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TIBOR ŽILKA

INTERTEXTUALITY IN SLOVAK PROSE AND DRAMA*

The postmodernist literature differs from the previous stages of literary development. Mimetic function does not dominate the art. It can be best exemplified in terms of the changes in fine art: in the last century still paintings imitated nature, mimetically represented the observed reality on the canvas. It was the imitation of nature, not its representation in the form of a subjective vision as it is being done at present. Subjective vision foregrounds the inner view at the costs of observations of the environment, nature or human face. As a result of this the representation, reminding us of photographic depiction of reality, becomes marginalized. The disruption takes place in the period of modernist art, in the time of modernism and avant-garde. Postmodernism only develops this trend and enriches it with new dimensions and contours in the forms of subversion and intertextuality.

We can ask: what function does intertextuality have in postmodernism and postmodernist art? Intertextuality has always existed but it differed from its form at present. In the past texts were rewritten so that their essential characteristics remained. It means that characters and plot did not change in their essence, only style was parodied. The character (human being) did not transform into another type (character), its individuality remained unchanged and fulfilled the same functions as in the previous text, i. e. pretext. To rewrite a text did not mean to change the general scope of the work of art: in the dramatic piece by P. O. Hviezdoslav *Herod and Herodias* the character of Salome does not differ much in comparison with the biblical pretext or Flaubert's novella *Herodias*. It is only the artistic accentuation of mother's guilt during the preparation of a deadly crime that represents a certain shift. The motivation of characters and ways of conduct are more or less the same, the biblical motif nor the original action code are disrupted (Michalovič, Minár, 1997, p. 113, Barthes, 1997, pp. 32–35). We refer to the code of behaviour of characters and the sequence of action connected with it, i. e. the ways of behaviour and attitudes of characters in specific situations. As we know this biblical story is included in St. Mark's Gospel and St. Matthew's Gospel. "The name of Herodias' daughter, however, does not appear in them. As it follows from the reading of gospels, the queen's daughter asks for the decapitation, however, her mother is re-

sponsible for that. In St. Mathew daughter encouraged by her mother asks for Jokanaan's head, in St. Mark after the dance when the king promised her to fulfil any wish, she seeks for an advice in her mother what to ask from the king. The Head of Jokanaan," answers Herodias. Hviezdoslav does not change the motif, however, makes it more dramatic in his play. As Juliús Paštéka pointed out: "Wilde, Sudermann, Hviezdoslav come out of the same fabula only the names of their works show how their dramatic centre changes: it is Jokanaan in Sudermann, it is Salomé in Wilde, a couple of Herod and Herodias in Hviezdoslav" (Paštéka, 1998, p. 119). If we add Flaubert's novella Herodias we can say that Hviezdoslav used the topic that had been very frequent in the literary works at the end of 19th C. In spite of that the basic function of Salome undergoes the most substantial change namely in Wilde who transforms the relationship between Salome and Jokanaan into an erotic one. It can be understood as a revolt against the contemporary morals and habits.

Postmodernist art changes the most significant motifs and focuses on their subversion and alternation. Peter Karvaš in his short prose called *Tanec Salome* (Salomé's Dance) presents totally different version of the story. He significantly alters the motif of Jokanaan's murder. This shift, however, cannot be understood as a revolt, as an absolute refusal of the original version. Peter Karvaš only undermines Jokanaan's straightforward heroic attitude. It is expressed in the text when "Jokanaan's resistance weakens and resigns, the suffering and tortures have overcome his spirit that he, in the name of life, many people who he would like to baptise, is willing to recognise Herod's truth and abide his majesty" (Karvaš, 1986, p. 445). To simplify it: Jokanaan wants to live and do goodness even for the prize that he has to succumb to the king's majesty and make some compromises. Under the influence of this change in Jokanaan, Salomé changes or her attitude. It is reflected in the following extract that clarifies the reasons for her request to decapitate the admired man:

"She is obsessed with the only idea: Jokanaan cannot betray himself! John has to remain clean! Her love, her hero cannot be stained only because he loves everything human, even the weakness, fear also the desire for light. She will prevent that in any case!"

(Karvaš, 1986, p. 446)

And she did. As if Karvaš would provide a new explanation for the murder motif, addressing polemically Hviezdoslav's play, citing some lines from there. His text is based on intertextuality. The author, however, is not controversial in terms the biblical theme, neither he is to the motifs of Hviezdoslav's play, he only presents new interpretation of Jokanaan's decapitation. Paul de Man names such approach to a pretext 'subversion' that is not the rejection of the system itself, i. e. the original thematic composition of the adapted texts it is rather their new version (Zajac, 1997, p. 36). It is a typical example of intertextuality as we can find it in postmodernist texts.

The term intertextuality is used in narrower and broader contexts. When it is employed in general then its specific meaning disappears, it becomes redun-

dant and not very persuasive. And although it is necessary to accept the opinion that each text refers to other texts, to a group of texts that originated earlier and have been published, it has been proved how much it is necessary to distinguish the nucleus of intertextuality from its marginal manifestations (Broich, 1997, p. 177). Manfred Pinsker distinguishes between the reference to a specific text, i. e. T (1) – T (2) what he understands as a “hard nucleus” of intertextuality. A typical example is the novel by Lubomír Feldek *Van Stiphout* (1980) that refers to the work by Jozef Ignác Bajza *René mládenca príhody a skúsenosti* (1783) (Young Rene’s Adventures and Experience). It is necessary to distinguish, however, between the complex and marginal references. Complex references mean that posttext is connected with one work that had been written earlier – either there is an affirmative relation or it is a parody. The affirmative connection can be seen mainly in the adaptation of literary work to a dramatic text (the example is Ballek’s novel *Pomocník* [The Assistant] that was filmed), however, at present, the other type of intertextual reference prevails. We understand marginal reference as the case when pretext serves only as a point of departure for a new text but its essence is substantially different from the new text. For example, a sketch by Milan Lasica and Július Satinský *Hamlet* freely connects fragments, which only evoke the pretext on the basis of characters (Guildenstern, Rosencrantz, Hamlet, Claudius, Gertrude, Polonius) and the motifs from the plot:

S: Everything is all right. Hamlet followed me. I say to him: “Come with me, I’m a ghost of your dead father. Claudius poured poison in my ear, a half litre, see!” And then he disappeared. And what about you, how did you sleep?

(Lasica – Satinský, 1996, p. 111)

Other types of quotations are fused with the plot; they are for example allusions to other texts:

S: For example me. The other day I was walking on the castle walls and suddenly – Anne Karenina in front of me.

L: In two volumes?

(Lasica – Satinský, 1996, p. 112)

The paradox of allusions is based on the fact that authors move from one level of meaning to another, in spite of that they remain mostly within the intertextual references. In contrast to the original, Shakespeare’s *Hamlet*, this example presents a short (sub)version of the given topic that is bound to a pretext only via certain references.

In addition to intertextual references that are bound to a specific text it is necessary to distinguish the examples of so called “systemic” intertextuality where the pretext is not only one text but also the whole group of texts. Also in this case we know more types of references:

1. The text refers to a convention of literary genres (in the period of post-modernism new text usually disrupts, parodies its genre pretext, for example the literary work by Ján Johanides *Balada o vkladnej knižke* [The Ballad on a Deposit Book] is also the parody of ballad as a genre. As an example we can employ also a poem by Ľubomír Feldek *Óda na predavačku kozmetiky* [The Ode to the Drugstore Assistant] that is mostly the parody of ode as a genre);

2. The text refers to a known subject matter – a myth or religious (biblical) story (biblical story of Salomé is a point of departure for the text by Peter Karvaš *Tanec Salome* [Salomé's Dance], even Ján Chryzostóm cardinal Korec has written an “impulse for meditation” based on this subject matter named *Umučenie Jána Krstiteľa* [Jokanaan's Torture]);

3. New text refers discursively to a non-literary genre – a genre of non-fiction (Pavel Vilikovský ironizes the emptied rhetoric of totalitarian regime and parodies it when he mocks already existing texts or so called “essays” in a humorous *Slovenský Casanova* [Slovak Casanova] or a radio broadcasting on false optimism of the same period in his text *Pam para pam*). As to the systemic intertextuality Manfred Pfister claims importantly that it always depends on us what we foreground in the research of intertextuality because the same text can in a different way follow the previous text or a set of texts written earlier (Pfister, 1997, p. 182). Pretext that comes into consideration when we want to identify the point of departure does not have to be an individual pretext but can be an abstract model consisting of a set of texts or a genre or mythical system that is applied during the formation of any text. Then it is necessary to speak about a relation of a text to another system. In any case the importance is given to those elements that are dominant in the new text although when searching for a dominant feature it does not have to refer to one system of references exclusively.

This does not apply only to new, recent texts! As an example can serve Záborský's *Faustiáda* (1864) where we can identify at least 2 pretexts. The work of J. Záborský undoubtedly follows and refers to a drama (comedy) by Ján Chalupka *Kocúrkovo alebo Len aby sme v hanbe nezostali* (Kocúrkovo or We Cannot Live in Shame) that was praised by a well-known Slovenian linguist Jernej Kopitar shortly after its publication: “Congratulations to Slovaks, Voltaires have been born to their country!” (Chalupka, 1954, p. 12) Záborský's text also refers to Goethe's text Faust. the author does not praise the great representative of German romanticism in any way, he is too critical, discursive and controversial when he refers to Goethe. As we know Faust on his way to Kocúrkovo visits heaven and hell but specifically in heaven he meets Goethe. The character meets the author and replies to his inquiry:

Goethe: “And do people remember my Faust?”

Faust: “The whole world admires him, however, no one understands him. You could write an explication of the book.”

Goethe: “It would be a task too hard even for me.”

(Záborský, 1984, p. 27)

The author's approach reminds us in many respects of creative methods employed by postmodernist writers because it is clearly parodic. It is connected with Záborský's rationalism but also with his overall mocking perspective he had on literature, specifically on romantic literature. He mocks (ironizes) not only Goethe but also the selected genre (epic) that he "contaminates" by his prose, i. e. avoiding the rhymed form of the text that in those times still represented the higher aesthetic and artistic degree. Thus it is impossible to separate so called "internal" heroic and comic blending and "heroic" essence of the text (heroic epic) (Darovec, 1996, p. 68–69). From the contemporary perspective we could say that Záborský's work is a cult artistic text; one for its intertextual references, two because it has become a point of departure for other literary texts. The pretext here is mainly J. W. Goethe's *Faust* but also a comedy by J. Chalupka *Kocúrkvovo*. At the same time there is a systemic intertextual link to heroic epic that is mocked (comic epic). It is accentuated because he decided for prose instead of rhymed form. Moreover Záborský's topos of *Kocúrkvovo* has been familiarised as a specific phenomenon in general and literary discourse in Slovakia. For Bulgarians such a specific phenomenon is for example Gabrovo though it is a real city with a different meaning and different connotations.

In the context of *Kocúrkvovo* we have to point to a specific intertextual phenomenon that has been discussed also by Ulrich Broich (Broich, 1997, p. 179). *Kocúrkvovo* as a topos (pretext) has been a creative source: one aspect of a famous play by Karol Horák *Nebo, peklo, Kocúrkvovo* (Heaven, Hell, *Kocúrkvovo*) is also connected with J. Záborský's text. In this case we can speak about a chain of intertextual relations. K. Horák's text can be clearly linked to Záborský, however, the drama thematizes not only Záborský's text but the whole set of other previous texts referring to "*Kocúrkvovo*" motifs, such as texts by Chalupka or Palárik. Moreover the general connotations that are connected with the topos, mainly in a certain social situation or via existing disorder or chaos can be added. The more disorder the social life produces the more frequent the concept of *Kocúrkvovo* is as a referent to the "perfect" image of greenhornness and chaos. What we recognised here is a parallel action of a tradition as a given concept loaded with meanings from previous occurrences, applications, and new connotations that can grow and develop thanks to the "favourable" social atmosphere encouraging the rise of similar connotations.

Záborský's *Faustiáda* is a good point of departure for the understanding of intertextuality in the context of contemporary literature (art). Though intertextuality in literature has always existed it has never been the criterion to judge the value system of art so much as at present. Intertextuality has moved from the periphery to the centre of critical attention and has become a part of aesthetic norm, value, and function of an artistic text (Mukařovský, 1996, p. 37).

The shift from modernism to postmodernism can be understood on the basis of the shift between epistemology and ontology. Literature has ceased to deal with questions like: What does it mean? What is the knowledge that reading can bring? Thus the question of the significance of being in the world, Heidegger's *Dasein*, is foregrounded. The questions focus on the following issues: What

world is this? How is it constituted, how is it differentiated? There are opinions that it is only the shift within ontology, understood as a shift from determinacy to indeterminacy of being, from “the world of ideology to the world of play” (Pokrivčák, 1997, p. 12). The „age of suspicion” (N. Sarraute’s term) thus requires the undermining of strictly given “ideological” or “textual” structures via language games. The whole literature had been suspicious until – In the period of postmodernism – the structural unity became gradually decomposed (“deconstructed”) to fragments. The subversion of history, regularity of historical order becomes a great postmodern topic. The literary text in modernism was compact, finished, its composition interconnected and many times it was innovative in its structure and content. Subversion “undermines” the stable systems, attacks their logic and validity (Zajac, 1997, p. 36). The most frequently used form of subversion is the repetition of stable structures in a new context, with another intention and new meaning. That corresponds to the employment of intertextuality in artistic (literary) works. The new works are created on the basis of existing genres but with the purpose to parody.

1. Subversion of genre system. Western, detective story, historical novel, patriotic novel, fairy tale are parodied, a new form of autobiography is created. In our literature almost all genres are parodied, subverted by certain composition techniques. We will consider the most remarkable examples.

a) Dušan Mitana uses criminal story, primarily the elements of detective story in his works. He developed postmodern “pla(y)gialism” in his novel *Hľadanie strateného autora* (Searching for a Lost Writer, 1991). It is necessary to understand the term in two meanings: ‘play’ as a game and at the same time the whole word signals the meaning of plagiarism. Plagiarism here does not refer to something less valuable, secondary. It is a sign of subversion, an effective form of mockery of other techniques that is documented in the text. At the beginning (in Epilogue) we learn about the disappearance of Tomáš Eliáš who publishes his books under the pseudonym of Dušan Mitana. But also he (Dušan Mitana) stole his name from a criminal in an asylum. A (text) editor pretends to be a narrator, the author (D. Mitana) is a character in the novel while the (text) editor inserts in the text also the short stories from the previous books by the same author. At the very beginning of the text there is a short story *Ihla* (A Needle) that follows the Epilogue and it is also the Introduction to the whole book. The short story is known from the collection *Nočné správy* (Night News) (1976) but also from the selection of short stories *Na prahu* (At the Treshold) (1987). Here it functions as autocitation and is only a part of the new, more extended text. It is a kind of intertextual link of the same author to his own previous text as it is referred to in U. Broich as autotextuality (Broich, 1997, p. 178). Polish scholar Józef Zarek found this kind of intertextual link also in the works of P. Vilikovský. Vilikovský’s later text called *Celkový pohľad na Máriu B.* (A Complete View of Maria B.) refers to his previous text *Metodologická poviedka* (Methodological Short Story) (Zarek, 1987, pp. 187–188).

b) Subversion of historical fiction (historicism). In the context of world literature it is connected with postcolonialism. At the same time it is the rewriting of history, subverting the official versions and accustomed canons. It is understood

as “utopia in history” and the term “uchronie” invented in France is applicable to it. The term comes from French author (Charles Ronouvier) who himself wrote a historical sketch following the apocrypha on the development of European civilisation from Marcus Aurelius to Charles the Great as a rewriting of history (Wesseling, 1997, p. 204). This work bears the title “Uchronie” and history is presented not as it was but as it could have been. We should not forget to mention that the blurring of fact and fiction is typical not only for historical fiction but for all contemporary writing.

The representatives of new historicism intentionally change historical facts, nullify them by conspicuous anachronism, intentional deviation from the official chronology. Many times alternative versions of history are presented (these are rather subversions). The focus of interest is not what happened but what could have happened. Declarative statements are changed for conditional expressions.

Rewriting of history taking the form of apocrypha is common to central European writers and also for Slovak writers. A well-known text by Rudolf Sloboda called *Lamačská bitka* (A Battle at Lamač) devalues the battle that really took place. After the reading of the text that is a parody of the battle we recognise that the author mocks not only an (unimportant) battle but also stereotypical style conventions that are traditionally used during the descriptions of fights in historical novels. This is exactly the point of departure for the understanding of texts that have been written as new historical texts and in accordance with the genre specificity of apocrypha (apocrypha were originally forbidden texts because they followed the Bible but were radically different from the official version of the Church).

The spirit of deconstruction (reconstruction) prevails also in the works with historical topics by Ján Johanides. It is visible in the novel *Marek koniar a uhorský pápež* (Marek, the Horseman and the Hungarian Pope) (1983) where a new type of historicism appears for the first time in Slovak literature. The author is not primarily interested in the description of historical events from the beginning of 16th century (war with Turks, Crusades and the Juraj Dóža's uprising of peasants) but he wants to evoke the atmosphere of the period and the attitude of people, to describe their effort to preserve their own identity. New historicism prevails in the novels by Lajos Grendel, the author who writes in Hungarian but his works are a part of Slovak postmodernist literature because they are related to the history of South Slovakia, more specifically to the territory where the birthplace of the author is located. They are related to the city of Levice and its environs. He also employs so called autotextuality or in other words intratextuality.

He changes the historical fact when the emperor's troupes in 1644 freed the city of Levice from the Turks into a historical farce. Faithful people who enthusiastically welcome their liberators are able a few months later equally enthusiastically welcome a new arrival of Turks to the city. To have a perfect parody the following sentences are repeated with a slight shift:

Welcoming of emperor's mercenaries:

“When the cold hearted mercenaries with their saw the moving and sincere welcoming they all wept and some of them swore that if they had

had three lives they would sacrifice two of them for the redemption of faithful and thankful people of Hungarian monarchy.”

(Grendel, 1985, p. 15)

Welcoming of Turkish soldiers that were brought up from young boys kidnapped from among Slovak people:

“When furious soldiers saw the moving and sincere welcoming they wept and some of them swore that if they had had three lives they would sacrifice two of them for the redemption of faithful and thankful people of Hungarian monarchy.”

(Grendel, 1985, p. 16)

The repetitions recur in the text frequently. Their content undermines the faithfulness of the people mythologised in the legends. The people can be easily manipulated, in central European region even more than in other countries of the world.

c) Subversion of (auto)biography. It refers to the condition of the subject in the flux of development. New autobiography consists of self-reproduction – imitation, repetition, parody, subversion of what has been uttered or written. In terms of the intertextual link it is always a response of the author to himself or to his previous literary work. The author responds and sometimes even rewrites his earlier autobiographical texts or comments on them so that the commentaries create a new work of art. This way of creation exists as a form of autoreference and autoreflexion. In Slovak literature it does not have extreme forms such as in some Western writing where writers prefer both rereading and rewriting of already existing literary work or works (autobiography as the reading of one’s self). The famous representative of the “technique” is an American writer of French (Jewish) origin Raymond Federman: according to him the autoreferential fiction foregrounds the poetics of dialogue against traditional techniques of realism (Hornung, 1997, p. 225).

In Slovakia Rudolf Sloboda and Dominik Tatarka developed this type of fiction. R. Sloboda already as 34 year old attempted to write *Pamäte* (Memoirs). He pasted together:

1. The commentaries from his life (according to him a “lyrical text”);
2. The citations that he found in other texts (Sloboda, 1988, p. 90). According to him not many people read *Pamäte* (Memoirs) (from 1972), the supposed novel remained as a manuscript. Those who read the text were impressed by the method of the “parallelism between lyrical text and citations from philosophical books, the ordering of texts and their juxtaposition” (ibid., 1988, p. 91).

At the end of his life – before committing a suicide – he repeated this attempt. He wrote a novel with the same title and because times had changed the work was even published after his death in 1996. There is a letter to an editor from 25. September 1995 on a cover. The author refers there to the “pretext” and explains the poetics of his work in the following words: “I have had a lot of ex-

perience with this title... Because I am not going to explain what dream is and what is not I can wander into the past whenever I want, insult anyone I want, they cannot sue me..." It is exactly this point of view that is subversive. It undermines everything what is unhealthy and unacceptable from the point of view of "common sense"; subverts the official ideology, demagoguery, cultural politics, boasting, and national intolerance (Sloboda, 1996, p. 122–123). But there is also the meditative dimension to the text, the same as could have been found in the original pretext, the text that had forerun new *Pamäte* "Memoires" by 24 years.

In addition to R. Sloboda dissident works by D. Tatarka, namely his *Písacký* (Scribblings) and *Navrávačky* (Influencing) (1988), represent this new type of autobiographic writing. Polish scholar Halina Janaszek-Ivaničková, expert in Slovak literature has done an exhaustive and precise interpretation of these works (1996, p. 133–144) therefore we will not deal with Tatarka's works in detail. We have referred to his works in other articles in connection with the postmodernist literature (Žilka, 1997, p. 11–12).

1. Myth as a system. Myth is a symbolical narrative construction (or form) that serves as a pattern and a fascinating example for a human community. Myth is an example valuable enough to be followed, a moral norm or revolutionary project. Its atmosphere is intended to affect the feelings, touches upon all human problems, obstacles, meaning of life, the values and certainties that are most significant for man.

Myths provide explanations for big issues in the world where religious thinking (examples from religious literature) have ceased to give a meaning to life or value for certain actions (Dabezies, 1997, p. 203). It does not mean, however, that religious topics do not have impact on literature. On the contrary! The art, however, cannot be only an illustration of theological dogmas and theorems, e. g. the Bible, but it has to contain the fight of the believer and also unbeliever for the truth, the fight that is full of tension and dramatic peripeteia. In contrast to Genette who considers the intertextual link between the text and genre as architextuality (Broich, 1997, p. 180) we will consider the intertextual link between posttext (in Genette hypertext) and pretext (hypotext) that functions as a mythical background as architextuality (Broich, 1997, p. 180). The architext does not always exist in the written form; many times it is only the reconstruction of a certain model from various variants. The pretexts of biblical stories are always from the Bible (story of Salomé, the story of Joseph and his brother, Judas's betrayal, the life of Jesus Christ and so on). There are, however, a number of myths that were created in this millennium (the heroic story of Jean de Arch, the story of Faust, the myth of justice of the king Matej Korvín, the legend of Janoshik etc.). The myth has also a folklore function, it can be of a foreign origin but in spite of that it can assimilate and become a part of the new culture. The myth of Faust is an excellent example that was created in the second half of 16th century but it continues and is alive in new and new versions not only in Slovakia but also everywhere where culture develops on the basis of European (Christian) traditions. It flourishes specifically in 20th century; in 75 years we can register almost 300 new works in different languages. Dramatic works, novels, films, operas, puppet plays, novellas, longer or shorter poems have been created.

In general the story of Faust consists of two significant thematic elements: a) The pact with devil, i. e. the divergence of a man from God's law, either as an act of disobedience or a direct revolt; b) Desires and success of doctor Faust that are preconditioned by restless dissatisfaction typical for the man with the Western cultural background (so called romantic restlessness).

At present this topic becomes employed mainly by dramatists. Following Záborský Karol Horák wrote a theatre play that is based on even four intertextual backgrounds. The first one deals with the resurrection of Jonáš Záborský in his play in the role of an epic narrator, the second one is connected with the re-writing of Faustian myth; the third one represents the story of Jesus Christ's crucifixion and textually is linked to J. Záborský's epic *Vstupenie Krista do Raja* (Christ Entering the Paradise). Three intertextual references except of the first one have mythical or religious (biblical) background.

2. Subversion of the textual genre in nonfiction. Posttexts of this kind can be linked to a specific text but also they at the same time refer to a rich variety of allusions to a whole body of texts (pretexts) of non-literary and literary origin. Pavel Vilikovský works with the method most consistently: his text *Slovenský Casanova* (Slovak Casanova) (Žilka, 1991, pp. 7–10) is a posttext of a scholarly essay from the period of totalitarian regime, his humoresque *Pam para pam* (Žilka, 1998, pp. 141–156) refers to a radio show from the same period. The author has continued to use this method in his writing (Hodel, 1998, pp. 85–94, Zarek, 1997, pp. 185–192), it also applies to his satire *Večne je zelený...* (Evergreen...)

Young writers: the authorial duo Eman Erdély & Marek Vadas mock the emptied rhetoric of the university environment as a remnant of the totalitarian times in their novel *Univerzita* (University, 1997) as well as Peter Mácsovsky in his text *Cvičná pitva* (Training Autopsy, 1997). The text of the authorial duo touches mainly upon the problems of teaching aesthetics. It refers to the specific university environment and parodies so called materialistic (Marxist and Leninist) aesthetics, although the work deals also with other issues. Mácsovsky's text *Cvičná pitva* (Training Autopsy) is a "text about text" or the text about writing a text, the text dealing with its own genesis. The author also draws on a number of impulses from the university environment. The book is characterised by its playfulness, for example the particular short statements are complemented by notes finishing what the statements lack. The author plays with the text employing the principles of autoreflexive pla(y)giarism.

Conclusion

To sum our considerations on intertextuality up: we can classify intertextuality in two independent meanings – there is a narrower and broader definition. If we understand it in a narrower sense it concerns only a specific pretext and posttext (hypotext and hypertext). In a broader sense it is an intertextual link between a posttext (of a specific literary work) and the whole system of pretexts

(genre model, mythical background, biblical story, scholarly, journalistic, administrative texts or speeches).

All the above-mentioned types are evenly represented in Slovak literature (in poetry, prose, drama). Other new texts have been written. It is also an evidence that postmodernism has been assimilated in Slovak literature as a stylistic and compositional principle of new literary works written on the principle of subversion.

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