

INTERTEXTUALITY: LUIGI PIRANDELLO'S *IL FU MATTIA PASCAL* AND BRANISLAV NUŠIĆ'S *POKOJNIK* (THE DECEASED)

Livija EKMEČIĆ

ABSTRACT • This paper will attempt to explain the reasons why it is possible to see Luigi Pirandello's *Il fu Mattia Pascal* as the subtext of Branislav Nušić's last drama *Pokojnik*. The novel and the drama have many common motifs and they also have a similar composition. Apart from their similar motifs, there are also many intertextual links between the novel and the drama. What makes the intertextual links between them very complex is the fact that Luigi Pirandello and Branislav Nušić often used similar mechanisms and stylistic devices in their work and both put emphasis on humour whereas their poetics were very different.

KEYWORDS • Luigi Pirandello; Branislav Nušić; Novel; Drama; Intertextuality

The intertextual links between Pirandello's novel *Il fu Mattia Pascal* and Nušić's drama *Pokojnik*, represent a topic that can be studied extensively. Therefore, the intertextual links between the novel and the drama, written by the two great authors and two dramatic innovators, Luigi Pirandello and Branislav Nušić, are a good example of the mutual influences between Serbian and Italian culture. Pirandello-Nušić intertextuality is a significant field of study for the following reasons: on the one hand, these authors had a great influence on their respective cultures, on the other hand, they remain popular and contemporary today which is of the utmost importance to the playwrights and consequently their work attracts both readers'/ viewers' attention and the attention of those who interpret literature and theatre. Although *Il fu Mattia Pascal* and *Pokojnik*, are the subject of this study, when these two authors are compared, we should focus our attention on their poetics because although they have some things in common they are essentially different. That difference can help us understand the ending of the novel and the ending of the drama which are different because of the ideas they express although *Il fu Mattia Pascal* and *Pokojnik* share many common motifs and have a similar composition.

First, Luigi Pirandello and Branislav Nušić are close by some mechanisms that can be found in their works. Second, both authors represent invaluable literary figures to their respective cultures. Third, they use similar mechanisms, stylistic devices and elements in their literary work. All these elements make the intertextual links between the novel and the drama visible on different levels. One of the links is the concept of disillusionment used by these authors in the works that are the subject of this study but also in other works. There is the phenomenon of the game played in the drama, which Pirandello didn't use in *Il fu Mattia Pascal*, but he certainly used it in his dramas. There is a close connection between Pirandello and Nušić because Pirandello is the master who plays with perception, the master of illusion and the master who creates a distorted image. The humour found in their works is qualitatively

different and yet similar in one aspect. As Croce suggests in his interpretation of Pirandello's essay *L'umorismo*, humoristic art distinguishes from other art by including both the feeling and its opposite: reflection. However, as it was already suggested, the humour in their works is characterized by significant differences that result both from the differences between their poetics and between their views on man and his destiny. Pirandello's humour has a pessimistic character (it is in fact an existential pessimism) and Nušić's humour leaves the reader with the feeling of optimism. This difference is extremely important for the analysis of both *Il fu Mattia Pascal* and *Pokojnik*.

The fact that *Il fu Mattia Pascal* was written in 1904 and translated into Croatian-Serbian as early as 1927 is very important for establishing the intertextual links. This fact gains even more significance if the novel is regarded as the subtext of *Pokojnik*, Nušić's last drama written in 1937. There are many textual elements connecting *Il fu Mattia Pascal* and *Pokojnik*. Both of them are based on a very bizarre situation in which a man is thought to be dead and then he appears to be alive. This situation allows for the same plot to unfold in both the novel and the drama. The only difference is that the novel consists of several episodes and when we look at the history of the main protagonist, we see that the novel enables Pirandello to write about the life of Mattia Pascal during his "death". On the other hand, Nušić, respects the rules of drama as a literary genre and leaves behind the scene that part of the main protagonist's history. Apart from the same plot, the novel and the drama have many motifs in common: the main protagonist's flight from home, the news in the papers that the protagonist committed suicide, the protagonist's return to those who thought him dead, disillusionment and the most important motif they have in common, the protagonist becoming 'dead' again, etc.

When we analyse the motifs that the novel and the drama have in common, we should first emphasize the first common motif: the protagonist's flight from home, motivated by his dissatisfaction with his marriage, i.e. by his unhappy marriage. Although both the novel and the drama stand from the unhappy marriages due to the wives' dissatisfaction, each wife has different reasons for feeling that way. Marić's wife feels that her husband neglects her and so she starts having an affair. Pascal's wife is aware of their low social status and poverty and it leads to Romilda's hostility towards Mattia. When this first and all the other common motifs are examined, a significant difference can be seen within the same motif or the situation in the novel and in the drama and that difference comes from the author's originality. The difference is based on the fact that the two authors focus on different things. Pirandello focuses on man's fate, on Mattia Pascal as the individual, whereas Nušić, just like in his other dramas, focuses on society. The fact that the authors do not direct their attention to the same things leads to many differences within the same motifs both in *Il fu Mattia Pascal* and in *Pokojnik*.

The following important motif common to both the novel and the drama is the news in the papers that the runaway protagonist committed suicide by drowning.¹ Although, in fact, the news has the same effect on both Pavle Marić and Mattia Pascal since both of them see the opportunity to gain freedom in the new circumstances, their initial reaction is different and this has a significant effect on the ending. Pascal rebels at first: „Fermo. Finalmente il treno s'arrestò a un'altra stazione. Aprii lo sportello e mi precipitai giù, con l'idea confusa di fare qualche cosa, subito: un telegramma d'urgenza pes smentire quella notizia.”² (Pirandello 1996: 157), Marić,

¹ The similarities here can be found in the following detail: both in the novel and in the play, the wife and the best friend of the deceased, in fact the wife's future husband, identify the drowned man as the main protagonist.

² “I seethed with rage. The train finally stopped at the next station. I opened the door to my compartment and rushed out of the train. With a vague idea that I should do something and do it right away: send an urgent telegram to prove that I'm alive.”

on the other hand, sees the new circumstances as his chance to gain freedom, which is, in fact, Pascal's second reaction. The differences within the same motif here stem from the difference between the characters of the two protagonists. Mattia Pascal is a weak-willed hero who often tries to rebel, but in the wrong way (this will change when he assumes his new identity of Adriano Meis). Unlike him, Pavle Marić is a protagonist who cannot handle it when he finds himself in an unfamiliar situation.

Whereas Adriano's whole story unfolds in the novel, in the drama, we witness the moment that comes three years after Pavle Marić's departure. We witness the situation in which the deceased returns to those that thought him dead. The return of the deceased is the situation that Nušić develops more fully than the initial situation from the subtext. However, although the two protagonists go from the same situation to a new one, i.e. from being "dead" to being "alive", there is a major difference between Mattia Pascal and Pavle Marić because Pirandello focuses on the individual and Nušić focuses on society. There is also one more difference, Mattia Pascal returns from the dead as Mattia Pascal. He, as Mattia Pascal, was dead also to himself and that did not happen to Pavle Marić who left behind the circumstances in which he was dead to society. Mattia Pascal left behind the personal death, the circumstances in which he was dead as the individual, Pavle Marić left behind his social death. Their difference in attitude towards their own "death" leads to the novel and the drama ending differently. Although the novel and the drama differ mostly in the very return of the deceased and his encounter with the society to which he comes and from which he ran away, the return of the deceased represents the field where intertextual links can be established between *Il fu Mattia Pascal* and *Pokojnik*. The very return of the deceased becomes the focal point of the story in Nušić's drama. Apart from the Prelude, all the acts are structured to follow Marić's encounters with the society to which he comes. However it is not Marić that is the focus for the audience, it is the society and the way the society experiences the return of the deceased. On examination of the structure of the drama and the novel, the plot in the drama starts with the return of the deceased and in the novel, his return marks the beginning of the plot resolution. Here, it could be seen the way Nušić uses Pirandello's novel as the subtext of his last drama. He takes the return of the deceased and makes it a focal point of his drama around which his authentic motifs are organized.

Both the novel and the drama have the same final motif of the deceased becoming "dead" again and becoming non-existent. However, although they are the same in terms of form, the two endings are quite different in terms of poetics and semantics. At first Mattia Pascal becomes "dead" again only in the eyes of the law, because he stays in Miragno, motivated by noble reasons. Pavle Marić leaves because he does not want to see society as a gang of robbers. Having been robbed of his possessions while abroad, when he returns, he faces the truth about society. His "death" creates new circumstances in which a rich and unscrupulous man appears, who establishes a very profitable company, a man with a fake Phd degree also appears and he becomes a distinguished university professor, a marriage full of hypocrisy comes into existence in which spouses turn a blind eye to each other's adulterous affairs. Not wanting to take part in it, not having enough strength to resist being drawn in the game that is played, and that is directed by that rich, unscrupulous man, Pavle Marić "dies" again. It is even more difficult for him as he "dies" under somebody else's name. Mattia Pascal and Pavle Marić actually do not share the same fate when it comes to the ideas expressed in the novel and in the drama which is implied by the similar and yet different title of both the novel and the drama. The title of Nušić's drama simply says "Pokojnik" and Pirandello's title includes both the adjective "deceased" (fu) and the name of the main protagonist. The Italian author portrays a particular

protagonist³ and his own destiny while the Serbian author portrays a protagonist who is not an individual, but a mask⁴ and a symbol. Nonetheless, these two protagonists are essentially weak-willed heroes⁵, the difference is that Mattia Pascal changes and Pavle Marić does not.

The intertextual links between this novel and this drama are much more complex and go beyond simply considering *Il fu Mattia Pascal* a subtext of *Pokojnik*. *Pokojnik* shares mechanisms characteristic of Pirandello's dramas. Nušić uses one of his established mechanisms: the phenomenon of the game that is played out. Spasoje, who acts like a director and the leader of the group, starts the game. Nušić gives the role of director to his protagonists and they can play that role successfully, just like Matković in *Mister Dolar* and Spasoje in *Pokojnik*. There are also examples of unsuccessful directors, such as Živka Popović in *Gospođa ministarka*. The director creates a game and, by assigning roles to the members of a particular group of protagonists, he controls them. That game thereby becomes the director's means to achieve his goal. Nušić uses such a game as a dramatic device in *Pokojnik*, based on the Pirandellian device, the perception manipulation. The game that is played in *Pokojnik* is motivated by the Pirandellian drama⁶.

The Pirandellian drama of life comes from the awareness that there is no absolute truth, from the deceptive perception, from the multitude of perspectives and from the necessity of introducing a social role-play (Todorović Lakava 2013: 15; footnote 18)

Đurić (the Cabinet Minister's brother) offers Spasoje, the director, the opportunity to build the game on precisely that deceptive perception and the multitude of perspectives:

Taj se čovek zavukao tamo negde u neku tajanstvenu kut Evrope, u neku fabriku veli, a ja bih rekao u neku internacionalnu razaračku ćeliju. Ko zna čemu se on tamo naučio; ko zna kakve su mu sve ideje zamaglile zdrav razum? Zar ne vidite na šta on udara? Na sve što je svetinja. *Zar ne vidite da on preti da poruši upravo ono na čemu društvo počiva?* Pođite, molim vas, redom, pa gledajte na šta on udara? Hoće da poruši onom čoveku brak... [...] A brak je, gospodine, jedan od prvih osnova društva. I šta dalje: hoće da preotme imovinu, privatnu imovinu! [...] I najzad hoće da unizi, da obori, da zgazi autoritet. U svome rušilačkom besu on hoće da svuče s visine jednog naučnika.⁷ (Nušić 1982: 218, 219) (our italics).

³ Pascal is portrayed as the unusual individual and at the very beginning of the novel, it is stressed that he is deceased and that the story in the novel is told by the deceased. (See in the book Luigi Pirandello, *Il fu Mattia Pascal*, introduzione e analisi del testo di Romano Luperini, pages 56-57; 65-70).

⁴ Josip Lešić in his monography *Branislav Nušić – život i djelo* wrote that Pavle Marić was a mask (See pages 243 – 249).

⁵ Mattia Pascal is a weak-willed hero until he realizes what it means to lose his identity, then he starts to change after Bernaldez has insulted him. Therefore, Mattia Pascal does not remain a weak-willed hero throughout the novel. At one point, he becomes a man of action.

⁶ See the term 'Pirandellian drama' in the book by Dušica Todorović Lakava *Pirandello in fabula: pisac i lica*, page 15.

⁷ "That man holed up in some secret corner of Europe, in some factory, he says, in some dangerous international organization, I say. Who knows what kind of ideas he picked up there; who knows what kind of ideas clouded his judgement? Can't you see what he is attacking? Everything that we hold sacred. *Can't you see that he's ready to destroy the very pillars of our society?* If you will, sir, let us examine, one by one, the things he wants to destroy. He wants to destroy that man's marriage... [...] and marriage is, sir, one of the pillars of society. What's next: he wants to take away the property, the private property! [...] And finally, he wants to destroy, to debase, to disregard authority. In his destructive rage, he wants to tarnish the reputation of a scientist."

As a director, Spasoje fails to fulfill his only ambition (he wants his daughter to marry Marić). He accepts a new concept of the game that is played out here, and, with Đurić's help, he succeeds in drawing Pavle Marić into it. The new game is played by the rules of the Pirandellian drama and Pavle Marić is caught against his will in its web, and a certain role is imposed on him. However, in order to play the game successfully, two more conditions have to be fulfilled. First, all the participants have to agree to the game and in order to obtain their agreement, the director blackmails them, manipulates them and lies to them. While directing, Spasoje is aware of all the participants' weak points. By using the Pirandellian techniques of manipulation and presenting the distorted image of events, he involves them in the plot against Pavle Marić.

Marić je prijavljen policiji kao opasan element, kao predstavnik razornih organizacija iz inostranstva, što ću posvedočiti ja, vi, gospodine Novakoviću, gospođa Rina, moj zet i Anta. [...] Anta: I ono što nismo ni videli ni čuli?⁸ (Nušić 1982: 245)

Although there is a ray of hope when certain participants rebel, thinking that it is "a wicked thing to do", the director, like a true master, draws them back into the game, giving them a distorted image of recent events. With the exception of Ljubomir, Spasoje is the worst of the robbers. He manipulates all the other participants and uses them to achieve his goals by making them feel guilty. Even Anta takes part in the game as the director counts on his fear of prison, even though in comparison with the wrongdoings committed by other participants Anta's lie is insignificant. Some participants, like Rina, are manipulated because they fear Marić's anger. The other condition includes Marić's illusion, his belief in society/ belief in justice and his character. Counting on Marić's belief in society, Spasoje lures Marić into a trap that he has carefully set for him⁹. Marić's character enables Spasoje to finish playing the game with success. When the game is over, disillusionment sets in. In Nušić's dramas it is so powerful that it paralyses the protagonist and the story concludes in the way the director planned it.

The way Nušić creates the feeling of disillusionment in his drama is similar to the way Pirandello does in his own work. Pirandello's protagonist also confronts the fact that whatever he believes in does not actually exist. It does not exist in a way the protagonist believes it is possible to exist. Pascal loses his illusion of man's unconditional freedom when his existence is called into question. *Il fu Mattia Pascal* shows that the man, who is alive but does not exist in the eyes of the law, has neither the right to defend his honour nor to ask for protection against the robbers, nor to love. Thus, unconditional freedom turns him into the worst kind of slave; the slave to freedom. Having turned freedom into its polar opposite, Luigi Pirandello creates a sense of disillusionment. The protagonist is shown that he cannot exist without his identity and it becomes clear that "identity" consists of far more than a first name and last name. Nušić's protagonist, meanwhile, believes in society and in justice. Therefore, the author shows no mercy when his protagonist is confronted with his illusion. The author thereby calls society and all its elements into question. *Pokojnik* shows the true character of the "pillars of society" and the other side of society's character and that of its members. When disillusionment arises in the drama, the story almost immediately ends, and when it arises in the novel, the story is nearing its end. The technique and the way to create disillusionment in a literary work are the reasons why *Il fu Mattia Pascal* should and could be seen as the subtext of Nušić's *Pokojnik*.

⁸ "Marić was reported to the police as a subversive element, as a representative of the dangerous international organizations, and I and you, Mr Novaković, Madame Rina, my son-in-law and Anta will testify to that. [...] Anta: And shall we testify to what we didn't hear or see?"

⁹ Two policemen and an inspector are hiding in the house, waiting behind the scene.

The endings of both the novel and the drama reflect in miniature the similarities and the dissimilarities between the two masters. In the both final scenes is the very same scene from the beginning of both the novel and the drama, giving both a circular composition. Therefore, in terms of composition, *Il fu Mattia Pascal* could be seen as the model for/ subtext of *Pokojnik*. At the end of *Il fu Mattia Pascal*, when asked by a random passer-by: “Ma voi, insomma, si può sapere chi siete?”¹⁰, Mattia Pascal answers: “Eh, caro mio... Io sono il fu Mattia Pascal”¹¹(Pirandello 1996: 268). At the beginning of the novel, Mattia, who is the narrator of the story, says that he is already dead: “Giacché, per il momento (e Dio sa quanto me ne duole), io sono morto, si già due volte, ma la prima per errore, e la seconda... sentirete”¹² (Pirandello 1996: 110). On the other hand, Nušić’s protagonist says in his final scene: “Požuriću, ne brinite, neću propustiti voz”¹³ (Nušić 1982: 256), paraphrasing his words at the end of the Prelude: “To znači da ja putujem”¹⁴ (Nušić 1982: 152). Spasoje, the director, reminds us that Pavle Marić becomes “dead” again. The endings have a similar form; the main protagonist becomes “dead”, but they express different ideas. Mattia Pascal’s position is qualitatively better and different than his position at the beginning of the novel and it is better than the life he lived when he assumed the identity of Adriano Meis. Additionally, at first, Mattia Pascal was dead to Mattia Pascal and Pavle Marić didn’t find himself in the same situation. Now, Pavle Marić is dead to Pavle Marić because he goes abroad as Adolf Švarc, he is no longer under any illusion. Pavle Marić goes abroad as a defeated hero who lost something he measured up to in the world he lived before his first death. The technique of disillusionment deprives Pavle Marić of the reason for his existence and unlike Mattia Pascal, he becomes a tragic hero.

In his essay *Beleške o Pirandelu*, Jovan Hristić reminds us that Pjero Rafa “noticed that in the Pirandellian dramaturgy there are two planes: one is realistic and the other is philosophical and subjective” (Hristić 2006: 80). The same two planes can be seen both in *Il fu Mattia Pascal*, particularly in its final motif, and in *Pokojnik*. Using these planes, we see Mattia Pascal is not a tragic hero in the same way as Pavle Marić is. On the first realistic plane, Mattia Pascal is, in a certain way, a tragic hero because he remains dead, but on the philosophical and subjective plane (which certainly takes precedence over the other one), Mattia Pascal does not face a tragic end because the life he leads is his own choice; he decides “to remain dead” formally and in the eyes of the law. Over the course of his adventure, Mattia Pascal realizes that he cannot exist without his identity: “Come mi ero illuso che potesse vivere un tronco reciso dalle sue radici?”¹⁵ (Pirandello 1996: 250). He returns to the roots that guarantee his identity. Since he has the opportunity to return and stay in Miragno, this protagonist does not face a tragic end (and he certainly is not a tragic hero like Pavle Marić).

Mattia Pascal leaves and has his adventure. it teaches him what it takes to become the individual; the adventure changes him so much that he returns as a mature man. Pavle Marić has nothing to return to; he returns to Serbia because he does not exist as Pavle Marić. Whereas Pascal’s realization does not jeopardize anyone, Marić’s realization puts in jeopardy a whole group of people. That is why Mattia Pascal can stay in Miragno, but Pavle Marić cannot stay in

¹⁰ “Oh, please, can you tell me who you are?”

¹¹ “Oh, my dear... I’m late Mattia Pascal.”

¹² “Since I have already died twice so far (God knows how difficult it is for me), the first time by mistake and the second time... you’ll find out.”

¹³ “I’ll hurry, don’t you worry, I won’t miss my train.”

¹⁴ “It means that I’ll be on my way.”

¹⁵ “How could I have thought that a tree could grow without its roots.”

Serbia. Pavle Marić thereby faces a tragic end on both the realistic and philosophical-subjective planes.

In their respective works, *Il fu Mattia Pascal* and *Pokojnik*, these two authors differ on the philosophical-subjective plane. *Il fu Mattia Pascal* reaches a sort of happy ending; the reader is told that Mattia Pascal has the opportunity to be happy. In contrast, Pavle Marić burns all the bridges behind him once he leaves under somebody else's name. What is unusual for Nušić is the fact that in *Pokojnik* he shows no mercy as he leaves no hope that Marić's fate can change.

In the final scene of the drama Ljubomir says: "Odisti, svemu se drugom čovek pre mogao nadati"¹⁶ (Nušić 1982: 257). These words could have been uttered by anyone who has studied Nušić's work, as one could not find such a protagonist and such a tragic ending in any other drama of his. For that reason, this peculiar feature of Nušić's work should be dealt with in detail. This is the last drama written by the greatest Serbian playwright at the end of the 19th and the beginning of the 20th century. Unlike his other dramas, this particular can leave the reader feeling bitter, a feature of Pirandello's dramas. On the other hand, the optimism and vitality are apparent at the end of *Il fu Mattia Pascal* is more characteristic of the endings of Nušić's dramas than of Pirandello's.

The novel and the drama make different impressions on the reader due to the different literary techniques used by the two authors. *Il fu Mattia Pascal* ends with a farce, a literary technique characteristic of Pirandello's work. Mattia Pascal visits his own grave: "Io vi ho portato la corona di fiori promessa e ogni tanto mi reco a vedermi morto e sepolto là"¹⁷ (Pirandello 1996: 268). The farce makes it impossible for Mattia Pascal to find himself in a tragic position. He is still "outside the law" and his destiny cannot be thought of as tragic. In contrast to Pirandello's farce, Nušić uses the grotesque, enabling Pavle Marić to be put in the position of an existentialist tragic hero. Nušić achieves this during Spasoje's last scene. He quotes an expression, but he twists its meaning to make it fit the new circumstances: "Ja sam verovao u našu pobjedu, jer sam uvek cenio onu narodnu mudrost, da pravda mora na kraju krajeva pobediti"¹⁸ (Nušić 1982: 157). The novel and the drama make a different impression on a reader because of the two different literary techniques used in them.

In regard to the philosophical-subjective plane in the novel and the drama, we cannot help pointing to the two writers' poetics. Their respective poetics convince us that the ending of the novel and the drama could swap their places. The vitality felt at the end of *Il fu Mattia Pascal* is more in accordance with Nušić's poetics and the ending of *Pokojnik* is more in accordance with Pirandello's poetics. Writing about Pirandello's work, Jovan Hristić concludes in the end:

Pirandello is the last of the great dramatists who took human tragedy seriously in its most fragile and tangible form and tried to turn it into the tool that could help us see some important truths about our life. Paradoxical as it may seem, it appears to me that the following is true: in his dramas the burden of life weighs us down the moment life turns into drama (Hristić 2006: 87).

Therefore, human tragedy, man's tragic destiny and man's inability to stand up to the forces that jeopardize his existence are the subject of Pirandello's work. Consequently, there is an emphasis on human tragedy in the ending of his dramas. Even when Nušić deals with human tragedy, there is some optimism in his endings which comes from the hope that his defeated

¹⁶ "Really, one could have hoped for anything else but that."

¹⁷ "I laid a wreath on my grave and I occasionally come to see myself dead and buried."

¹⁸ "I have always believed that we shall prevail because I have always appreciated the expression that says that justice will prevail in the end."

heroes carry with them when they leave the scene. In a statement which reflects his own poetics, Nušić says that an author can really see human destiny only if he looks at it with optimism.¹⁹

If we focus on what Hristić said about Pirandello's work and what Nušić said about the perspective which affected his entire literary work, we can conclude that it would be more appropriate if the ending of Pirandello's and Nušić's work changed places. This thesis should be more seriously and thoroughly examined. This particularly refers to Nušić because *Pokojnik* is the great writer's last work and it shows a serious change in his poetics and creative philosophy, as well as his view on the world around him. The change in Pirandello's work, that went in the opposite direction from the change in Nušić's work, could be seen only as a phase in creation.

This text is intended to show that Nušić, in a particular way, used *Il fu Mattia Pascal* as the subtext of *Pokojnik*. The story, motifs, the main protagonist and dramatic mechanisms were used only in the context of the themes found in Nušić's work, which always focuses on society as a whole, whereas Pirandello in his novel focuses on the individual. Nušić thereby developed Pirandello's story and created his own original work. Although it has certain aspects in common with Pirandello's work, Nušić's work still has its own unique place on the map of world literature.

REFERENCES

A. Sources

- Nušić, B. (1982), *Mister Dolar, Pokojnik, Vlast, Male scene*, Beograd, Prosveta.
 Pirandello, L. (1996), *Il fu Mattia Pascal*, introduzione e analisi del testo di Romano Luperini, Firenze, Loescher.

B. Critical works

- Abbott, H. P. (2009), *Uvod u teoriju proze*, Beograd, Službeni glasnik.
 Croce, B. (1969), *Književna kritika kao filozofija*, translation V. Desnica, Kultura, Beograd.
 Hristić, J. (2006), *Eseji o drami*, Beograd, SKZ.
 Lešić, J. (1981), *Nušićev smijeh*, Beograd, Nolit.
 Lešić, J. (1989), *Branislav Nušić – život i djelo*, Novi Sad, Sterijino pozorje.
 Marković, S. (1965), *Zbornik radova - Branislav Nušić*, edited by Slobodan Marković, Beograd, Zavod za izdavanje udžbenika.
 Miočinović, M. (1975), *Drama*, edited by Mirjana Miočinović, Beograd, Nolit.
Nušić naš savremenik (1985), Smederevo.
Branislav Nušić 1864-1964 (1965), Muzej pozorišne umetnosti, Beograd.
 Nušić, B. (2006), *Autobiografija*, Opštinsko dete, Listići, Beograd, Prosveta.
 Pejić, A. (2012), *Teatralizacija vlasti*, Beograd, Serbica nova.

¹⁹ In the introduction to his "Autobiography", Nušić says that there were three personas he was born with: the first one that smiled, the second one that was worried and the third one that cried. Having gone their separate ways into the world, the three of them met sixty years later. The one that had worried didn't experience life because "worries didn't let me hold my head up", the other, who had cried, didn't either experience or see life "because I couldn't either see or recognize anything through my tears" and the one who had smiled was the only one who experienced life "I laughed my head off because there were so many hilarious things among people and in their life. The more I got to know life, the more I got to know people, the more I laughed with pleasure. Now when I am at the resting place and when I look back, I can't help laughing my head off! I intend to dedicate my commemorative book to the third one who went through life laughing because he is the only one who experienced life" (Nušić 2006: 15).

Pirandello, L. (1994), *L'umorismo e altri saggi*, Firenze, Giunti.

Szondi, P. (2008), *Studije o drami* (Studies on Drama), Novi Sad, Orfeus.

Todorović Lakava, D. (2013), *Pirandello in fabula: pisac i lica*, Beograd, Filološki fakultet.

LIVIJA EKMEČIĆ • Received PhD at the Faculty of Philology, University of Belgrade 2017 (theses: *Ljubomir Simovic's plays in the context of contemporary Serbian literature*). Since 2012 publishes studies, essays and reviews in periodicals and participates in international scientific conferences in Serbia and abroad.