another work. This occurs mostly on the stylistic level of discourse. Maximum retention of thematic

structure provides the strongest bond between two artistic texts.

The opposite type of a text that is pure modernization, is one where there is maximum identity with the prototext. These types of texts were common for example in the early stages of biblical drama, when an identity with the prototext was a requirement not only of the genre, but was also conditioned by the religious consciousness of the culture of the period. This type was also very common when classical drama was re-introduced in Western culture, when total identification with the source was considered a sign of perfection. Both in the biblical and in the neo-classical traditions the preservation of the language of the prototext was the most difficult canon to observe. We remember that the first imitations of classical drama were written in Latin. But, when the drama and performances began to address the general public, it was realized that there had to be a switch in language to the local language of each country. In the biblical dramatic tradition Latin was preserved for a long period of time because performances took place in the medium of the liturgy (which was also conducted in Latin). Once the performance was moved outside the church and became associated less with the liturgy but more with entertainment, a switch was observed toward the use of the vernaculars, and in later centuries from the vernaculars to the more popular spoken languages. This created a large gap



between the linguistic style of the prototext and that of the adapted work.

## 6.1 Linguistic modernization

Linguistic modernization in adaptations involves the inclusion in the text of stylistic features of language that are recognizably of a much later cultural period than the prototext. Most often an author substitutes phraseology and entire sets of linguistic units with ones that could not possibly be found in the original text, either because such structures were not present in the linguistic repertory of the period, or because the genre of the prototext had limitations and restrictions against such phenomena. Retention of linguistic archaicisms in the adapted text may imply greater identification with the prototext, especially when the strategy is the same on the level of plot structure. Substitution with more modern phraseology draws attention to some elements of contemporary reality as reflected in the prototext, or to the text's timelessness and universality.

Let us now look at two adaptations of the ballad "Hasanaginica", which provide examples of change in phraseology. In the adaptations of Ogrizovic and Mantle, and also some others, the author's intention was to bring to

life the characters of the song as they would exist in their natural cultural environment, without disturbing the Muslim atmosphere present in the original song. This type of adaptation is rightfully referred to as pure dramatization. Such an activity demands of the author the least amount of intrusion on the cultural aspect of the prototext. When the prototext is in a genre other than drama, the author's primary purpose becomes the application of the rules of the dramatic genre in the transformation of the prototext while preserving its linguistic features. The opposite types of texts are those, where in the process of adaptation and dramatization the primary concern of the author becomes to rid the text of its linguistic archaisms and to replace them with ones that are more comprehensible to the contemporary reader or spectator. Simovic's Hasanaginica is just such a type. Here are some examples of the more noticeable instances of the use of modern phraseology in his play: "Ona je ovde/ manifestovala veliku neosetljivost.", ("Here she has manifested great insensitivity.") "Ne odgovara ni njenom mentalitetu" ("It doesn't even agree with her mentality"), "... ume da diplomatise" ("... he can be diplomatic") , "Fade u vodu i tvoje prognoziranje" {."Your prognosis has fallen through"}, "Kako ce onda moci da prosperira?" ("then, how can he prosper") , "moz'da je neka zamka, ili intriga..." ("Perhaps its some trap, or an intrigue..."), "Okruzio se strazom, pa se okurazio!" <"He

surrounded himself with a guard, and became courageousi"> etc.

We mentioned earlier that the atmosphere of the ballad of "Hasanaginica" is that of a Muslim society in the Middle ages, where the Turkish cultural characteristic is most evident. This Turkish atmosphere is not observed very strictly in the language of the song, most probably because the singer himself was not member of that culture. In the plays of Ogrizovic and Santic it is the language itself which provides one of the strongest ties with the culture of the original text. The language at times is so archaic that in many editions of these plays vocabulary lists are provided with translations of Turkish phraseology. It is interesting to note that the song is much more concerned with the development of plot than with concise representation of cultural elements. Again, this is probably so because the language of the song reflects the language of the singer much more than it reflects the language of the song's cultural themes. The archaic language is well suited for Ogrizovic's conception of the theme. The plot at times tends to lead into the melodramatic, emphasizing the tragic fate of the characters. Their fate is the result of the conflict of passionate love and the socio-cultural differences between the main characters. The conflict is basically a cultural conflict, and that is why the authentic

presentation of that culture is quite significant for the play.

A comparison of various adaptations of biblical stories would also show the importance of the transformation of the language in the meaning of the play. In early biblical drama, when the sanctity of the text was of the utmost concern, very little changes of language could be observed. But when all that is needed from the biblical prototext is the general plotline, then the language has free reign to develop in any possible direction. One of the better known plays in Western drama that utilizes incongruities between thematic structures and linguistic style is Andre Obey's Noah (1929). The play concerns the Old Testament story of the Flood. The first scene tells of the preparations for the long trip. It is presented on a level of a domestic affair, with family disagreements as to whether the trip is really necessary. The next three scenes take place on the Ark. After the weather has calmed somewhat, clouds and storms appear one more time. The family is not sure any more whether Noah was right about God's plans for them. They feel that Noah is mad, and that perhaps God has deceived them. When the Ark comes to rest on Mt. Ararat, Noah begins to feel that the entire trip was worthless. Having touched the ground, the children begin to fight and each leaves in

diverging directions. Noah is left with his wife to start all over again.

Here we want to make some observations concerning the language of the play and we will take an example from the first scene. It concerns God's order to Noah to build an ark. Noah wants to establish contact with God to ask about various details concerning the ark:

NOAH: (Softly at first) Lord! (Louder) Lord! (Shouting) Lord!... yes, Lord, it's me. Sorry to bother you again, but... Pardon? Oh, I know you have other things to worry about, but after we've left it'll be a little late... No, no! Surely you don't think that. Lord. You know I trust you implicitly. If you told me to cast off on a board, on a tree limb, on a cabbage leaf... Listen, you could tell me to jump in with nothing but the clothes on my back. Or even without the clothes, naked as the day I was born! (He falls to his knees but gets back up immediately.) Excuse the outburst, Lord... I just wanted to ask you if I should make a rudder?... I said a rudder... No, no. R as in Rachel. U as in Uriah, D as in David... That's right, a rudder... Ah. Yes... I hadn't thought about that... Of course. The wind, the current, the tide... What was that last, Lord?... The storms? Hm, yes. The storms. Hm... Oh, by the way, while we are on the subject, there is one more thing... Do you hear me, Lord?... (To the audience) Gone! He is grumpy today. Well, so there'll be no rudder (He looks appraisingly at the ark.) The tide, the current, the wind... (He imitates the wind.) The storms... (He imitates the storms.) That's really going to be something. Something... magnificent... No, no, Lord. I don't doubt, I know you'll be there. Only, I'm trying to imagine... Listen, Lord, as long as you're back, I wanted to ask you... (Noah snaps his fingers and turns to the audience.) Gone again. You see how careful you have to be. (He laughs.) He was listening to everything I said. (47-48)

In comparison with the biblical sources and early church plays, establishing contact with God in this play is brought

down to a realistic level, where difficulty in establishing such contact is not based on the person's piety, but rather on the channel of communication, "as though he were on the other line of a poor telephone connection" (Ferguson 1954, 216). The depiction of God and the other characters in the first scene sets the tone for the rest of the play. The language of the rest of the play is more that of domestic affairs, including arguments among family members. The end of the play and the separation of the brothers into the different tribes for example, is represented in the same tone. The sons argue for possession of a large stone and split into the different races, calling each other slurs.

As a result of the "de-mythologizing" of the Bible on the level of language, by means of "domestic" linguistic structures, the author proposes to present the story of Noah as though it were real, "and therefore as if the whole mythic world of the Old Testament (with God hidden but available and omnipotent) were real in exactly the same way" (Ferguson 1954, 216).

This same phenomenon can also be observed in certain adaptations of themes from the epic tradition. In the play Marko Kraljevic, Superstar, linguistic structures play an even more significant role due to the mixing of styles. In Obey's play the entire text is in this playful, domestic language. In Milatovic's play, on the other hand, one finds juxtaposition of archaic, prototextual structures and ones

which are characterized by farcical elements standing side by side in the same scene or dialogue. Modernization in this case involves the use of everyday vulgarities, especially in the dialogues between Marko and his two companions, Sarac<sup>v</sup> and Buzdovan (Mace). Here are some examples of the dialogues when the three meet the Kosovo Maiden for the first time in scene 5. She walks in and looks through the fallen chess figures, which here symbolize the dead warriors in the field. Marko sends Mace to investigate and find out what she is looking for:

BUZDOVAN^Ej, ko je tamo?  
KOSOVKA: Sfa te briga.  
BUZDOVAN: ^Sta me briga? Ne pitarn ja no Marko!  
KOSOVKA: Sta je briga Marka?  
BUZDOVAN: To mu je posal  
KOSOVKA: Ne seri!  
BUZDOVAN: U! U! U! Ja ti neznam nista vise kazat,  
al cu pitat Marka! Ajde ostaj zdravo! (13)  
(BUZDOVAN: Hey, who is there?  
KOSOVKA: None of your business.  
BUZDOVAN: None of my business? It is Marko who  
wants to know, not I!  
KOSOVKA: Why is it Marko's business?  
BUZDOVAN: That's his job!  
KOSOVKA: Don't give me that shit!  
BUZDOVAN: Oh! Wow! I have nothing else to say.  
  
I'll ask Marko! Goodbye for now!)

After the girl refuses to deal with Mace, Marko has another plan to draw her attention, and this is how he describes it to the other two:

MARKO: O.K. (In English in the text). Mislím da je najbolje: Da ti Saro ode do doticne, zenske osobe i ispita situaci ju. ^Dakle, sledece: Saro, ti odes' u pravcu aktuelne zenske osobe, ali ne direktno, nego indirektno, kobajagi pasuci. Kad dodjes sasvim blizu napravi se lud i prodji dalje. Data zenska osoba nece izdržati da ostane u stanju neprimijecenosti i sigurno da ce nesto upitati, a

ti iskoristi pruzenu situaciju i odmah stupi u kontakt, pokusaj da saznas zbog cega plad'e i i i, na Jcraju je pitaj, ^brate, zbog cega tako mnogo place. Vise nemam sta da ti kaifem, potpuno se uzdam u tvoje sposobnostiJ (14-15) v (MARKO: O.K. This is our best bet: You, Saro, go to the female individual concerned ^and investigate the situation. Then, as follows: Saro, you go in the direction of the female individual in question, pretending you are grazing. When you come very close to her, pretend that you are mad and continue walking. The female in question will not be able to stand it not being noticed, and she will certainly say something to you. You take advantage of the situation and establish contact with her immediately. Attempt to find out why she is crying so much. I have nothing else to tell you. I have complete faith in your capabilities.)

When she also refuses to speak to Sarac, Marko decides to go

to her himself. When they establish contact the style switches back to the epic, and the dialogue becomes a literal adaptation of the dialogue in the song:

Kosovka djevojko! / MARKO: Bozja pornoc,  
 KOSOVKA:, Zdravo da si, delijo neznana!  
 MARKO: Sta je tebi, Kosovka djevojko?/ lepa ti si,  
 seko, mladja bila!/ Krasna ti si stasa i uzrasta,/ rumenila, gospodska pogleda!/ Al<sup>1</sup> te, seko, kosa pokvarila./ S kog si mlada sreću izgubila?/ II<sup>1</sup> sa sebe, il<sup>1</sup> sa svoje majke,/ il<sup>1</sup> sa svoga stara roditelja?/  
 KOSOVKA: Dragi brate, delijo neznana,/sa seb<sup>1</sup> sreću izgubila nisam,/ ni sa sebe, ni sa svoje majke,/ ni sa svoga stara roditelja/... (In Djuric", 340)  
 (MARKO: God be with you, Maiden of Kosovo!  
 KOSOVKA: Health to you, unknown warrior!  
 MARKO: What is the matter, Maiden of Kosovo?/ you are beautiful and young!/ You are beautiful in stature and in sight./ Haj? your hair ruined you?/ What is the cause of your sorrow?/ Is it you or your mother,/ or your old father?  
 KOSOVKA: Dear brother, unknown warrior,/ it is not I, nor my mother, nor my old father/...

The dialogue is from the beginning of the song "Marko Kraljevic' Abolishes the Wedding Tax". The author in this



adaptation borrows not only the linguistic structure but also the prosodic and syllabic structure of the song.

## 6.2 Plot modernization

Modernization of plot involves maximum retention of the plot structure and frame of the prototexts while substituting individual plot elements with ones belonging to a modern culture. In such plays, nomenclature (characters and topography) may remain the same in both texts, or contemporary substitutions may be provided. The effect of change of nomenclature is that of relative 'distancing' between the two texts. If prototext nomenclature is preserved, while plot elements are of contemporary nature, this incongruity may lead to a farcical style of presentation and dramatization, and to an emphasis of the distance between the contemporary reality and the reality of the original text.

Modernization of plot in Western literature can be attributed first to plays which retained the structure of the biblical play, but substituted contemporary characters and situations for the original ones. This type of modernization is also associated with the origin of "fictionalization". Both were dependent on dramatic codes already established in the tradition of the liturgical

drama. The French Courtois D'Aras was one of the first to adapt a modernized plot. In a later period we also find modernizations of plots based on the universal form of the Easter and Nativity plays.

This phenomenon is identical with dramatic adaptations of some of the Classical myths, which deal with contemporary situations and characters. Such works identify with their prototexts only on the level of structure. With the decrease in popularity of the mythical material in drama, these relationships between prototexts and adapted texts could be observed only by a few knowledgeable persons.

If in Medieval literature the main purpose of the modernized play was to follow an established pattern of plot structure, in more modern plays the purpose often becomes to propose an already established plot structure, and then to destroy it by providing solutions that are opposite of what is provided in the original. These solutions may be either scattered instances, or they may represent the general pattern for the entire play. They are common in plays where an author may disagree with the philosophical propositions of the prototext, and he may want to provide alternate views, for which he needs a different plot development. This is quite common in adaptations of cultural texts, because "rebellion" against such well-established structures is much more perceptible.

In the play Adam i Eva, Bogomil Djuzel presents us with just such a play. The author considers the basic notion of the stories in Genesis 1:26-4:26 as false in relation to humankind, and proposes to change the development of events. The basic change in the theme of the work stems from Djuzel's conception of the "fall of man", which he perceives to actually be the "fall of God", resulting in the "salvation of Man".

The author's basic notion is that the Old Testament God is basically hypocritical and immoral in his actions. He finds this type of behavior also in contemporary times, "vo stavot na apsolutnite neprikosnoveni avtoriteti" ("in the attitudes of absolute, inviolable authorities.") (1968, 683).

Man's rebellion against God, according to Djuzel, takes place due to numerous reasons. Man is alienated from God because he finds himself to be God's servant. He is too distanced from God to feel any closeness with Him. The author models his God according to the figure in the popular Medieval miracle play, The Creation, and The Fall of Lucifer;

GOD: *I am Alpha and Omega, the life, the way, the truth, the first and the last.*

*I am gracious and great, God without beginning;  
I am maker, unmade, all might is in me;  
I am life and way unto wealth-winning;  
I am foremost and first, as I bid shall it be.  
On blessing my blee shall be blending ,  
And hielding from harm to be hiding,  
My body in bliss ay abiding,*

Unending without any ending. (Cawley 1958, 1) The first lines of both Djuzel's play and the miracle play are interpolations of biblical lines from Revelation 1:8; 21:6; and 22:13. The distance between God and man, according to Djuzel, is caused by God's omnipotence. If God created man in his own image, then man should be equal to God in every way. Djuzel's polemic with the biblical notion of man's inferiority in relation to God is centered around the significance of the taking of the fruit. In the Bible this act is presented in a manner which would show man's weakness. But, in Djuzel's view, this should be interpreted as the beginning of God's fall in the eyes of man and man's ascent to the position of being his own God.

Rather than lamenting their fall from Eden, Adam and Eve here find their new life and new world as much more suitable for life, and equally fascinating:

EVE: Gi gledas li cvekinjava? pa tie se poubavi ovde na Zemjava, odkolku *f*to bea tamu, vo Rajot...mi se dopagja sto se raste naokolu taka neocekuvano i slobodno, kako da rastelo kojznae od koga, pa duri i pred pocetokot na svetot, bez nikoj da gi pogleda.. .Ovde duri i vpzduhot ne prima. Ne cinis li deka nekako e posvez i pobogat otkolku sto bese vo Rajot? Kakov prekrasen den!... O Adam, jas go znaev toa, znaev deka postoi nes'to nepredvidljivo, prekrasno i neotkriveno zad znaenjeto so koe se sdobivme kasnuvajki od zabranetiot plod. I to nesto velce ovde, na nasava zemja. (571-2)

(EVE: Do you see the flowers? They are more beautiful, here on earth, than they were there in the Garden... I like the idea that everything around us grows unexpectedly and freely, as if things have been growing since who knows when, even from earlier than the existence of the universe, not being seen by anyone... Even the air

is better here. Don't you think that it's fresher and richer than it was in the Garden? What a beautiful day!... Oh, Adam, I knew it. I knew that there was something unpredictable, something beautiful and undiscovered behind the knowledge we have gained having eaten from the forbidden fruit. That something is here, on our earth.)

They view the place as if it had been prepared especially for them, as if this had been their destiny all along, only in the positive sense, as if this is the place that was destined to serve the same purpose as did the Garden of Eden in the Bible. They can see God's punishment only in the fact that they have to die; this is God's vengeance for their stealing from the tree of knowledge. They only lament that they could not steal from the tree of life before their expulsion.

Perhaps the best that has come out of their banishment is their realization of their freedom and free will. Having been banished by God from Eden and His universe, they feel that there is no place for Him in their world - the world of Man:

ADAM: No znaejki isto kolku i Toj, nie sega znaeme deka seto toa sto go poseduvame - nasite snagi, nasite zivoti i nasite dusi - deka seto toa ni pripagja samo nam. Otsega i sekogas, dodeka tece krvta vo nas, dodeka sme ona sto sme, a ne ona sto Toj sakale da bideme, za sto ne sozdade po svoja vina. Gledas Eva, toj ne sozdade da mu bideme podanici vo Negovata Gradina, za da go slusanje i da mu se pokoruvame kako sto rece i samiot, stom ne protera Toj ottamu zatoa sto se pronajdovme sebe; stom Toj ne protera na Zemjava, na ova Kralstvo na Smrtta, ovaa Zemja Eva e nasa i za nego tuka poveke nema mesto. (590) (ADAM: Now that we know as much as He does, we know that everything we have - our bodies, our lives and our souls - all of that belongs to us.

From now until eternity, for as long as the blood flows in our bodies, for as long as we are what we are, and not what He wanted us to be, which is why he created us according to his wish. Do you see, Eve, He created us to be His subjects in His Garden, to obey him and serve him, as he told us when he chased us out of there because we discovered ourselves, since He banished us to this Earth, to this kingdom of death, this Earth, Eve, is ours. There is no place for him here any more.)

The third and last act of the play takes place 20 years later. The three angels which God had sent to take Adam and Eve out of Eden, and which stood guard to make sure they don't escape, have now become the servants of Adam and Eve. They have clipped their wings, symbolizing their submission. This act takes us to the story of Cain and Abel. The author here attempts to justify the killing of Abel by Cain. Cain here has two gripes against God: first, God recognized Abel's sacrifices, but did not see those of Cain; second, perhaps also more significant, Cain uncovers a plot in which God and Abel are planning to kill Adam and Eve, after which Cain and Abel will be allowed to go back to the Garden of Eden. The children bear no guilt, according to God, because it was the parents who had sinned, not the children. Cain plans to kill God with an arrow while hunting. He makes few attempts, but God seems to escape each time behind a tree. When he finally succeeds, accidentally he also kills Abel, who is trying to protect God from Cain's arrow:

ne... toa ne bese moja vina.	y KAIN: ... Ne,
samo strelav pomegju granite	Jas
gonevme niz sumata i Avelj,	vo Nego, dodeka se
zastiti... i postojano mi	Avelj sakase da go
napnatiot lak, na strelomet,	se metkase P^ed
	se dodeka ednas ne

smognav da ja dodrzam otpnatata strela... i taka go zastrelav. (669-70)

(CAIN: ...No, no... it wasn't my fault. I was only aiming between the branches at Him. While we were chasing each other in the woods, Abel, Abel wanted to protect him... he was running in front of my strained bow, until I couldn't hold it any more... and that's how I shot at him.)

The realization that God is dead leads Adam and Eve to question the possibility that perhaps there shall always be a god, there may be other gods to which they have to answer:

ADAM: ... No sto ako bogovite se razmnozuvaat kako i nie, ako tie se ragjaat i umiraat kako nas? I sto ako se tie vo nas? (676)

(ADAM: What if the gods multiply like we do, if they are born and die like we do? And what if they are within us?)

The symbolism of Abel and Cain in the play, is described by the author as this:

»Na toj nacin Avelj mi stanal simbol na nepotrebnite frtvi sto postojano im se potrebni na bogovite, a vo Kain se kondenzirani istovremeno prvata i poslednata forma na metafiziSkiot revolt, onaka kako sto toa go formulira Kami. (1968, 694) (Thus, Abel became to me a symbol of the unnecessary sacrifices that are always needed by the gods. In Cain are condensed simultaneously the first and the last form of metaphysical revolt, in the way that it has been formulated by Camus)

This play belongs to a category of adaptations that are characterized by a polemical or controversial attitude toward the thematic and symbolic components of the prototext. "This polemic attitude may consist of an extreme denial of the thematic and expressional qualities of the prototext, the so-called 'destruction' of the text" (Popovic 1976, 229). On the level of plot, the polemic attitude is realized by the literary process of reversal of plot

elements. This same process also occurs in the delineation of characters. In Adam and Eve Djuzel's polemic is with the ideology set by the Bible, and even more significantly, with the ideology of omnipotence of rulers over their subjects.

The polemic attitude can also be found in such adaptations where an author borrows the framework of the prototext and provides alternate solutions to the expressive structure of the original, not because he wants to negate the prototext's ideology, but rather because he is using it for a presentation of a polemic with the ideology of some unrelated subject. This phenomenon can be found most often in instances where the subject of polemic is some political situation or condition. It occurs either because the polemic cannot be conducted in the open due to the legality of such an act in the given country, and the author's only outlet is the allegory, or because the author feels this is the most efficient and appropriate method for his strategy. These types of plays were popularized first in France in the works of such playwrights as Giraudoux, Anouilh, Cocteau, Sartre, Camu and others. Sartre's The Flies, for example, is much more interesting as a dramatization of his ideas on Existentialism, than as a polemic with the original source, the myth of Orestes.

In Yugoslav theater the tradition of adaptation of classical myths and biblical stories is associated most



often with their use as a tool for political and philosophical polemics (Mihailovic 1969). The practice began in the early and mid sixties, and it is continuing even to this day. Marijan Matkovic's Heraclo deals with the last days of the mythological hero, who attempts to dispel the notion that he is above humanity in power. It was not difficult for the common spectator of this performance to see in it a discussion of the problem of 'cult of personality'<sup>1</sup> and the political conflicts associated with

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that idea. The source for Zarko Komanin's play Prorok (The Prophet) is the story of Moses and the delivery of the Israelites to the promised land. In this play, before they enter the land, Moses wants to admit to his followers that the promised land does not exist - that it is only a dream. The military officers refuse to allow him to make the announcement, and when he insists they kill him.

Borislav Mihajlovic's Banovic Strahinja (1963) can be considered one of the forerunners of political theater in Yugoslavia. It is an adaptation of one of the most famous and popular epic songs of the same name. The song deals with the kidnapping of Strahinja's wife by the Turkish outlaw Vlah Alija. His wife is the daughter of Jug Bogdan. Strahinja goes to his father-in-law to ask for help and the service of his nine sons to bring back his wife. Jug Bogdan refuses to sacrifice his sons in Kosovo for the sake of saving a woman, who most probably was violated by the Turks.

Strahinja undertakes the search alone. When he finds Vlah Alija he engages in a battle with him. They fight until they both lose their weapons. Strahinja's wife manages to get a sword, but she cannot decide to whom she should give it. Vlah Alija tries to convince her that Strahinja will never love her again after she slept in his tent. She takes Strahinja's side and Alija is killed. Afterward they both go to Jug Bogdan's castle. Jug Bogdan sends his nine sons to kill his daughter because of the shame she had caused them, having been in Alija's tent. Because of his love for her, Strahinja decides to forgive her and admonishes his in-laws.

The twist in the story in Mihajlovic's play takes place at the very end. The daughter is taken to Jug Bogdan's castle and is put on trial by the family. The deciding vote is made by Jug Bogdan's wife, the matriarch of the family, who is all powerful in all family matters. Even though she is not given a role in the play, her decisions on all matters are followed by all family members. Many viewers saw in her role a parallel with the role of the Communist Party in Yugoslav political life.

The plays of Jovan Hristic provide the best examples of philosophical and polemical literature in contemporary Yugoslavia. He wrote three plays that are based on mythological subjects: Clean Hands, Orestes, and The Seven Against Thebes, or The Seven as We Would Read Them Now.

The play Clean Hands takes the myth of Oedipus as its source and also prefigures in its title Sartre's Dirty Hands, which is not based on a mythological text. These references set up a set of expectations as to the development of the thematic structure of the play. The play is a dramatization of conflicts of ideas, which allows the author to introduce thematic conflicts of a kind that may not have existed in the original text. Thus, each character represents an idea in the symbolic representation of the principles of Existentialism.

Of all the thematic element of the play the one that adheres the least to the prototext is Oedipus' behavior. The man of courage, action, and intellect is transformed into one of passivity and naivete. The reason for this transformation is the fact that the hero's behavior is motivated by the philosophy of Existentialism.

The opposition to the original text is most evident in the plot. Whereas in the myth the plot progresses as a series of actions, in the play the progression is hampered by the hero's refusal to participate in these same actions. Oedipus here is a young shepherd. When as a child he was given to a shepherd to be taken and left in the forest, the shepherd had second thoughts and decided to keep him for himself. In the myth Oedipus is taken to King Polybus.

Oedipus stumbles onto the Sphinx and asks for directions to Thebes, where he wants to look for a new sheep

dog. The Sphinx confronts him with the riddle: what walks on four legs in the morning, two in the afternoon and three in the evening. She also asks him if on his way here he saw a man, and whether he killed him. Oedipus tells her that he did see a man who kept begging him to kill him, but Oedipus refused. The Sphinx tells him that should he answer the riddle correctly, if he is asked about the fate of that strange man he should say that he did kill him. Oedipus solves the riddle, thinking that it is only a game, not knowing that his fate has changed with that act. The Sphinx dies. Oedipus is taken to Thebes where preparations are being made for the ritual sacrifices and the coronation of the new king. Oedipus refuses to accept his new role as the king of Thebes or to take Jocasta as his wife. He is told by Teiresias, the priest, that he should decide on this before the sun sets. When the dead body of Laius, the former king of Thebes, is brought, Oedipus is asked to admit to being his murderer. He remembers what the Sphinx had told him when she confronted him with the riddle, and admits to the murder.

At the end of the day Oedipus refuses to accept the responsibility for Laius<sup>1</sup> death and tells everyone that he did not kill him, but admitted to the murder earlier only because the Sphinx had asked him to. Oedipus wants to keep his hands clean of any responsibility. Finally, Teiresias admits to Oedipus that he knew all along that he was not the

murderer; Teiresias himself had ordered Laius to be killed. Oedipus still insists on keeping his hands clean and refuses to take any responsibility. The Existential choice which Teiresias offers Oedipus in Euripides' play is between authentic and unauthentic existence. Unauthentic existence is characterised by confusion when a person is faced with a choice in making a decision. Such a person does not want to take the responsibility for choosing an alternative which he may later regret. Before his encounter with the Sphinx and the people of Thebes, Oedipus in Euripides' play believed he was leading an authentic existence as a shepherd. He does not realize, however, that the authenticity of his existence can be evaluated only when a choice is presented and a decision is made. The authentic person is distinguished by his ability to recognize that he is free to make decisions and to take responsibility for his actions:

He has decided the structure of his own world, and is aware of the risks he has taken in so doing. Whether this world is at peace or at odds with that of his friends and neighbours, he is ready to bear the responsibility and to defend it. If occasion demands it, he is ready to change it and even retract it. But the last decision rests with him. (Wilde 1966, 126)

According to the Existentialist philosophy, the recognition of one's unauthentic existence takes place when a person is faced with a situation where participation in an act is demanded. This event in Euripides' play is the solving of the riddle. This triggers the Sphinx's death, which in turn triggers Oedipus' recognition of the fact that a choice is

presented to him: to become the new king by accepting the guilt for killing Laius, and by doing so to save the people of Thebes, or to keep his hands clean of all guilt by refusing any responsibility for anything. But, according to Teiresias, refusing responsibility does not necessarily leave one's hands clean. If Oedipus refuses to be the new king, he must take responsibility for the fate of the Thebans after his departure. Even the failure to choose between action and non-action is a decision with consequences. Oedipus does not want to commit himself because he refuses to accept guilt for something for which he feels no responsibility. This, according to Existentialists, is the nature of the unauthentic man, who would rather escape and evade such situations.

Teiresias insists that "clean hands" is not something one is born with, but rather it must be acquired:

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EDIP: Rekao sam vam da su moje ruke ciste.  
TIRESIJA: Tvoje ruke nisu čiste, one samo nisu imale priliku ni<sup>^</sup> da se oprljaju ni da se očiste... Ti hoćeš da imaš nešto što tek treba da stekneš'. (čovek se rađa sa praznim, a ne čistim rukama. Čiste ruke to nije poklon,<sup>^</sup> to je pravo koje se stiče... Pogledaj dobro to što ti visi na ramena. Jesu li to ruke? Dve<sup>^</sup>. prazne zastave iza kojih ne stoji čak ni jedan <sup>^</sup>čovek. Ja te govorn da podješf među ljude, podsećam te da imaš neke dužnosti prema njima, a ti mi govoriš kako si Slobodan. Rome treba tvoja prazna sloboda? Sta ona znači za tebe? Znači stalno mahati svojim rukama za koje kažete da su čiste, a ne raditi ništa što bi moglo da uveri ljude u njihovu čistocu. (64-65)  
(EUDIPUS: I have told you that my hands are clean.  
TEIRESIAS: Your hands are not clean, they only haven't had the chance to either get dirty or get clean... You want to have something that you must acquire. Man is born with empty hands, not clean

hands. Having clean hands is not a gift, it is a right which must be acquired. Look carefully at what hangs from your shoulder. Are those hands? Two empty banners, behind which there is not even a man. I am calling you to go among the people. I remind you that you have responsibility toward them, but all you can tell me is that you are free. Who needs your empty freedom. What does it mean to you? It means waving all the time with your hands, which you say are clean, and not doing anything that could convince people of their cleanliness.}

The same argument is echoed by Ion, the poet, in the beginning of act three:

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EDIP: Ali za sta sam ja kriv? Moje ruke su ciste.  
IJON: Kako je sve fo apstraktno! Gore od Tiresijine filosofije. Ciste ruke, prljave ruke, kriv, nije kriv. Igra se igra do kraja, i samo onaj ko igra do kraja mo^e da kasfe da ima ruke - ciste ili prljave. (58)  
{OEDIPUS: But, why is it my fault? My hands are clean.  
ION: How abstract all that is! Worse than Teiresias philosophy. Clean hands, dirty hands, guilty, not guilty. The game is played to the end, and only he who plays to the end has the right to say he has hands - clean or dirty.y

Oedipus' basic argument against accepting guilt is that he perceives the essence and nature of man as being basically innocent. Man is born innocent. Guilt is something he brings upon himself by participating in certain unlawful and unethical acts or activities. The argument of existentialist philosophy is that man is born without essence - existence comes before essence. In the world of objects, they say, the essence often has to be prior to the existence:

"Essence" has been used primarily to characterize those features of a thing that are permanently necessary to its being. If the features are absent, the thing cannot be. Traditionally, the notion of an essence of a thing was held to be

prior in both being and importance to the particular existence of that thing. For example, the essence of a bed is outside of time... In order for a carpenter to make a bed, he must have an idea of the essence of that bed. For a thing to have essence, the essence must be in the mind of someone before the thing exists. The essence is thus "prior" to the concrete presentation of the thing. (Sunborn 1969, 107)

Existentialists differentiate humans from other beings by the notion that human existence precedes essence. A person's existence is established without him having any choice in the matter; thus, I did not choose my existence, but I can choose my essence:

A man can only form the idea of his essence after he exists. He pre-exists any consciousness he has of himself. When he does define himself, he alone is responsible for the essence he attributes to himself. He fashions his own image and has no permanent nature. He has only the condition that he creates. Thus, for man, existence is prior to essence. (Sunborn 1969, 19)

Man fashions his essence only after he recognizes his freedom to do so. The authentic man commits himself to a specific type of act according to how he perceives his essence at that particular time.

The nature of the authentic personality is illustrated in the second of Hristic's plays, Orestes, and in Sartre's The Flies, both of which are based on the myths of Orestes and Electra. In Sartre's play Orestes commits the murder of his mother and his uncle, chooses to accept the guilt as his own, and therefore, is unafraid of the flies, or Furies (representing his consciousness), who are seen chasing him at the end of the play. When Orestes comes to Argos in this



play, he is a traveler who has lost his way, unfamiliar with the situation of the Argives. He does not even remember the death of his father. Once he becomes acquainted with the situation he decides to use it for his personal aim - to affirm his authentic existence:

...one sees in Orestes a conversion to authenticity, as he begins to take responsibility for his actions. Although Electra is not able to recognize the implications of the act that she urges on Orestes, he, on the contrary, realizes the full import of what he does. He does not have to run from the harpies, who repressed the anguish of recognition of responsibility. His courage lies in the full acceptance of their presence and therefore in his willingness to take responsibility for his action. (Sunborn 1969, 107)

In Hristic's play, Orestes comes to Argos specifically for the purpose of avenging his father's death. Once he becomes acquainted with the murderers he becomes aware of the fact that they are not the same in nature as when the murder was committed, or as he imagined them to be. He realizes that the murder took place so long ago, that the memory of it has faded in his mind. The impossibility of bringing the situation back as it was at the time of the crime makes vengeance useless and absurd. By choosing not to precede with the act of vengeance, Orestes consciously accepts responsibility by dealing with the situation. Here the choice of non-action is as great a burden as the action of Sartre's Orestes. According to the ideology of Existentialism, the physical action is not as significant as

the recognition of the choice and the acceptance of responsibility.

This later notion is one that creates a thematic bond  
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between Hristic's Clean Hands and another of Sartre's plays, Dirty Hands. In Dirty Hands, Hugo, a member of an underground revolutionary group during World War II, is asked by his companions to kill Hoederer. He does, and is sent to prison for the crime. By the time Hugo is released, the party has decided to rehabilitate Hoederer, saying that he was not the traitor they first thought him to be. Hugo is asked to renounce his crime publically, or be killed himself for the murder. Someone must take the responsibility for killing Hoederer. Hugo refuses to renounce the deed:

HUGO:... Here is an embarrassing crime; nobody wants to claim it... And now you want me to dishonor myself even more and agree that I killed him for nothing... If I renounced my deed he would become a nameless corpse, a throw-off of the party... If I openly claim my crime and declare myself Raskolnikov and am willing to pay the necessary price, then he will have the death he deserves. (Sartre 1955, 246-247)

By proclaiming his "dirty hands" Hugo determines through his action the essence of his being. His own death is the affirmation of this essence.

What differentiates Hristic's Oedipus from Sartre's heroes is that the latter are portrayed at the moment of their "testing" of their authenticity, while Hristic's hero is depicted in the process of his realization of the necessity and inevitability of making a decision, the final

act of which is the acceptance or rejection of authentic or unauthentic behavior. The Existentialist writers depict their characters committing the same act as do their mythological references, but in addition they take full responsibility for their acts; they are not judged for their acts by gods, but by their own consciousness alone.

Hristic's negation and rejection of the Greek myth in his play does not necessarily represent the negation of the philosophy or attitude of the Greek mythologically based society toward its mode of existence. The restructured mythological prototext serves as an easily recognizable tool in the author's affirmation of the Existentialist mode of existence.

A recent adaptation of the myth of Antigone, Antigone, The Queen of Thebes, by the Croatian playwright Tonbi Petrasov Marovic is a polemic about the effects of political power on those rulers who previously were the ruled and oppressed. The myth of Antigone is the best example in world literature dealing with the subject of duty to the state versus duty to the family. We remember from the myth that Antigone was the heroine who buried her brother Polynices after he had been killed in a battle against his own brother, who at the time was the ruler of Thebes. It was the law of the state that an enemy of the state does not deserve a proper burial. But according to an equally sacred domestic

law, a dead family member must have a proper burial. Antigone opts for the preservation of the family tradition and buries Polynices. For this act she comes in conflict with Creon, her uncle, who is the ruler of Thebes at the time. She kills herself while being imprisoned by him.

In Marovic''s version of the myth, Creon has forgiven Antigone for burying her dead brother, Polynices. The heroine lives and succeeds her uncle to the throne of Thebes. We meet her at the time when she is an old autocrat, and is faced with the same dilemma as was her, uncle earlier. Her sister Ismene has two sons and a daughter. The brothers were involved in the same type of war as were Antigone's brothers in the myth and the tragedies. Both of them died, but one was fighting as an enemy of the State. For that reason Antigone refuses to allow his burial. His siter, who is also named Antigone, buries him anyway, as the older Antigone in the myth buried her brother Polynices.

The progression of the plot in this play begins with the supposition that there may have been an alternate development of events than what is contained in the mythological prototext. This device is not uncommon even in the classical Greek tradition. It can still be argued, for example, that Euripides may have invented an alternate result to the death of Iphigenia on the sacrificial block in his play Iphigenia Among the Taurians, which assumes that the heroine was saved by Artemis at the last moment, by

substituting her with a deer at the sacrificial alter. Marovic, in his play proposes to allow Antigone to assume the role of the ruler (her mythological prosecutor) and to observe whether she would act any differently than her predecessor under the same conditions. The author accomplishes this by chronologically extending the family tree beyond what it reaches in the original myth. The conditions which will demand of Antigone the same type of decisions on the matter of obedience of State laws or family laws are duplicated. "The story is not only repeated, but also exceeds in the cynical turn of events." (Mrkonjic\* 206)

The younger Antigone in this play suffers the same fate as her mythological namesake. She is thrown into a dungeon and there hangs herself. The author does not present the older Antigone in the process of becoming progressively like her uncle, nor does he justify the transformation of her character. His assumption is that the power of rule changes the personality, "...smatra da onaj ko se popeo na presto,

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ko se dokopao vlasti, nuzno gubi ljudska osecanja" ("...he believes that a person who has sat on a throne, who has gotten hold of a government, by necessity loses human feelings.") (Guelmino 60)

### 6.3 Cultural modernization

In the division of dramatic modernizations there is also a class of plays whose plots and characters are representations of contemporary reality, and which run in a movement parallel to the account in the prototext. The thematic structure is altered by a chronological metamorphosis where a one-to-one relationship between prototext and adapted text is the general strategy of the play. Works of this type abound in world literature, and not only in drama but also in the other verbal arts. Two of the better known plays that come to mind are Eugene O'Neill's Mourning Becomes Electra, a trilogy based on the myths of Orestes and Electra and set in a contemporary New England town, and Archibald MacLeish's J.B.

MacLeish's play is also set in New England. It is based on the events related in the Book of Job. Just like the biblical Job, the banker J.B. loses all his children one by one. He loses his factory in an explosion, during which his skin becomes afflicted with sores. J.B. is represented as the perfect man, one who has been blessed by God both with the perfect family and abundance of wealth. The first scene opens with a Thanksgiving dinner, the symbol of prosperity and communion with God. J.B. is surprised when he loses all, because he cannot conceive of suffering as God's expression of love, especially when he has led such a blameless life.



side of the Chetniks. Damjan and Vojin die in battle. After the war Andrija enters a military school in Belgrad. When the play opens, the time is around 1948, just before the famous Informbureau Resolution to exclude Yugoslavia from the East European community of nations because of Stalin's dissatisfaction with Tito's domestic and foreign policies. The place is a small village in the heart of Montenegro. The villagers are gathered to celebrate once more the victory and the future prosperity of the country. Also, arrangements are being made to bring to the village for proper burial the remains of the citizens who were killed in the battlefields. The village Party Secretary and the Secretary of the local Party Committee are also there. Andrija has come from Belgrade to help with the burial.

The atmosphere in this first part of the play is characterized by stability and equilibrium after a long period of conflicts and struggles. This lasts until Jovana, Mrkoje's daughter inquires about the plans for burying her other brother, Vojin, who fought in the war against his own family. Mrkoje, Andrija, as well as all other villagers are vehemently opposed to the idea of bringing Vojin's remains back to the village:

MRKOJE: ...moj sin Vojin i ja gledali smo se za vrijeme rata kroz nisan! Znam ^gde su mu kosti ostale. (Pauza). Ali se u Crnjisu nece kopat dok sam ja ziv! A ni poslije! Nije mu mesto kod mojega Damjana! Nikad ni doviyekl (172)  
(MRKOJE: My son Vojin and I were looking at each other through the ends of our gun barrels. I know where his bones are. (Pause). He will never be



buried in Crnis for as long as I am alive! Not even afterwards! His place is not next to my Damjan! Never!)

Lazar, the Committee Secretary wants Mrkoje to demonstrate publically his stand on the matter of Vojin's burial; apparently there have been other cases in the village where family members want to bring back to the village the remains of the relatives, who had fought on the opposing side.

Jovana tries to convince her brother Andrija to take her side. She threatens to kill herself if Vojin is not buried in the village. She explains to him that one time during the war Vojin came home and asked Jovana to promise him that he will be buried in the village should he be killed. Now she feels that it is her responsibility to keep her promise. She believes that both brothers are equal in death, regardless of the fact that they were fighting on opposing sides:

JOVANA: Vojin je bio na drugoj strani. Sve to ja znam. Poginuo jje kao izdajnik. To mi je jasno, Andrija. Ali sto su njegove kosti tome krive? Zasto da ne ih prenesemo u Crnjis"? Zasto nas brat Vojin da nema groba?... (Pauza) Napravicemo mu odvojan grob... Podalje od Damjanovog... Samo za njega... Obecala sam mu. Brat nam je. (p.173)  
(JOVANA: Vojin was fighting for the other side. I am aware of all that, Andrija. His bones are not guilty. Why shouldn't we bring them back to Crnis? Why should our brother Vojin not have a grave... (Pause) Away from Damjan's... Just for him... I promised him. He is our brother.)

Jovana cannot ponvince either her brother or her father to take her side. She attempts to find some consolation from Grujica, the village Party Secretary. He asks her to marry

him, but she refuses him unless her brother is buried. He tells her that he cannot help her on that because Vojin had killed Grujica's own brother in the war.

Not being able to get help from anyone, Jovana makes plans to kill herself by hanging herself on a tree outside the village. "Bog me kaznjava za moju sestrinsku ljubav" (190) ("God is punishing me for my sisterly love"). A group

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of women from Crnis arrive there and tell her that she should be ashamed for wanting to bury a killer like her brother. Each woman tells Jovana what Vojin had done to a relative during the war:

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PRVA CRNJISANKA: A zaboravila si da mi je tvoj Vojin muza u^lager poslao!... Ostavio mi djecu na praznu ognjistu!

/ DRIJGA CRNJISANKA: .. .Brata mi, je na nikoljdan s rucka odveo pred crnjis'ku skolu! Pijan ga je levorom nisanio u potiljak pola ure! Pred njim je moj Gojko stojao uza zid i drhtao kao prut! Pucao je od smijeha tvoj Vojin nad mojim preplasenim Gojkom! Zabavljao se tvoj Vojin! Pa ga je poslije dao dz'andarima da mu u izbi mijese kosti!

TRECA CRNJISANKA: Dusu mi je izio kad sam ga molila da mi vrati sina iza zice! "Kazi gdje se skriva drugi - pa cu ti ga vratit!" To mi je rekao tvoj Vojin!

(FIRST WOMAN: You have forgotten that your Vojin sent my husband to camp! He left my children orphans!

SECOND WOMAN: He took my brother from supper on St. Nicholas<sup>1</sup> day and brought him in front of the schoolhouse! In his drunken spree he aimed at the back of his head for half an hour! My Gojko stood against the wall shaking. Your Vojin laughed, shooting above my brother's head! Your Vojin was having a good time! Afterward he turned him over to the police, so that they would break his bones in the basement!

THIRD WOMAN: He gnawed on my soul when I asked him to return my son from behind the fence! "Tell me where your other son is, and I will release this one." That's what your Vojin told me!}

When the women leave, mad Ilija comes to Jovana and offers his help. She asks him to leave her alone. After he leaves, Jovana hangs herself. In the last scene, Jovana is buried, her father shows no remorse.

In the Belgrade production, the play ends with Andrija, the model son, being arrested, apparently for suspicion of being pro-Stalinist. In an earlier scene he tells his father that he has received a stipend from the Soviet government. The party officials suspect that Andrija was being recruited by the Soviets, and that he has come to Crnis to establish contact with his accomplices. The entire time he was in Crnis he was being watched. Grujica finds it difficult to believe that Andrija could be suspected of any anti-government activities. At the end of the play we are not told what Mrkoje's reaction was to his son's arrest and his being branded a Stalinist.

The role of the mythological Antigone is taken here by Jovana. Although there is not an exact correspondence between all the characters in the play and those in the myth, the general theme of responsibility to State vs. responsibility to family is the central point in both texts. The mythological plot construction serves here as a reference point. The political overtones in the Yugoslav

play are underscored by the introduction of the second historical fact: the division within the political system after the Informbureau Resolution. Many of those who were accused of taking the pro-Stalinist side were sent to a "re-education" camp on the island of Goli Otok, and most of them lived in disgrace even after they were released. We see in Andrija's arrest at the end of the play a repetition, at least on the symbolic level, of the conflicts after the victory of Tito's partisans and the defeat of the other anti-communist factions.

The citizens of Crnis in the play assume the role of the chorus in the Greek tragedy. They reflect the "official" position in the conflict. The death of Jovana does not establish the expected balance, nor does it provide a resolution. The implication in the play is that family ties and responsibilities are not independent of obligations and responsibilities related to matters of the State.

#### 6.4 Transcultural adaptation

Transcultural adaptation can sometimes result in the transformation of cultural codes from one culture into another with minimal alteration of the text's thematic structure. A distinguishing factor of all culture generated artistic texts is that they embody not only artistic codes and structures but also cultural codes. These may be

delineated geographically, ethnographically or historically. As was the case with plot structures in adaptations, the attitude of the adapted work toward the cultural peculiarities of the prototext may be one of rejection or preservation. It may also tend to be neutral toward the culture, if its aim is to focus on the thematic and plot structures.

There are types of adaptations where the cultural features of the prototext are at the forefront, and the textual aspect of adaptation becomes of secondary significance. The juxtaposition of incongruous cultural phenomena is the chief device in such plays. They attempt to visualize prototextual cultural scenes realistically in terms of a world that is often a more modern world, or one that is distinctly recognized as belonging to another culture. Examples of this type abound in world literature, in drama and in the other arts.

Profusion of anachronistic elements in this type of literature is the basic device. One of the most popular plays of this type in American literature is Marc Connelly's folk play The Green Pastures (1930), which is based on Roark Bradford's collection of short stories 01' Man Adam and his Chillun. The play depicts the Negro's view of heaven, in which God and the rest of the biblical characters resemble local personalities. Celestial events are transformed into earthly events that are common in the Negro culture of the

South; "part of the enjoyment of the play comes from the recognition of inconsistencies between the Negro imagination and the reality of the Scriptures" (de los Reyes, 24). The abundance of amenities ascribed to Heaven in this culture are associated with constant fish-fries, ten-cent cigars and custards, which form the realism of the play. In the forward, the author relates the significance of the play and its peculiar representations of characters:

The Green Pastures is an attempt to represent certain aspects of a living religion in the terms of its believers. The religion is that of the thousands of Negroes in the deep South. With terrific spiritual hunger and the greatest humility these untutored black Christians - many of whom cannot even read the book which is the treasure house of their faith - have adapted the contents of the Bible to the consistencies of their everyday lives. Unburdened by the differences of more educated theologians they accept the Old Testament as a chronicle of wonders which happened to people like themselves in vague but actual places, and of rules of conduct, true acceptance of which will lead them to a tangible, three-dimensional Heaven. In this Heaven, if one has been born in a district where fish fries are popular, the angels do have magnificent fish fries through an eternity somewhat resembling a series of earthly holidays. The Lord Jehovah will be the promised comforter, a just but compassionate patriarch, the summation of all the virtues His follower has observed in the human beings about him. The lord may look like the Reverend Mr. Dubois as our Sunday School teacher speculated in the play, or he may resemble another believer's own grandfather. In any event, His face will be familiar to the one who has come for his reward. (Connelly, XI-XVI)

In this play the author has substituted the biblically determined essential properties of characters and events with ones that are culturally determined. In situations

where there is naive perception of the biblical world, the only possible way for the mind to make sense out of such a world is to translate it into the language of its own culture. In doing so, that world becomes a possible world. The speech of the individual biblical characters resembles the speech of their worldly counterparts. Here is an example from a scene after Cain has killed Abel:

GOD: Cain, look what you done to Abel.

CAIN: Lawd, I was min'in my own business and he came monkeyin<sup>1</sup> aroun<sup>1</sup> me. I was wukkin<sup>1</sup> in de fiel<sup>1</sup> an<sup>1</sup> he was sittin<sup>1</sup> in the shade of de tree. He say "Me, I'd be skeered to git out in dis hot sun. I be 'fraid my brains git cooked. Co'se you ain't got no brains so you ain<sup>1</sup> in no danger." An" so I up and flang de rock. If it miss ' im all right, an' if it hit 'im, all right. Dat's de way I feel.

GOD: Alright, but I'm yere to tell you dat' s called a crime. When de new Judge is done talkin<sup>1</sup> to you you'll be draggin' a ball and chain de rest of yo' life... Well, I ain't sayin<sup>1</sup> you right an<sup>1</sup> I ain't sayin' you wrong. But I do say was I you I'd jest git myself down de road 'til I was clean out of de county. An' you better take an' git married an' settle down an<sup>1</sup> raise some chillun. Dey ain't nothin' to make a man fo'git his troubles like raisin' a family.

This type of speech is only natural when the characters are perceived to be residing in a world that is not too different from the world of the storyteller.

The biblical stories that are used in the adaptation  
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Zitie Adamovo (The Life of Adam) by the Macedonian playwright Branko Stavrev, are components of a folklore repertoire that was active in the culture of the Balkans up to modern time, and in some places up to this day. The

stories adapted by this author were collected by the folklorist Marko Cepenkov (1829-1920). They resemble Roark Bradford's stories adapted by Connelly in their representation of the perception of biblical themes and characters by an unsophisticated mind.

In the folktales and legends that were collected by Cepenkov there is no regard for chronological order of events. In this world all biblical characters exist in the same period, God created them all simultaneously. Only Jesus pre-exists them all. He was there at the time of the creation, helping God. It seems very logical for the biblically uneducated mind that Jesus should pre-exist even Adam and Eve, since he was 'the son of God', that is, all the rest are only God's creations, while Jesus is perceived to be the 'biological<sup>1</sup> son.

Creation, in the world of the folktale, does not take place somewhere in the 'void'. Creation implies the use of materials and tools by skilled hands. In Stavrev's play this takes place in the workshop of a blacksmith. God fashions the world in the same way a blacksmith would fashion a bowl, being careful that it is even on all sides.

Jesus, as a child, is there getting in the way. God tells him to go out and play with mud. Jesus fashions a little ball from mud, and when he throws it in the air it is transformed into the sun. He makes more balls and throws them in the sky, but because the strong rays of the sun hurt



his eyes, he asks God not to make them shine so strongly. From these balls the stars were created.

The folk narrator takes the biblical notion of the creation of the first man from dust and interprets the actual mechanics of the event using the resources from his everyday life. In his mind, God's job must not have been much different from that of the local potter, since both worked with the same material. This is how the act is described in the folktale and in Stavrev's play:

He got up early one morning, pulled up his sleeves, took a hoe in his hands, dug up some dirt, made some mud, and began to make people like the potter makes clay pots. First he made the legs, then the upper body, then the arms, then his head, hair, ears, eyes, mouth, nose and then he put in all the other tools that man needed. Like a watchmaker who puts in order all the parts in a watch, he took great care, bless him, to put everything in order, to make sure that nothing would stick out and make man ugly. (47)

When God got too tired of making each human individually, he decided to make a mould from which all the other humans were made. All 'imperfect'<sup>1</sup> people are that way because God did not have time to check everyone coming out of the mould. It was also at this time that God made all the saints, giving each one a duty to protect humans from calamities.

We noticed in the preceding section that the adaptation of the prototext, the biblical and the mythological, involved the borrowing of characters and thematic structures from the original and endowing them with particularities of

contemporary nature. In some instances there was preservation of nomenclature and topography, in others these were also modernized. In either case, it was the preservation of the "transported" theme that was of the greatest import.

These plays differ from cultural adaptations in that the latter center their attention primarily on the presentation of the prototext in terms of the perceiver's contemporary culture. The incongruities resulting from the juxtaposition of prototextual elements (characters and plot structures) simultaneously with elements of contemporary reality does not lead in these instances to a parodic view of the prototext because the specific perception of the biblical elements is real in the mind of the perceiver (the Negro in Bradford's stories and the storyteller in Cепенkov's legends).

## CHAPTER V. THE PERFORMANCE MODE OF ADAPTATION

### 1. From dramatic text to performance text

The adapted dramatic text functions as the verbal component of the theatrical performance. Although the text remains in its linguistic form, its medium changes from the written to the locutionary. Having changed their materiality, the verbal signifiers in the performance become affected in their meaning by this new environment. The paralinguistic features which accompany the verbal utterance supply essential information on their interpretation. The intonation pattern of the utterance and the voice of the actor who delivers the lines which were previously recorded in the printed form, in many instances participate in the semiosis of the message with the same intensity as does the linguistic signifier. With a slight change in the paralinguistic features the actor can turn into a parody a text written in the tragic genre. The spoken word loses the timelessness and semantic permanence once it is delivered:

11s ,par ad ignatic (and/or connotative)  
potential is thus much greater, and, by the same  
token, the inevitable voice that prefers it has a

comparatively greater potential for transforming its referential content. (Alter 1981, 130)

The word in this state becomes polyphonic: it has the ability to convey simultaneously lexical meaning, as well as meaning imparted by the speaker.

In a study of the staging of adaptations of culturally generated texts one is concerned not only with the lexical meaning of the word, but also with its specificity in the text from which it is adapted. The locutionary word of an adaptation never enters the performance in a semantically neutral state - it is already provided with lexical coloration by the prototext.

As opposed to prototexts recorded in the written form, the prototext which we have been concerned with in our study function primarily in the oral form. Their written versions exist primarily for the purpose of preservation and transmission. All verbal religious texts that are components of a ritual are perceived by the participants mainly in the locutionary form. In fact, until the printed Bible became available to a wide audience, it was transmitted only orally in the ritual. The specific delivery of the word was determined largely by its particular use in the ritual. This implies predetermined voice inflection, rhythmic repetition, accompanying musical notation, possibly uttered by more than one individual, etc.

Preservation of these features was of primary concern to individuals concerned with the dramatization of biblical

texts in the early stages of Church drama. We notice here the same restrictions imposed on the uttered word as in the development of the thematic material; that is, maximum retention of all prototext qualities. Secularization of the biblical prototext in the religious play was accomplished solely on the textual level, but in the performance it became complete only when the utterance broke away from the fossilized system of locution in the ritual. The actors could now relate the same biblical story of the Nativity or Resurrection as the one told by the priest, minus the accompanying voice inflections peculiar to the Easter or Christmas services.

The religious folklore songs which are very popular to this day in many areas of Croatia and which we discussed in an earlier section depend for their preservation, transmission and function solely on the musically uttered word. The paralinguistic features of the word here are borrowed from the local folklore-musical tradition. The word's sound structure is one of the determining factors for its participation in the song. These songs seem to fuse the musical characteristic of the local folksong tradition with the religious themes of the Christian ritual. Although the word in the ritual was also uttered in some musical form (chant, etc.),, in the above songs the utterance had more of a carnivallike character. The bond between the word in the song and the same word in the ritual may be weakened by the

change of environment, but it is never completely lost. The same holds true for the word adapted in a contemporary performance of biblical adaptations.

The biblical word enters a contemporary performance already colored by a standardized enunciation inherited in its natural environment. Any other type of delivery of such a word is always contrasted with the liturgical enunciation. The difference between the two becomes pronounced when the word's locutionary quality in the prototext is characterized by extreme rigidity, and its secular equivalent aims to destroy that rigidity. Parodies of oral religious texts in the dramatic and the non-dramatic arts are possible because of their existence in a 'fossilized<sup>1</sup>, marked state. The paralinguistic destructive attitude toward a prototext in a performance is usually accompanied by an identical attitude on the thematic and plot levels.

The word in the epic song in many ways is as semantically standardized as that in the religious text. The singer has in his memory a stock of words and phrases of appropriate lengths and tonal structures which he can employ for the ornamentation and description of specific characters and events. Because of the unique nature of the singer's method of composition, the word is learned and memorized in its locutionary form. Only a poor singer would become dependent on written versions of songs for his performance. The art of the epic singer consists in combining several

simultaneous tasks: 'oral creation'<sup>1</sup>, 'oral composition', 'oral performance'<sup>1</sup> and 'oral transmission'<sup>1</sup> (Lord 1974, 101), which are perceived as a single event.

For the oral poet the moment of composition is the performance... composition and performance are two aspects of the same moment... An oral poem is not composed for but in performance, (ibid., 13)

In Milatovic's play Marko Kraljevic - Superstar, in scene three an epic singer enters, performing the song "The Kosovo Maiden". This is at the moment when the Maiden is also on the stage acting out events of the song. The playwright with this device extends the simultaneity of the artistic creation to include the narrated event itself. We know, of course, that the songs were composed many years after the historical and pseudo-historical events. The function of the singer and his performance here is to provide a juxtaposition between farcical and vulgar speech of the other characters. The singer's metrically balanced words clash with the prosaic lines of Marko and his two

v

companions, Sarac and Mace. This type of juxtaposition is natural in a genre like farce.

While the above adaptation is farcical on every level of composition and performance, it is sometimes sufficient that only the performance be of a unique type to turn a non-farcical, serious, text into a farcical one. In the performance of tragedy, the spoken word is colored with tonal qualities that have become standard in the genre. The actor is trained to replicate this in accordance with

pre-established notions about the specific function of a word in a given line. Farcical reading of a tragic line occurs when there is incongruity between the word's semantic structure and the accompanying tonal gesture.

Belgrade theater director Dejan Mijac staged <sup>v</sup> The in 1980 a performance of Jovan Sterija Popovic's little known play Nahod Simeon, in which he manipulated a basically tragic text and transformed it into a farce. These types of performances are not uncommon in world theater. This particular staging is significant because its prototext can be traced to two sources that are of different genres: the epic song and the tragedy.

Jovan Sterija Popovic (1806-1856) took as his source a song from the epic tradition, "Nahod Simeun", and applied Aristotle's rules of tragic construction for the dramatization. The song seems to have been begging for dramatic adaptation, since it is thematically related to the myth of Oedipus. It tells of a monk who finds a child inside a chest floating in a river. He takes him to the monastery, where the child spends his childhood and boyhood. When he discovers that he has been adopted, he decides to go into the world to search for his parents. He meets the queen of Budim, who invites him to spend the night with her. The following day he discovers that the queen is his mother. He goes back to the monastery and becomes a hermit. The play follows the plot of the song, except for the ending, where



both Simeon and the queen die after they discover the incest.

The play is the only one of Sterija's plays that was never performed in his lifetime. One of the reasons why it failed as a tragic text and was never considered for staging was the fact that, while it followed the rules of classical tragedy, it also tried to incorporate many of the characteristics of the romantic genre, such as the oriental flavor, sentimentality, and folklore. Dejan Mijac's production of the play takes off from this incongruity between preservation of tragic structural principles, and plot themes associated with the romantic genre. The director opted for an overemphasis of the sentimentality of the text, which he made concrete by having the actors speak in a whiny dialect of the Vojvodina region. That particular speech intonation immediately assumes in the mind of the spectator specifically comical attitude toward the spoken text, regardless of its intended lexical meaning.

The performance of an adaptation, then, becomes the concretization of real images generated by the verbal and cultural prototexts as experienced by all individuals involved in the actual production. The signification of the adaptation does not remain identical with its previous form, by virtue of the fact that the latter becomes distorted as it is processed by the director and the actors.

The relationship between the prototext, the adapted text and the director's vision of both texts changes with every production. Thus, each performance is an individual event differentiated from all other performances (Paderin 1971, 78). Even in adaptations, however, the verbal script is the most stable element in the line of the transmission of a text into a performance (Styan 1975, 6).

A major part of any performance text is constituted of physical objects, including the bodies of the actors, manipulated on the stage. Their presence and implied qualitative characteristic may originate from the world of the prototext, from the author of the dramatic text, from the dialogues of the characters, or from any of the possible "authors" of the performance text. There are no objects, which can be excluded from participation in the performance, since, according to Mukarovsky,

There are no objects... which by virtue of their essence or organization would, regardless of time, place or the person evaluating them, possess an aesthetic function and others which, again by their very nature, would be necessarily immune to the aesthetic function. (1971, 1)

By its very presence on the stage the object becomes a lexeme, which implies that it can participate in the function of meaning in the manner of linguistic units. The lexical meaning of objects in performances of plays that are not adaptations is usually neutral before objects enter the performance, and they acquire their semantization in the

theatrical discourse. In adaptations, especially in the case of cultural texts, the object does not enter the performance in a lexically neutralized form, but rather it carries with it meaning acquired in the extra-theatrical world (prototext). It is this quality which differentiates it from the object in non-adaptations. In the latter case, according to Avigal and Rimmon-Kenan, "the semantic fields to which an object belongs will be determined and circumscribed not a priori but in the course of the performance... {it becomes> gradually semantic!zed and resemanticized during the performance" (1981, 18).

The semantic significance of the object (scenic set) in the performance of an adaptation at any particular moment is linked to the structure of the dramatic text and the total flow of the action. The action may at times require the object to stand in the forefront, where it will draw attention to itself, and at other times the object may have minimal or neutral semantic value. It is also possible that at times the object may be forced to 'shed<sup>1</sup> its prototextual significance to be in line with the new theme developed in the adapted dramatic text.

Parallel to the strategy of the author in the transformation of the prototext into an adapted text, we have the strategy of the director who is assigned the duty of selecting the types of objects from the sphere of the prototext that will be included in the presentation. In

adaptations of cultural texts, one is also concerned with the significance and function of the object in the extra-textual, cultural environment.

The objects found in the stage production of an adaptation may be entirely borrowed from the world of the prototext, that is, the production opts for retention of the prototext's culture on the level of iconic representation, or they may be a mixture of objects from the prototext and ones from the spectator's contemporary culture. In the presentation of adaptations of biblical stories, for example, the director may choose to employ objects that are possible in the biblical world, or he may want to provide anachronistic elements by introducing on the stage objects whose existence is not possible in the world of the prototext. We usually observe a mixture of objects that identify more than one culture simultaneously in performances where the intent is to provide a thematic or philosophical parallel between two realities.

In parodies of prototexts the object may function to reveal some falsity of the original as perceived by the director. The object, in such instances, is of a type which stands in opposition to the semantic sphere of the prototextual character or situation. The Macedonian director Ljubisa Georgievski staged a production of Bogomil Djuzel's farce Joy (Job) in the Skopje Drama Theater, in which he parodied the testing of Job's faith by God and Satan. An

abundance of heavy handed philosophical rejection of the biblical original on the textual level, was balanced on the stage by profusion of objects and actions primarily related to human bodily functions; they served to de-mythologize the prototext.

The function of the actor in the performance of an adaptation is to designate iconically personages, whose characteristics are defined before they even enter the dramatic text. In this sense the actor is also an object in the performance. The "authorship" (artistic activity) of the actor is constituted in the fact that he is the "author of a character" on the metalinguistic level of communication (in Popovic's scheme). His authorship is limited to creating a parallel with a prototextual character. He also retains his historically delegated duty of providing a synthesis of the multiplicity of signifying components and the carrier of the balance among the different modes of signification. Only in the art of acting, writes the Russian director Tairov, are the creator (artist), material, instrument, and the artistic object itself limited organically. In all other acts the artist and the artistic object are mutually distinguished (Zomek 1971, 126).

The kinesic system of the performance of cultural adaptations constitutes its own peculiar language, with its own syntactic and lexical rules. "Foregrounded", or stylized

movement is what is of interest in the aesthetics of the performance. All other motion, or "psychomotoric" gesture (Pavis 1981, 69), is there to facilitate physical transportation of objects and actors without attracting attention to itself and "without trying at the same time to communicate with someone else by this same gesture" (ibid.). The lexical rules for the foregrounded movement may be derived from the theatrical tradition, or from the stock of lexicalized gestures prevailing in the social or cultural, kinesic behaviour. The latter type are adopted by society as "cultural norms" (Skwarczynska 1974, 268).

The kinesic system of a performance forms an extremely significant relationship with the other signifying systems of the text. Its origin can be traced to the author's notes, to the dramatic text, to the director, or to the actor, the individual who articulates the necessary motion. The semantic relationship between the kinesic system and the other components of a performance of an adaptation (such as the verbal text) may be one of neutrality, or a relationship of negation, in which kinesic signs negate the references produced by the other components.

Some possible variations of the second type, according to Karahasan, are: 1. Direct negation, where an actor follows a verbal gesture with a semantically opposite kinesic gesture; 2. irony, where verbal gesture is followed by a semantically unrelated kinesic gesture; 3. caricature,

which occurs when a verbal gesture is followed by an exaggerated kinesic negation; 4. asynchrony, which is a unique occurrence where both the verbal and the kinesic gesture are semantically identical but they occur asynchronously (1980, 29).

As is the case with all signs in the theatrical adaptation of cultural texts, the kinesic sign (movement) must be interpreted in terms of its relation to the unified structure of the prototext. An analogy can be made here with Tynjanov's notion of the meaning of the word in the poetic text (1978). According to his theory, the word consists of basic semantic features when it is outside of any textual environment (in a dictionary, for example), and secondary semantic features which are determined by the given context (lexical environment). This allows the word to have different meaning and different coloration in different kinds of contexts.

The coloration is owed to the location of the word in a particular verbal context... The difference between one context and another depends on the differences in conditions and functions of linguistic activity. Every state and activity has its own special conditions and aims, and depending on what they are, a word acquires a certain significance for these conditions and aims and is drawn into verbal context" (1978,143).

Strictly speaking, kinesic gestures are not endowed with lexical characteristics outside of some other textual environment. Very few gestures do have basic semantic features and are capable of communicating meaning

independently. The mimes of various epochs and nationalities are composed of such gestures. In various periods the theatrical tradition also had its own specifically theatrical gestures. Rather than being borrowed from the local cultural tradition, their origin is traced to the theater, and their meaning could be interpreted only by those who were knowledgeable about that art. The Asian theater depends almost entirely on such gestures. In other than these instances, the kinesic sign in the theater is almost exclusively attached to another lexical text. It acquires semantic features when it is in contact with a lexical text, and it imparts secondary semantic features onto the text.

The semantic essence of the gesture in the performance is constituted in its relationship to the global sign system. It is a constituent unit in the organization of the system. The types of characters, the types of action, and the manner in which these actions will be performed by characters are all parts of the prototext's system. The tragic actor, for example is always armed with a set of gestural possibilities and impossibilities for the type of character he is representing.

In the early presentations of church plays, such as the 'Visitatio sepulchri' and the various Nativity plays, the theatrical gestures were always borrowed from the religious ritual and the appropriate service. In the process, a



relationship of identity between theater and ritual was established. The gesture was bound less to the accompanying verbal text and more to the ritual prototext. The performers were always aware of this and were careful not to impart on their movements any 'worldly' quality. In many of these plays we find notes by directors advising the actors on the proper execution of the gesture, so that the performance would not clash with the ritualistic significance of the event.

If secularization of Church plays on the verbal level involved replacing biblical characters and events with ones from the contemporary reality, then on the kinesic level it is characterized by profusion of gestural signs from the same reality, and abandoning of the bond of identity between prototext and adapted text. In the Croatian religious folk plays, the origin of the gesture can be traced to the kinesic system of the folklore tradition. Any identity with the ritual service here is usually coincidental.

The production of the performance is dependent on a set of rules which govern the organization of all the elements into a unified structure. The specific pattern, or syntactic organization of verbal kinesic and iconic units, and the selection of the same from the prototext is conditioned by an already established hierarchy and dominance, one based not on static relationships, but one which changes from one

point to another in the unfolding of the total text. "For this reason, it is legitimate to term the multi-linear - but integrated - flow of information theatrical discourse and the resulting structure articulated in space and time a text" (Elam 1980, 44). The text of the performance of adaptations is not a sum total of prototextual and metatextual components but rather a final result of their dynamic relationship.

## 2. Perception of an adaptation in the performance text

Perception of the theatrical message on the receiving end of the communication channel (spectator) relies on the existence of a certain amount of memorized information. In order for the message to be comprehensible, the perceiver first must identify the activity as being theatrical (know the rules of theatrical presentation), and not an extension of reality. He must also be able to identify the referents of the theatrical signs. The rules of the activity are learned through a process of 'theatrical education'<sup>1</sup>. In performances of adaptations the referents (prototext) of the theatrical signs are already established before the performance even begins; the prototext always precedes the metatext. They exist not as an amorphous mass that needs to be structured by the spectator as they are being perceived,

but are already organized into a unified structure according to their own principles of construction.

Identification of cultural prototexts is learned through everyday experiences and participation in cultural activities; through constant repetition they become embedded in the mind and are preserved in memory. If the cultural prototext is foreign in relation to the spectators' own culture (Greek myths in relation to contemporary Yugoslav culture; religious texts in relation to non-religious consciousness), possible sources which can provide for its recognition are other metatexts (adaptations, reviews, advertisements, 'word of mouth'<sup>1</sup>, etc). The information gathered from these metatexts becomes part of the spectator's Long Term Memory (Schoenmakers 1982, 120). The spectator uses this information as the basis for a model of the prototext that he constructs. The model sets up for the spectator a frame which he will use in the decoding and interpretation of the events presented on the stage. "The spectator's cognitive hold on the theatrical frame, his knowledge of texts, textual laws and conventions... make up what is known in the aesthetics of reception as the horizon of expectations (Erwartungshorizont)" (Elam 1980, 94).

Short Term Memory, according to Tan (1982) is the knowledge (information) gained by the perceiver directly from the performance. Meaning is attached to incoming information from the performance when "this information is

matched with knowledge that has been kept 'active\* in Short Term Memory or is retrieved from Long Term Memory" (Tan 1982, 160-61). At the end of the performance this new information enters the sphere of Long Term Memory, which can be used at some later time in the interpretation of other performance texts. The essential problem in the interpretation of theatrical messages originating from performances of adaptations is posed by the existence of at least a duplicate set of sources - the prototext and the metatext. The problem becomes greater when the adaptation is a result of the metacommunication of several generically unrelated prototexts. The spectator is called upon to piece together the whole gamut of prototextual referents into a coherent structure. "The effective construction of the dramatic world and its events is the result of the spectator's ability to impose order upon a dramatic content whose expression is in fact discontinuous and incomplete" (Elam 1980, 98-99). Elam's conclusion holds true both for the perception of the dramatic text and for the theatrical performance. One problem on this subject that theoretical literature has not yet covered and which is specific to the performance is the effect that theatrical elements such as lighting, sound and space have on the perception and interpretation of the adaption. Another essential problem in this type of communication that needs to be studied, according to Moles, is the "fluctuations and modalities of

the receptor's attention," and the laws which govern the direction of his attention to the different kinds of information transmitted to him (1966, 179). The 'authorship<sup>1</sup> of the director can also be defined much more precisely once we have clearer understanding of his role in determining the way in which the prototext will be transformed, in choosing the appropriate combination of elements at each moment, and in "distributing equitably the numerous impressions which strike the spectator at various moments of the diachrony" (Feral 1977, 135).

### 3. Poliphony of the performance text

The types of objects that a director can utilize in the production of an adaptation and the types of actions that can be executed by an actor are limited only by practical and architectural constraints. As Morris notes rightfully, "there is no medium, which art cannot utilize - not even the process of living" (1971, 423). It is true that in the contemporary Western tradition it has not been the nature of theater to exclude any element or object if it is capable of communicating a message (even if the message is the object itself). It is usually the simple presence of the element on the stage which transforms it into a carrier of a message. "On the stage... there are only signs. All is sign. There

are no natural objects" (Gossman 1976, 5). One of the consequences of this quality of the theater is that it is almost impossible to enumerate and define the presence of every single communicative system in a performance, before even an attempt is made to discover and describe the principles by which they form a unit and the manner in which they function as a whole (Kulenovic 1982, 6).

In recent times, the Czech Structuralists Otochar Zich and Jindrich Honzl, and the Polish theoretician Tadeusz Kowzan made the first initiatives to define the individual units of signification in the theater. It becomes obvious from their studies and those of later commentators that only the verbal and some of the kinesic systems could be described with any success. The former is comprehensible easily because it uses natural language for communication. In the case of the latter, the meaning of only those kinesic elements which are adopted by the local culture can be identified with any success. Complete description of the theatrical activity would involve, according to Elam (1977, 143) the participation of such disciplines as linguistics, paralinguistics, kinesics, proxemics, iconology, musicology, and the sociology of audiences.

The application of Jakobson's now famous scheme of a speech event would prove extremely useful in such an undertaking. As Avigal and Rimmon-Kenan have noted however, first it will "necessitate a multi-dimensional

stratification of the model so as to describe the dynamics of the various interrelations among the participants in the communication process" (1981, 12). This method, as developed in the essay "Linguistics and Poetics" (1960) takes into consideration a speech event in which only natural language is used as the code. In every speech act, according to Jakobson,

the addresser sends a message to the addressee. To be operative the message requires a context referred to, seizable by the addressee, and either verbal or capable of being verbalized; a code fully, or at least partially, common to the addresser and the addressee, and, finally, a contact, a physical channel and psychological connection between the addresser and the addressee, enabling both of them to enter and stay in communication. (1960, 353)

Jakobson's schematization has to be modified when applied to the theater to account for the multiplicity of senders, channels of communication (contact; auditory, visual, etc), and codes. One problem which may arise from revising the scheme into a multi-dimensional stratified model is that it would be difficult to identify all six elements for the various communication levels. While it is true, for example, that the sender of the verbal text in the dramatic-literary communication is the playwright, in the performance the actor enunciating the same text may also be identified as the sender on the grounds that he communicates a type of meaning that the verbal text does not possess in the written form. At the same time however, the message originating from

the authorship of the actor cannot exist independently of the verbal text. The contribution of both the director and the actor in the performance is constituted in the meta-communication of the playwright's text, their iconic and locutionary translation of a verbal text.

The stage performance is enunciated through a polyphonic system of codes each code being influenced by and influencing all other codes in the communication. This dynamism of the profusion of codes results in a single message. Once the codes are merged and begin to operate simultaneously, it becomes extremely difficult to identify the exact contribution of each individual code in the semiosis. What we have in the theater, then, is a single artistic message communicated in a simultaneous process through various channels.

The message need not flow through every available channel at all times, "each message and signal will at times fall to a zero level..." (Elam 1980, 45); even a 'silent'<sup>1</sup> channel can, in appropriate situations, communicate a message. What often happens is that while the dramatic action, for example, flows through the verbal (auditory) channel the other channels cease operating for the moment. Total absence of verbal communication at various moments of a performance,, for example, may signify inability, or unwillingness of characters to communicate. "When the actor exits from the stage, the stage itself begins to speak



through the setting, or by its emptiness" (Kulenovic 1982,8).

A successful performance always strives toward a balance between the complexity of the message and the number and nature of channels needed to communicate it. The use of a multitude of channels in a theatrical performance to transmit a simple message may result in redundancy and uneconomical use of a medium. In a reverse situation, the message may be too complex to be articulated through the assigned channel. Lotman views the complexity of the semiotic structure as being directly proportional to the complexity of the information transmitted:

As the nature of the information grows more complicated, the semiotic system used to transmit that information grows more complicated. In a correctly constructed semiotic system (one attaining the goal for which it was created) there is no room for unnecessary and unwarranted complexity. (1977,10)

The theater of classical realism, according to Karahasan (1980), is characterized by semiotic redundancy: one and the same message is formulated simultaneously through action, scenery, verbal text, light and sound effects. In his opinion, this gives the theater of classical realism the quality of being one of the least functional arts, the embodiment of wastefulness of the medium.

The aesthetic message in the communication of an adaptation on the stage is the end result of the

meta-communicative act. Before it is articulated in the communication, the message exists somewhere in the 'void'<sup>1</sup> of the human brain. The sender has at his disposal an abundance of languages in which the message can be expressed. Once the choice is made, the next step is to code the message in the chosen language. The aesthetician Abraham Moles defined coding as "translating the message into a special language adapted to the channel in order to increase the channel's information rate" (1966, 49). The relationship between the message and its referent in adaptations is unique because the referent itself (folktale, myth, etc.) also functions as the message in the sphere of primary communication (see Popovic). When the playwright formulates his message in the verbal text, it is not his aim to provide concise representation of the referent (Jakobson's context), but rather to draw attention to the message itself. But a receiver who is familiar with the context cannot help but draw comparisons between the poetic function of the message and the function of the referent (prototext).

In our analysis of cultural adaptations we saw that the relationship between the message and the referent at one extreme is that of identity, and at the other extreme that of distinction. The former relationship is typical in simple dramatizations of prototextual material. The latter is commonly found in modernistic, or parodic transformations of texts. Since the director also contributes to the

formulation of the message, his vision of the relationship need not be identical to that of the playwright. It is made obvious to the spectator-receiver at the end of the theatrical communication channel only when the message of the various 'authors' have merged into a single unit. The activity of reception of that message begins at the moment when the curtain is raised.

## CONCLUDING COMMENTS

Throughout this work the aim has been to draw attention to the intertextual relationship between an original text created by culture and its adaptation in the dramatic and theatrical forms. The meager amount of studies on the theoretical aspect of adaptation is limited to what has come out of the Slovak Nitra School of literary studies , lead by Anton Popovic. The works of these scholars are generally oriented to adaptations of verbal texts into other verbal texts. The extent of their findings is still unknown in the West, due to the absence of translations of their more recent works. I attempted here to synthesize some of their basic assumptions about the prototext/metatext relationship by applying them in analyzing adaptations of cultural prototexts.

One unique characteristic of cultural prototexts in adaptations which was discussed extensively in the first two chapters is the fact that cultural attitudes toward such prototexts are the basic determining factors in the interpretation of the adaptation. From the examples presented it can also be concluded that cultural attitudes figure extensively in determining the very function of

prototexts and in choosing the types of prototext elements that can be included in adaptations.

The origin of dramatic and theatrical texts has been studied in great detail both in regard to the ancient Greek tragedy and the Medieval liturgical plays in the West. The historical approach has been extremely productive in tracing the textual changes from the ritual to the play in various periods. It is my strong conviction that the field can benefit substantially by applying in such studies some of the principles of sociology of audience and information theory. This would be of help not only in studying adaptations of religious texts/ but also in analyzing the folklorization of such texts (as we have seen in the examples of Croatian religious songs and the Byzantine kontakia), and in tracing the origin and development of folklore texts in the spirit of the Soviet folklorist Meletinskij and others. One conclusion that can be drawn from such an undertaking is that the phenomenon of adaptation of religious and folklore texts begins with the aesthetization of such texts, a gradual change of the text's function and perception, both of which are determined by cultural attitudes.

The popularity of cultural prototexts (myths, biblical tales, folktales) in contemporary adaptations can be attributed to the fact that they provide a 'known<sup>1</sup> element on the level of plot, character, as well as attitude.

Biblical literature has found admiration from authors who want to re-examine the relationship of man to higher authorities. The triad man-king-gods that is the essence of Greek myths and tragedies, serves as the perfect parallel in examining indirectly contemporary political realities. This was certainly the trend in Yugoslav theater of the sixties. The political situation was such that no contemporary character would engage in disputes of the type that were possible for allegorical characters.

The aspect of adaptation which has received the least attention (with the exception of the Nitra School) is the transformation of the prototexts on the textual level, and the classification of adaptations based on their relationship with the prototext. While the first chapter of this work dealt with the theoretical problem of the possible types of textual transformations, Chapter IV concerned the possible relationships, and the selection and organization of prototextual elements in the adaptation. From the various examples of Yugoslav and non-Yugoslav texts that were discussed it becomes obvious that description and interpretation of adaptations is complete only when the prototext has also been described. To understand the phenomenon more completely one would have to address each one of the possible transformations in greater detail, perhaps by making use of some of the more recent theories

concerning character, plot structure and language, developed in the study of non-dramatic verbal texts.

The theories of aesthetic communication and semiotics of theater have come most useful in analyzing the performance aspect of adaptation in the last chapter. This approach has gained ground only in the last few years, and scholars in the field of literature and theater are taking note of it. This approach is extremely useful in the study of adaptations in the theater because it allows for simultaneous consideration of the various authors, texts, and communication channels in the performance.

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