

Godot's Arrivals in Serbian Drama: Beckettian and Anti-Beckettian Discourses in Bulatović's *Godot has Arrived* and Komanin's *Godot has Arrived to Collect his Dues*
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Beckett's *Godot* has had a considerable influence on Serbian theatre since its Belgrade premiere in 1954. In addition to being restaged several times, it has also inspired two Serbian playwrights of Montenegrin descent to write its 'sequels'. Miodrag Bulatović wrote *Godot has Arrived* in 1965, and Žarko Komanin published *Godot has Arrived to Collect his Dues* in 2002. This study is focused on the interplay of Beckettian and anti-Beckettian discourses in those two very different postmodernist rewrites of *Waiting for Godot*. Both rewrites present the arrival of the long-awaited Godot and subsequent creation of dystopian society. Yet, Bulatović's rewrite presents the arrival of a Christ-like Godot, embodied in the figure of a plain baker who is being derided for attempting to act as the creator of bread and the liberator of the oppressed, while Komanin's rewrite presents the arrival of an Antichrist-like Godot – a weapons merchant who profits from the misfortunes of those who are indebted to him, and abducts the bride of Vladimir's son. This study analyses not only the obvious anti-Beckettian discourses in Serbian plays but also the less apparent similarities between Beckett's tragicomedy and its rewrites. Both Serbian rewrites, in spite of being focused on Godot's arrivals, resemble Beckett's original inasmuch as they are also dealing with certain delays – delays of awaited content or of inevitable torment. Theoretical framework for this study is provided by Lubomír Doležel's typology of postmodern rewrites, as well as by various explorations of dystopian literature.

Short bio:

Snežana Kalinić works as an assistant professor at the Faculty of Philology (University of Belgrade, Department of Comparative Literature and Literary Theory). She graduated from the same Faculty in 2007. In 2009 she attended summer school for doctoral students at Ludwig-Maximilians University in Munich (Ludwig-Maximilians-Universität München). In 2015 she defended doctoral thesis entitled *Representations of Voluntary and Involuntary Memory and Forgetting in Samuel Beckett's plays (Predstavljanje voljnog i nevoljnog sećanja i zaboravljanja u dramskom opusu Samjuela Beketa)* at the University of Belgrade. Her fields of interest are: 19th and 20th century literature, modern drama theory, modern literary theory, performance studies, and cultural studies. Since 2011 she has participated in the scientific project *Knjiženstvo – theory and history of women's writing in Serbian until 1915*. Between 2002 and 2008 she was a member of the editorial board of Journal *txt*. Together with the other co-editors of *txt*, she won Belgrade City Award in 2004.