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*Addressing Intertextuality: A Postmodern Study of
Shakespeare’s Plays and Their Present-Day Adaptations*

SUMMARY

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Four centuries of rewriting Shakespeare have produced a vast body of scholarly debate, aimed either to challenge the Bard's infallible genius or to disparage adaptations. The relatively new release of the novels in the "Hogarth Shakespeare Series" accounts for the existence of a limited volume of critical research in this direction and merely a handful of in-depth exercises in intertextuality. What this thesis brings as a novel contribution is a comparative analysis through the filter of Gérard Genette's categories of rewriting practices which illustrate a significant number of intentional transformations performed on the Shakespearean hypotext to accommodate the expectations of the contemporary audience. The intertextual examination is nuanced by the postmodern authors' original negotiation with the context, language and meaning in the source-texts, allowing for a transdisciplinary approach. Within the plurality of voices that continually deconstruct and reform the Bard's collective portrayal, this thesis seeks to invite further reflection on the literary potentialities and genuine privilege derived from relational reading, for "one who really loves texts must wish from time to time to love (at least) two together" (Genette, 1997: 399).

The principle that guides the present inquiry serves to attest to the potentialities and delectations of rewriting, often discredited and regarded as a derogative concept. Shakespeare, the actor, reinvented himself for each new role and theatrical performance. In the endless search for new meaning, mankind cannot invent new forms; therefore, it resorts to investing existent forms with new meanings. Literature is inexhaustible for the simple reason that old works are constantly released into new circuits of meaning. There is no limit to the number of meanings the human imagination can offer. No book is a finite product but a raw substance prone to infinite discourses. The text is not a stable object but a dynamic process that progresses and matures over time to accommodate the desiderata of its readers.

Gérard Genette's analogy of the palimpsest aptly delineates the process of writing a text upon another on parchment, without obscuring it entirely but allowing it to be visible. The multiple layers of writing on the same palimpsest establish literature's presence in "the second degree" (Prince, 1997: IX), entailing a new text devised from a pre-existent text. Within this chain of phenomena, each subsequent version of a text performs as a hypertext in rapport with the version that precedes it and is labelled as a hypotext in relation to the version that succeeds it. A basic understanding of a hypertext does not require returning to its source-text. Read for itself, each hypertext unveils independent meanings that may be considered acceptable. However, a more exhaustive understanding of the hypertext invites relational, intertextual reading that necessitates engaging with the prior text.

The novels in the “Hogarth Shakespeare” project, an impressive tribute to the Bard’s genius and forcefulness, demonstrate again the continuous circulation of texts that confers literature vitality and dynamism. The study of the targeted literary works in the “Hogarth Series” aside from their Shakespearean source-texts would cancel the numerous textual opportunities afforded by the intertextual approach. To this end, what the present thesis endeavours to bring new is a relational analysis that may assess the novelists’ commitment to the original texts, on the one hand, and their own interpretation and distinctive touch, on the other. For this reason, Gérard Genette’s taxonomy of rewriting practices constitutes a reliable basis for the systematised study of the intertextual relationships between the literary works under examination.

Without the implausible claim of addressing all possibilities of hypertextual transformations, the thesis at hand attempts to identify and discuss a considerable number of processes and operations aimed to illustrate *how* the Shakespearean text can be reinterpreted. The investigation explores the quantitative changes with significant impact on the hypotext, the transformations carried on the original diegesis, the plot, the axiological changes in the construct of the dramatis personae and the visible transformations in style. The focus is directed to the textual opportunities of the narrative mode that complements the mode of representation of the hypotext. The reinterpretation and redistribution of the dramatic speech and the possibility of focalisation afforded by the transmodalisation process is under scrutiny. In the 21st-century narratives, soliloquies and asides become intimate reflections. The study entertains the transfer to the postmodern novels of Shakespeare’s bawdy language, irony, double meanings, paradoxes, playful or persuasive language as quotations, allusions or reinterpreted quotations. The cinematic descriptions fostered by the narrativisation process and the exploration of the protagonists’ mindscapes bring into the spotlight novel angles of refashioning the Shakespearean text.

Invariably, the intertextual approach ponders the ratio between the authors’ use of the ingredients in the source-texts and their personal contribution. The rewriting of Shakespeare’s plays indicates the imperative to respond to the contemporary public’s tastes and expectations. The recent literary theories, ranging from Feminism, Postcolonialism and Queer Theory, invite the shift of focus on the marginal groups neglected in the source-texts. Another line of research targets the assimilation of the socio-political and cultural implications of Shakespeare’s plays into the postmodern context. This thesis illuminates the subtle reworking of the themes, motifs and allegories in the hypotexts to bring the stories into the new millennium and erase the historical and cultural distance between the literary works. The

unproblematic incorporation of the quest for identity, the exploration of the relativism and indeterminacy of truth in the “Hogarth Series” novels demonstrate the unequivocal prefiguration of postmodern concerns in the dramatist’s works. The interaction of literary criticism with other fields such as history, politics, law, psychology, and psychoanalysis facilitate a transdisciplinary research meant to complement the main directions of investigation.

The present thesis does not solely answer many questions; it also generates other interrogations and proposes further avenues for inquiry. While it is challenging to stay away from the Shakespearean text, it is even more difficult to disregard any new voices that remould the dramatist’s masterpieces into alternative forms to keep the vibrant mechanisms of literature working. Every reinterpretation of Shakespeare’s plays occasions a fresh engagement with the Bard’s work, with many latent secrets to be revealed, that can only refine the appreciation of their monumentality. My exploration remains open as this vast area of investigation will always be sensitive to future developments in literary theory and aesthetic practices. And lest I forget: I trust that these four centuries of Shakespearean adaptations are merely the beginning...

Chapter One, “The Rewriting Process and Literature in the Second Degree,” has sought to demonstrate that the text is not a finite product, but raw material susceptible to manifold transformations according to each era’s historical, cultural and literary particularities. The focus was directed to Gerard Genette’s categories of rewriting operations which illustrate the ever-new contexts of interpretation of literary texts, of discovering meanings within a limited number of forms imagination can offer. The concepts addressed in this chapter serve as critical methodology for the intertextual study of Shakespeare’s plays and their novelistic adaptations within the “Hogarth Series”. Section 1.1. outlined Genette’s categories of transtextual relationships, with a clear demarcation between controversial concepts: *intertextuality*, *paratextuality*, *metatextuality*, *architextuality* and *hypertextuality*, illustrating that transtextuality provides the tools for the study of the relationships between texts. Genette’s perspective on the ramifications of intertextuality was contrasted with the views of theorists such as Riffaterre, Allen and Hutcheon. Stemming from Genette’s premise on the implications of intertextual reading, this research advanced the exhaustive interpretation of a text in reference to its model, maintaining that a relational reading or palimpsestuous reading also allows the discovery of the duplicity of texts. The investigation evinced Genette’s interpretation of a contentious taxonomy by delimitating six hypertextual

possibilities according to the relationship between the hypertext and its source-text, without excluding the possibility of a hypertext to incorporate several transformational operations.

In Section 1.2., the categories of transpositional transformations of interest to the present study were delineated with explanations and representative examples. The impact on the meaning of the source-text determined by these operations was highlighted. The functions of quantitative transformations were addressed in the following section to indicate that simple changes in the dimension of texts may determine other operations with significant effects on the hypotext. Thus, the focus shifted on the presence of several transformational processes within the same hypertext. Section 1.2.3. displayed a similar research trajectory, highlighting the transformations generated by the transition between and within modes of representation. The investigation centred on the textual possibilities of the narrative mode that enrich the source-text, a tectonic aspect in the present study. Section 1.2.4. illustrated the operations that produce visible changes in the quantity and style of the hypotext, addressing an essential segment of the rewriting process. As shown, Genette's study relies on the generic compatibility of hypertextuality, the role of history and the theorist's personal readings. On a final note, it was argued that, without addressing all the possibilities of hypertextual transformations, Genette's model provides a reliable instrument for the study of the complex relationships between texts.

In Chapter Two, titled "Shakespeare, Postmodernism and Postmodernity," the examination of Shakespeare's monumental presence in the myriad spheres that transcend the limits of theatre and literature, has aimed to attest to the Bard's relevance in the Postmodern Age. Section 2.1. offered suggestive evidence to corroborate Shakespeare's unparalleled worldwide popularity facilitated by the advances in humanistic sciences, globalisation and the digitalisation of his work. The purpose of Section 2.2. was to substantiate that Shakespeare's dramatis personae and social issues break the barrier of time, space, and literary studies, offering universal models and assumptions within an inexhaustible source of latent meanings to be reinterpreted. This hypothesis accommodates Garber's remark that every encounter with the Shakespearean text invites profound reflection and reassessment of current ideologies. Yoshino's interpretation of the conflicts on the American stage through the filter of Shakespeare's plays which address matters of law and ethics was advanced as a valid example of the dramatist's enduring relevance. Allen and Seidl complete this assumption, highlighting the contemporaneity of the issues of law and commerce in *The Merchant of Venice*. Following the same line of thought, Menon demonstrates Shakespeare's popularity by analysing the complexity of sexual identities in the dramatist's work. The bawdy language

encourages postmodern explorations of unconscious perceptions of the body. It was argued that the emergence of feminism exerted considerable significance on the response to Shakespeare's plays and the sensible issue of race is prefigured insightfully by the dramatist.

Section 2.3. investigated how Shakespeare's text anticipates the particularities of postmodern concerns and aesthetics by affording a glimpse into the interaction of literary criticism with other disciplines. By analysing the characters' inability to dissociate parallel planes of awareness this chapter demonstrated that Shakespeare's plays prefigure the shift from epistemology to ontology as enunciated by McHale. It was argued that the dramatist's anticipated concern with the indeterminism and relativism of truth opened the path to a poststructuralist approach to Shakespeare's plays which cancels absolute meanings. Another compelling argument is provided by Armstrong, who illustrated the impact of psychoanalytic theories on the interpretation of Shakespeare's plays and the dramatist's unequivocal contribution to the field, attested by Freud's in-depth investigations. Shakespeare's exquisite interweaving of styles and genres that emerged from the audience's demand for diversity on the stage established the playwright's status as a precursor of postmodernism. According to Guattari and Deleuze's rhizomatic model, Shakespeare's role as an adapter of earlier texts substantiates the assumption that intertextual practices emerged long before postmodernism and the dramatist's work will always generate new texts. Contrary to all the directions previously addressed, the analysis does not neglect the materialist approach to Shakespeare's literary work, which opposes the idea of the Bard's transcendence, claiming that scholars instil their own value into the text. The study put forward Greenblatt's examination of the dramatist's plays through the lens of historicism that may reveal Shakespeare's double position as a conservative and progressive author. In closing, Hawkes, Grady and Egan's counterarguments attest that the playwright's works can only be interpreted by converging the ideology of his age and our own and that the concept of a postmodernist Shakespeare is merely a provisional status as there are still meanings in his texts waiting to be uncovered.

Chapter Three, "Rewriting Shakespeare, a Barometer of Transformational Possibilities," has addressed the image of the Elizabethan playwright as deconstructed and reconstructed by four centuries of literary adaptations of his works. The exemplification of the transtextual transformations in the examined revisions validates Genette's assumption that rewriting practices display a long history. In addition to elucidating *how* the Shakespearean text was reinterpreted, the chapter aimed to unriddle *why* it required reworking.

The objective of Section 3.1. was to offer an overview of the adaptations of Shakespeare's plays from the Elizabethan era to the Hogarth Series. It was argued that

Shakespeare's contemporaries rewrote the dramatist's plays to satisfy the public's tastes, shift the focus on different protagonists or issues or adapt to new theatrical criteria. As outlined, the Restoration witnesses a revival of Shakespeare's plays and a growing interest in their adaptations. Thus, the inventory of the changes performed on the source-texts was examined in the works of W. Davenant and J. Dryden, the most illustrative representatives. The analysis indicated that in the early eighteenth century, Shakespeare's status as a national icon determined the decline of adaptations and the appreciation of the original text. It was further demonstrated that the Victorian era brings an ambivalent reaction to Shakespearean adaptations, regarding them as a practice of desecration. Several transtextual operations were identified in the burlesque versions of *Hamlet* written by J. Poole and W.S. Gilbert. In the 20th century G.B. Shaw's reinterpretations served to illustrate the modern dramatist's critical attitude towards the Bard's work. T. Stoppard and E. Ionesco's transpositions deserved careful examination, demonstrating the diversity of interpretations a text can allow. The new millennium brings familiar titles under the spotlight, culminating with the Hogarth Shakespeare Project as the focal point of the investigation.

The analysis in Section 3.2. reinforced the hypothesis that Shakespeare's plays exist as an invitation to reinterpretation according to new cultural contexts, political ideologies and literary theories. The investigation revealed that the necessity to recreate Shakespeare's characters stems from the urge to offer an accurate understanding of human experience and the shift of focus on a character responds to the imperative to adjust social and political issues. A significant aspect was indicated in the rise of modern literary theories ranging from feminism to queer theory, which gave voice to the marginal groups neglected in the hypotext. As illustrated, the rewriting of Shakespeare's text has been approached from numerous angles by scholars and critics, evidencing several trends. While Fischlin and Fortier advocate for a more inclusive definition of adaptation, Lanier upholds an extrapolation to incorporate graphic novels, rap songs and films. Desmet endorses the intertextual nature of adaptation based on the presence of the Shakespearean text in another text and the audience's familiarity with the dramatist's literary work. Holderness and Greenblatt compare the malleability of Shakespeare's plays to a metal's properties which demonstrate the susceptibility to deformations without changes in the structure. The perspectives of Gerzic, Norrie and Lanier on the Hogarth Series were addressed to investigate the adapters' engagement with the Shakespearean text, the benefits and minuses of the shift to the narrative mode.

Chapter Four, "Margaret Atwood's *Hag-Seed*, A Magical Retelling of *The Tempest*," has explored the multifaceted intertextual rapports between W. Shakespeare's *Tempest* and

M. Atwood's *Hag-Seed* in line with G. Genette's methodology, which constitutes the critical basis in this study. The main purpose of Section 4.1. was to delineate the hypertextual transformations effected by the postmodern novelist to preserve the intent of the source-text while accommodating the sensibilities of our age. The revisitation of earlier works by Shakespeare and Atwood validate Genette's hypothesis that no text can be regarded as a final literary product. The analysis indicated that the shift from the dramatic mode to the narrative mode entails significant hypertextual transformations. Upon studying Atwood's hypertext, it was argued that it transposes the diegesis of the play in spatial and temporal terms, accomplishing the naturalisation of the setting and characters. The modernisation of the text determined a significant pragmatic transposition that translates to a reconfiguration of the plot. It is apparent that the structure of Atwood's hypertext follows the organisation of a theatrical work, with a purely formal extension in the form of a prologue added by the author. The quotations that function as chapter titles substantiate the most explicit intertextual rapport, suggesting an instructional purpose. The transformations of the *dramatis personae* in the hypotext were placed under scrutiny, more meticulously in the following two sections. I found that the amplification of the number of secondary protagonists contributed notably to the plot development. A close analysis established that Miranda and Prospero were reevaluated within the value system of the novel, Antony was devaluated to the point of aggravation, evidencing the writer's critique of contemporary society. The proleptic continuation corroborates the instability of literary texts and narrative authority. As a final observation, the summary of the hypotext at the end the novel invites the reader's own intertextual assessment.

The objective of Section 4.2. was to explore the parameters which identify and detach Felix from his Shakespearean counterpart, employing the textual resources resulted from the transmodalisation process. The narrative mode afforded the exploration of Felix's mindscape, offering insight into his intricate psychology and determining his rehabilitation. It was argued that the multiple levels of imprisonment, whether literal or allegorical, form the thread that holds the fabric of the novel together while addressing moral and political issues and speaking on behalf of the marginalised Other. One of the directions of my research that extrapolated Percec's hypothesis revealed that the stages of metamorphosis of each protagonist display the same trajectory. An equally important finding indicated that the self-imposed isolation of Atwood's Prospero identifies him as the Other. A concern of postmodern literature, the interrogation of the notion of being manifested in Felix's hallucinations, his quest for identity, compulsive obsession, nihilistic perspective,

victimisation, and self-discovery. While acknowledging the darkness in Felix's substance, the novelist also performed a transfer of emotional intelligence, attributing Felix Caliban's poetic imagination. As a final observation, the *Epilogue*, which functions as a tribute to Shakespeare's withdrawal from the stage and reflects the cultural connotations of the hypotext, closes the novel's symmetrical composition.

As illustrated in Section 4.3., Atwood deconstructed and reinterpreted Caliban as a heterogeneous group of inmates with undesirable backgrounds and instinctual drives, genuinely motivated by their instructor's efforts to improve their lives. This finding reinforced the assumption that the novelist's firm belief in rehabilitation is endorsed by her attempt to reverse the balance between education and natural instinct in the hypotext. A comparative analysis established that Bhabha's hybridity theory serves as a good premise to interrogate the mutual transformation of the coloniser and the colonised, respectively, of the instructor and his students. Caliban's discourse that materialises in curse and counternarrative was dexterously recreated by curse and elaborate discourse. It is apparent that the context of the prison emerged as the perfect pretext to incorporate Shakespeare's bawdy language symbiotically. Atwood found inspiration in prison college programs and novels that address the concept of literature taught within prisons.

The last section of this chapter addressed the pragmatic transformations carried out by the novelist to accommodate the elements of the new diegesis while staying true to the meaning in the source-text. In conducting these inquiries, several conclusions were drawn. Prospero's magic is re-enacted with contemporary elements that reproduce the parallel realms of consciousness in the play. The substitution of Prospero's monologue in Act I with rap verses denotes the transmetrification and destylisation of the hypotext into burlesque verse and vulgar style of speech, a hypertextual experiment unwelcomed by reviewers. The allegory of the chess game prefigures the elaborate play-within-a-play-within-a-novel configuration in the hypertext, graphically illustrated by the Romanian researchers Colipcă-Ciobanu and Gheorghiu. Atwood's reinterpretation of the motif of masques certifies a secondary devaluation of the mythological figures in the source-text. Considering all these transtextual devices, it may be concluded that Atwood has drawn the perfect line between the meanings in Shakespeare's play and her personal touch.

Chapter Five, "Howard Jacobson's *Shylock Is My Name*, a Postmodern Intertextual Contract with *The Merchant of Venice*," has substantiated the presence of *The Merchant of Venice* in Jacobson's novel by addressing the complex interrelations between the texts. Section 5.1. covered the processes and operations that demonstrate the unattested

hypertextual transformation of the Shakespearean source-text, without neglecting the postmodern author's novel contributions. As outlined, the updating of the hypotext determined the naturalisation of the setting and characters accompanied by additions and excisions of minor characters. Shylock's presence in the hypertext evinces the most transparent "sign of diegetic faithfulness" (Genette, 1997: 297), identifying the novel as a sequel to Shakespeare's play. The transdiegetisation process generated significant pragmatic transformations, evident in the amplification of the number of episodes and the excision of intriguing scenes in the play. It was argued that Jacobson reenacted Shylock within two protagonists to evoke the complexity of the Jewish usurer. The analysis showed that with the shifting point of view facilitated by the transmodalisation process, Jacobson portrayed Shylock's counterparts from multiple perspectives. Also, the narrative mode enables the exploration of the protagonists' interiority that reflects their complexity. A close analysis disclosed that the non-Jewish characters are devaluated with the novelist's use of satire whereas Shylock is revaluated through a set of parameters that confer him tenderness. Shylock's hatred of Antonio was reinterpreted through a process of transmotivation. By addressing the interrelation between texts, it was argued that the author reiterates the Christian merchant's unaccountable sadness and indefinite heterosexuality, touching upon sensitive postmodern concerns. The farcical revision of the three caskets motif illustrates Jacobson's critique of today's materialistic culture. The analysis indicated that the bawdy language in the hypotext is reproduced by sexual anecdotes, innuendoes, vulgarisms revolving around the concept of circumcision.

Section 5.2. sought to demonstrate Genette's postulation that the textual resources of the narrative mode afford the focalisation on the main protagonists' perspectives, allowing for an unprejudiced approach of the ardent issues in the play. The swift dialogues in the play were extended into long fragments or even chapters dedicated to contemplations and discussions that carry an edifying purpose. I found that the word "Jew" is not neutral in Jacobson's novel as Shylock's depersonalisation and the generalisation of the individual Jew in the hypotext have been duplicated by the novelist. The intertextual reading established that the notion of Otherness was extended beyond the Christian-Jew dichotomy in both texts. Shapiro's study on the concept of circumcision supplied the premises for the exploration of Jacobson's humorous and burlesque treatment of the theme. In the sequel, Shylock is granted the opportunity to categorically reject the possibility of Jessica's conversion to Christianity, or imagine his own conversion, the novelist expanding on the assumption in the hypotext that identity is determined by flesh and blood. The following section put forward the pragmatic

and psychological transformations employed by Jacobson to reevaluate Shylock. The main purpose was to investigate how the narrative hypertext supports Shylock's flashbacks of Jessica's childhood, interior meditations, imaginary dialogues with Leah and fiery debates with Strulovitch. The source-text brings into the hypertext the controversial matters in the play: the eligibility of a Christian husband for Jessica, Tubal's credibility, Jessica's elope and purchase of a monkey, manifesting the presence of the Shakespearean text in Jacobson's novel. An important conclusion that emerged from my analysis is that the novelist attributes the protagonist an internal motivation for his actions and attitude, inferring that the loss of his cherished daughter may have accelerated the Jew's wrath.

In Section 5.4., the investigation opens with Genette's observation that the transposition to the narrative mode allows the dramatic discourse to be redistributed and reinterpreted. The balance of the dramatic speech was inclined in Shylock's favour as Plury's dramatic contribution was minimalised. The novelist incorporates synergically the key elements of the original speech on Jews' humanity by either employing Shakespearean quotations or performing creative transformations of the lines in the play in the form of commentaries or rhetorical questions. The use of quotes or allusions establishes an unequivocal relationship with the source-text, demonstrating Genette's postulations. The chapter indicates that Jacobson's reinterpreted trial scene duplicates the theological implications of the play, as presented by Garber and O'Rourke. Jacobson has come full circle in his hypertext, and has Shylock deliver the "quality of mercy" speech, exploiting and revising the textual ingredients in the hypotext. In closing, Jacobson performed a complete reversal of the roles assumed by the merchant and the Jew in the play as it is Strulovitch who performs the last act of generosity in his novel within a new, more desirable denouement.

Chapter Six, "Re-taming the Shakespearean Hypotext: Anne Tyler's *Vinegar Girl* as *The Taming of the Shrew Retold*," has examined the relational correspondence between Tyler's novel and its Shakespearean hypotext, offering suggestive evidence for the minuses and the creative twists of the postmodern text. In Section 1 the hypertextual transformations operated on the hypotext were addressed. As an initial observation, Tyler's transposition follows the general pattern of the novels in the Hogarth Series as it relocates the original diegesis, naturalises the dramatis personae and reconfigures the plot in the play. The intertextual analysis indicated that Tyler condensed the events in the comedy, excising the twists that confer the source-text singularity, in the attempt to bring the story into the new millennium. The impersonation sub-plot, artfully devised by the playwright, was suppressed, depriving the novel of gripping scenes. The wedding episode was successfully re-enacted and

followed by a reception that prepares the Battista sisters' reversal of roles. The excision of the Induction, which announced the play-within-a-play in the comedy, was redressed with a surprising Epilogue that advances the possibility of a new final act.

The revision of the protagonists in the hypotext, facilitated by the narrativisation process, received considerable attention. It was argued that the exploration of the characters' interior life determined a remotivation of psychological nature that contributed to their reevaluation by the novelist. It hardly comes as a surprise that the postmodern Katharina and Petruchio are more agreeable and less combative. Dr. Battista's humanisation was counterbalanced with an unsympathetic and satirical portrayal of Bunny and Edward. The dichotomy between performance/appearance and reality was duplicated by the protagonists' ability to hide their true identities.

Section 6.2. aimed to assess the relation between women's loquacity and marital eligibility in the texts under examination and in two different eras. The comparative study substantiated that the novelist broadly sketches Kate in correspondence with her Shakespearean counterpart, then disrupts the parallel, assigning her female protagonist a higher degree of complexity. In line with Genette's propositions, it was established that the mode of representation in the hypotext is complemented by the shift to the narrative mode, affording the delineation of Kate's metamorphosis through her past experiences and present contemplations. Tyler paints the tableau of Kate's social isolation, her turmoil, remorse and quest for identity, confirming her position as a female adapter of Shakespeare's play. Finally, it may be concluded that the novelist accomplished a subtle and plausible parallel between the female protagonists' sense of worthlessness and dehumanisation by society.

Section 6.3. juxtaposed Katharina and Petruchio's animated exchanges with their counterparts' less inimical dialogues. Although the historical and cultural framework of Tyler's novel does not accommodate the verbal and physical altercation in the source-text, the postmodern dispute preserves the intent and spirit in the comedy. The relational analysis indicated that Pyotr mirrors Petruchio's persistence and the strategy of wooing through flattery and sarcastic comments, borrowing from his counterpart's domineering attitude and playfulness of language. Baumlin's study, which situates Petruchio's linguistic creativity in Gorgia's rhetorical tradition, was extrapolated to an intertextual examination of the power of language to produce new realities through the dexterous association of words in both texts. The charade of countering every word of his female interlocutor invalidates Kate's reality, conferring her a new identity. It was highlighted that Kate engages in the stichomythic discourse with less shrewishness than Katharina but no less audacity to speak her mind. The

narrative mode allows the substitution of Katharina's acid remarks with Kate's inner reflections. An equally significant inference is that Tyler introduces the culture and linguistic barrier between the protagonists, furnishing Kate a new direction of verbal attack.

The aim of Section 6.4. was to provide answers to unresolved matters in the hypotext through the filter of Tyler's perspective. Kate's rhetoric erases the historical distance between the texts, offering the reader a message to reflect on. The relational analysis illustrated that both female protagonists take over the stage with a new, alchemised language that redefines their identity. Their arguments turn into a sermon for the wives who depreciate men's virtues and self-control over their feelings. The language conveys playful cooperation rather than passive compliance to their husbands' authority, teaching women how to be in command while assuming obedience. Kahn's assumption that Katharina's metamorphosis is part of her disguise reveals an ironic reversal in the politics of power, assigning women the ability to validate men. Burns highlights the transformation of the adversarial relationship between Katharina and Petruchio into an instrument of mutual exchange. Drawing on the meanings in the hypotext, Tyler concludes with her female protagonist's triumph over a long conflict with her own persona.

Chapter Seven, "Taking Shakespearean Tragedy on a Rollercoaster in Jo Nesbo's thriller, *Macbeth*," has been devoted to an examination of Nesbo's thriller *Macbeth* in close relation to its Shakespearean hypotext, employing Genette's system of transtextual processes and operations. The objective of Section 7.1. was to address the hypertextual transformations performed on the Shakespearean tragedy to meet the expectations of the Hogarth Series public while staying true to the challenges proposed by the Elizabethan playwright. The investigation debuts with a consideration of the source-texts which lie at the core of Shakespeare's *Macbeth*, corroborating Genette's view of the text as a genuine palimpsest that can be rewritten again and again. It was argued that Nesbo's novel is a vast amplification of the hypotext due to the addition of a considerable number of episodes that announce greater significance. The new diegesis draws on the ingredients in the play but is conferred a crime-noir dimension. The supplemented cast of characters includes many familiar names or negligibly revised, as a clear sign of diegetic faithfulness" (Genette, 297). Two instances of transsexuation facilitate unexpected twists in the reconfigured plot. The analysis demonstrated that Nesbo maintained a proportional ratio between the events in the source-text and his distinctive touch.

The narrativisation of the dramatic text caters to the opportunity of painting a complex picture of each protagonist. An analeptic continuation takes the reader before the

events in the hypotext. The motifs in the tragedy were addressed with extraordinary resourcefulness by the Norwegian writer, demonstrating the minute attention to detail characteristic of a detective fiction novelist. A significant intertextual aspect pointed to the postmodern author's reinterpretation of the political implications of lineage. The proleptic continuation reiterates the ambiguity of the Shakespearean text and the unpredictability of the crime noir genre. One of the directions of the investigation indicated that the "bloody and invisible hand" (3.2.48) in the play becomes the atypical assimilation of Adam Smith's concept that describes the mechanisms of capitalism evidenced in the novel.

Section 7.2. aimed to demonstrate that the mental pathology observed in the source-text transcends the ruminations of the early modern audience to postmodern explorations of psychic distress, accounting for a realistic reinterpretation of the main protagonists' downwards metamorphosis in the novel. Genette provides the interpretative key, upholding that the narrativisation of Shakespeare's tragedy repositions the angle of focalisation, reducing the multiple voices in the dramatic text. The story projected through the lens of Macbeth, Lady, and Duff offers a deeper understanding of the motivations behind their actions, contributing to the Shakespearean protagonists' rehabilitation. Starting from Bradley's assumption that Macbeth's vulnerability is rooted in his vivid imagination, the investigation traced the intimations of conscience and morality offered by the hero's imagination. A meticulous analysis certified that the language of indecision identifies Nesbo's Macbeth as more categorical than his counterpart in the tragedy. The author revised famous lines in the play to maintain the intertextual relation with the hypotext. Hallucinations, anxiety, paranoid wrath, nightmares, and insatiable appetite for power, pave Macbeth's way to madness in the novel. Nesbo performed an aggravation of the protagonist in the source-text, converting Macbeth into a brutal mass murderer. Lady Macbeth's dominance and masculinity found the ideal equivalent in Nesbo's transposition. A particularly significant discovery is that Duff functions as Macbeth's alter ego in the hypertext. The novelist's elleptic continuation reevaluates the protagonists by offering a psychological motivation for their actions. Brown offers various angles of examining the protagonists through the filter of psychoanalytic theorists, including Freud's approaches.

Section 7.3. sought to demonstrate that the narrative mode fosters suggestive visual, auditory and olfactory descriptions, down to the last detail. The examination offered evidence that the novelist created a plausible context for the assimilation of the supernatural beings and their practices in the hypotext. By exploring the interrelations between the texts, it was argued that the ambiguity, riddles, double meanings and irony in the tragedy were not

recaptured with precision by the novelist. Equivocation materialised in enigmatic utterances, contradictions, paradoxes, oxymoronic concepts redistributed within Nesbo's cast. Hecate was assigned a more ponderable role, and his ambiguous statements denote omniscience and unlimited power. Poison, darkness, blood and ghosts configured the imagery of the setting in the novel. The extreme violence in the hypertext accounted for multiple scenes saturated with blood. The murders of Duncan, Banquo and Duff's family were depicted graphically. Episodes extraneous to the hypotext heightened the significance of blood in the novel. Blood and darkness were juxtaposed, and light strove to step in and provide an alternative. Upon further analysis, I found that the clothing imagery, the striking visual impact of Lady Macbeth's sickness and the Porter's observations were dexterously reinterpreted in the novel. The timelessness of the notions of existence and death endorsed the incorporation of Macbeth's final soliloquy into the postmodern hypertext. As a final observation, the cinematic description of Macbeth's death and the subtle analogy with the roulette in the casino recaptured the spirit of Shakespeare's tragedy.

Chapter Eight, "Tracy Chevalier's *New Boy*, a Bold and Unconventional Retelling of *Othello*," has aimed to demonstrate the fruitful effectiveness of hypertextual operations by advancing a relational reading of the texts under examination. The first section explored the transtextual transformations that produced a new and unconventional retelling of *Othello* for the contemporary public. The analysis showed that Chevalier preserved the general formula of the original plot while entrusting her transposition to a young cast of characters. It is apparent that the playground in the novel substitutes the allegorical battleground in the tragedy. Upon further investigation, it can be argued that the hypertext moves away from the diegesis of the play but maintains the dichotomy of geographical locales and the hero's symbolic transmutation. The operation of proximation determined the naturalisation of the characters. The rhythm of events in the hypotext was unrealistically transferred to the novel. Following the same direction of research, it was demonstrated that minor pragmatic transformations contributed to the plot development in the novel that reproduces the intrigue in the source-text faithfully. Particular attention has been devoted to establishing the minutely traced parallel between the protagonists in the hypertext and their Shakespearean counterparts. The shift to the narrative mode caters to a visual portrayal of the characters and a clear focus on their actions, gestures and reactions. Soliloquies and asides became intimate reflections and introspections fostered by the possibility of focalisation.

In Section 8.2., the investigation originated in Jacobsen's hypothesis that places Iago's rhetoric in Machiavellian ideology and discourse. The objective of this section was to

demonstrate the strong correspondence between the young protagonist in the hypertext and its counterpart in the tragedy in terms of motives, instruments of manipulation and suggestible language. Also, the impact on the metamorphosis of the main characters supported by the narrative mode was analysed. The exploration illustrated that the novel draws very near its hypotext as the implications in the play were duplicated with great subtlety. It is apparent that the intricate play-within-a-play staged in the source-text found the perfect equivalent in Chevalier's transposition.

Section 8.3. advanced the assumption that a presentist interpretation of the Shakespearean text that may include feminist or postcolonial readings accounted for Chevalier's plausible interpretation of the implications in the hypotext. A short history of the aesthetics of African bodies illuminated the trajectory of the racial attitude towards the Other from the Elizabethan time to the postmodern age. Othello's racial exclusion and the Venetian society's attitude were transposed to Chevalier's hypertext with great meticulousity, following the particularities in the source-text. The allusion to Shirley Jackson's character denotes the presence of another text in the novel to reinforce the original theme. By addressing Genette's observations, this section investigated how the shift to the narrative mode allows the examination of the protagonist's introspections and retrospections in the quest for identity in line with postmodern concerns.

The analysis in Section 8.4. focused on identifying the transfer of language and meanings from *Othello* to Chevalier's hypertext, and the intentional transformations afforded by the narrative mode. The juxtaposition of white and black, light and darkness, resonates in both texts. Chevalier preserves the significance in the tragedy and invests her hypertext with new meanings. The novelist's ingenious manipulation of language was the focus of examination in this chapter. The ambiguity characteristic of Shakespearean text was recreated in the novel, contributing to the exploration of relativism, a primary concern of postmodern fiction. The examination offered evidence that the bawdy language in the hypotext was reinterpreted with the use of symbols, non-verbal gestures, physical experiences and innocent sexual contemplations facilitated by the narrativisation process. On close observation, it was ascertained that the nursery rhymes employed in the hypertext, which reiterate the Greek Chorus' mode of expression, reflect the motifs in the tragedy.

The thesis' contributions and limitations advance new directions of research that may expand the applicable dimensions of the present investigation. The point of departure for this objective lies in the necessity to challenge the unanswered questions and identify alternative methodological approaches that could shed more light on the topic. Furthermore, indicating

the functional avenues for future studies catalysed by the critical model in the present thesis may anticipate the development trajectory of this area of research.

An alternative path of investigation may channel the critical attention toward the transposition of Shakespeare's language into the postmodern novelistic adaptations, applying the concept of "literariness" proposed by Douglas Lanier in his recent study "The Hogarth Series: Redeeming Shakespeare Literariness" (2017). Lanier's inquiry is construed on the premise that the Elizabethan language in Shakespeare's plays and its metaphorical valences hinders the accurate understanding and appreciation of the challenging meanings in the text. The theorist demonstrates that postmodern aesthetics and the public's expectations have determined the substitution, or rather compensation, of the Bard's language by the elaborate portrayal of the *dramatis personae* and arresting plots. The suggested endeavour could make the object of a study in pragmatics that would assess the artifices employed by the contemporary adaptors to maintain the balance between literary craft and commercial entertainment while preserving the original thematic intent.

Another potential line of research may target the consideration of feminist criticism as an instrument for the analysis of gender dynamics in Shakespeare's plays and their novelistic adaptations. The feminist lens may offer insight into how the role of early modern women has been transmuted to the age of postmodernity, prompting uneasy interrogations. Deleuze and Guatarri's model of rhizomatic structure could also take the present research a step further by returning to the source-texts of Shakespeare's plays and affording a more exhaustive intertextual exploration that would illustrate the considerable number of possibilities every interpretation determines in its antecedents and the group. This approach would reinforce Shakespeare's role as an adapter of earlier texts and a link within a chain of processes placed at neither its beginning nor its end.

Another direction of research that opens the possibility for in-depth interrogations due to its extensive nature places under the lens the transfer of meanings from the Shakespearean plays to their postmodern hypertexts. For this reason, the assimilation of the socio-political and cultural implications of the source-texts in the "Hogarth Series" novels deserves even more detailed attention and conscious critical practice. A comparative examination of the literary works through the perspectives of historicism and presentism may reveal alternative facets to the present endeavour and catalyse uncomfortable questions and heightened awareness of 21st-century tenets. Also, it may validate the assumptions submitted in this thesis regarding Shakespeare's relevance in the contemporary world, the universality and timelessness of the sensible issues in his plays.

It can be inferred from the propositions above that the present topic can be examined from a multitude of angles, resulting in new conclusions and challenges. The thesis herein does not claim to have exhausted all research possibilities; however, it has attempted to complement existing studies by applying a reliable systematised methodology that ensures verifiable outcomes. Although the perspectives covered in this study represent an admittedly modest approach to a complex interrogation, they nonetheless invite future constructive debate and transdisciplinary negotiation.