

71. DUBROVAČKE LJETNE IGRE
71ST DUBROVNIK SUMMER FESTIVAL
2020
HRVATSKA CROATIA

FESTIVALSKI DRAMSKI ANSAMBL
FESTIVAL DRAMA ENSEMBLE

PREMIJERA PREMIERE
DUBROVAČKA ZRCALA -
TRI STRUKA LOVORIKE, PELINA I VRIJESA
MIRRORS OF DUBROVNIK -
THREE SPRAYS OF LAUREL, WORMWOOD
AND HEATHER

DORA RUŽDJAK PODOLSKI, MARINA PEJNOVIĆ
REDATELJICE / DIRECTORS



PUSTIJERNA, NA ANDRIJI, MRTVO ZVONO
27., 28., 29. SRPNJA 27, 28, 29 JULY
21.30 9.30 PM

DUBROVAČKA ZRCALA –
TRI STRUKA LOVORIKE, PELINA I
VRIJESA

MIRRORS OF DUBROVNIK
– THREE SPRAYS OF LAUREL,
WORMWOOD AND HEATHER

REDATELJICE / DIRECTED BY
**DORA RUŽDJAK PODOLSKI, MARINA
PEJNOVIĆ**

SKLADATELJ / MUSIC COMPOSED BY
MARO MARKET

IZBOR TEKSTOVA / TEXTS SELECTED BY
HRVOJE IVANKOVIĆ

KOSTIMOGRAFKINJA / COSTUMES
DUŠKA NEŠIĆ DRAŽIĆ

SCENSKI POKRET / STAGE MOVEMENT
ŠIMUN STANKOV

OBLIKOVATELJ SVJETLA / LIGHTING DESIGNER
MARKO MIJATOVIĆ

OBLIKOVATELJ ZVUKA / SOUND DESIGNER
MAROJE KURAJICA

INSPICIJENT / STAGE MANAGER
ROKO GRBIN

KOSTIMI / COSTUMES
**FUNDUS DUBROVAČKIH LJETNIH IGARA I
HRVATSKOG NARODNOG KAZALIŠTA U
ZAGREBU**
DUBROVNIK SUMMER FESTIVAL AND
CROATIAN NATIONAL THEATRE OF
ZAGREB HOLDINGS

PUSTIJERNA
VREMENSKA STUPICA TIME TRAP
PREMA POEZIJI I FRAGMENTIMA ESEJA
MILANA MILIŠIĆA

SUDJELUJU / CAST:
**NIKŠA BUTIJER, GLORIA DUBELJ, ANDREJ
KOPČOK, IVA KRALJEVIĆ, LUJO
KUNČEVIĆ, ROMANO NIKOLIĆ, DORIS
ŠARIĆ KUKULJICA, DRAŽEN ŠIVAK**

NA ANDRIJI
SVETE STIJENE GRADA MOGA
PREMA FRAGMENTIMA DJELA IVA I LUJA
VOJNOVIĆA, DŽIVA GUNDULIĆA, DŽIVA
BUNIĆA, MIROSLAVA KRLEŽE, JOHANNA
GEORGA KOHLA I IDE VON DÜRINGSFELD
*AFTER FRAGMENTS OF WRITINGS BY: IVO AND
LUJO VOJNOVIĆ, DŽIVO GUNDULIĆ, DŽIVO BUNIĆ,
MIROSLAV KRLEŽA, JOHANN GEORG KOHL, IDA
VON DÜRINGSFELD*

SUDJELUJU / CAST
**LIVIO BADURINA, NATAŠA KOPEČ, MARO
MARTINOVIĆ, ŠIMUN STANKOV**

MRTVO ZVONO
**GOMNAIDA ODE TO HIS SHITTY
EXCELLENCY**
PREMA ISTOIMENOJ PJESMI JUNIJA ĐONA
PALMOTIĆA TE IMPROVIZACIJAMA
UMJETNIČKOG ANSAMBLA PREDSTAVE
*AFTER JUNIJE ĐONO PALMOTIĆ'S POEM OF THE
SAME TITLE AND ACTORS' IMPROVISATIONS*

SUDJELUJU / CAST
**LIVIO BADURINA, NIKŠA BUTIJER,
GLORIA DUBELJ, ANDREJ KOPČOK,
NATAŠA KOPEČ, IVA KRALJEVIĆ, LUJO
KUNČEVIĆ, MARO MARKET, MARO
MARTINOVIĆ, ROMANO NIKOLIĆ, DORIS
ŠARIĆ KUKULJICA, DRAŽEN ŠIVAK, MIŠE
MARTINOVIĆ (GLAS / RECORDED VOICE)**



**POVODOM DUBROVAČKIH ZRCALA,
LJETA GOSPODNJEG 2020.**

Predstava *Dubrovačka zrcala – tri struka lovorike, pelina i vrijesa*, bavi se poetskim refleksom dubrovačke stvarnosti u tri različite epohe. Dva dijela tog peripatetičkog performansa događaju se doslovno na razvalinama dubrovačke povijesti, na ruševinama preostalim nakon velike trešnje 1667. Literarni nukleus onog dijela predstave što se događa Na Andriji krhotine su pjesničkih i proznih djela Iva i Luja Vojnovića u kojima se kult prošlosti isprepliće s tužaljkom nad *obesvećenim hramom*, kakvim su Dubrovnik svoga doba doživljavala ta dva autora. Početak tog smiraja, ulazak Francuza u Grad i gubitak političke samostalnosti stoljetne Republike, često je evociran u njihovu opusu, a ovdje je akcentuiran dvjema literarnim interpolacijama (Gundulić, Bunić) što su *memento mori*, motiv koji

nije prebivao samo u književnosti nego i u kolektivnoj svijesti Dubrovčana, uzdigle do najčišće poezije. Kao „diverzantski“ kontrapunkt vojnovićevskom pasatizmu (potenciranom ovdje i kratkim fragmentima djela nekolicine stranih autora), u tkivo tog dijela predstave utkana je i Krležina pjesma *Dubrovačka kulisa*, jedna od prvih neidealiziranih lirskih slika Grada koja je stvarnost suprotstavila kulisi i vojnovićevskoj pozlati povijesti, otvarajući jednu posve drugačiju mogućnost čitanja suvremenog Dubrovnik; mogućnost koja je u kontekstu naše književnosti sve do danas ostala više u naznaci negoli u ostvarenju.

Iznimka u tom pogledu dubrovačka je dionica opusa Milana Milišića iz koje izrasta dio predstave uprizoren na Pustijerni, gdje se oko njegove duhovite poeme *Kad je Bog stvarao Dubrovnik*

iscrtava poetska slika Grada i njegova usuda, dopunjena nekim drugim pjesmama i pasażima iz eseja istog autora u kojima je fenomenološki precizno sondirao specifičnosti dubrovačkog duhovnog i životnog krajolika. Milišićev pogled na Dubrovnik istovremeno je i ushit i ironični odmak od klišeja i mitologema, što se u formalnom smislu pretače u nadahnutu suigru tradicijskih šlagvorta i modernog izričaja. Vojnović i Milišić stoga se na neki čudan, Dubrovnikom objedinjujući način, ogledaju jedan u drugom, pa iz te uzajamnosti potječe i naziv ovog događanja preuzet dijelom od Milišića (*Dubrovačka zrcala* urednički je naslov knjige njegovih posthumno izdanih eseja), a dijelom od Vojnovića (ona tri struka figuriraju, naime, u posveti *Dubrovačke trilogije* njegovu ocu Kostu). Za oba ova pisca Dubrovnik nije samo pjesnički model nego i osnovni supstrat života, pa je neminovno da se u ovako koncipiranom scenskom događanju i oni sami naslute kao dramski likovi, pri čemu je ta neminovnost u Milišićevu slučaju bila blago – ali ipak svjesno – naglašena, sjećanjem i na simboličku dimenziju njegova odlaska s ovog svijeta; Milišić je, naime, poginuo u listopadu 1991. kao jedna od prvih civilnih žrtava bestijalnog napada na njegov Grad.

Završni dio ovog triptiha događa se u izrazito pučkom ambijentu Poljane Mrtvo zvono, gdje se tragom željene žanrovske i stilske raznolikosti *Dubrovačkih zrcala* otišlo u groteskni muzički antispektakl sazdan na temeljima jednog od najvećih tabua starije hrvatske književnosti, „pogane“ pjesme *Gomnaida*, spjevane 1646. po dubrovačkom plemiću Juniju Džonu Palmotiću. Taj pogled iza kulise skladnog Grada, u skandaloznu biografiju jednog od njegovih vlasteoskih sinova, napisan je kao odgovor stanovitom Sorkočeviću (De

Sorgu) koji je našeg Džona uvrijedio *suproć* njemu upravljanim zločestim stihovima, ali nama današnjima govori puno više od cijelih tomova konvencionalne poezije kakvom su se zabavljali stari pisci dubrovački. Ne samo po pitanju vremena u kojem je *Gomnaida* napisana, nego i po pitanju našeg vlastitog prezenta, čijim se visokim sferama kreću mnoge spodobne neobično slične Palmotićeve *dokturu Merdu, knezu usranome*. Zato je *Gomnaida* na sebe preuzela i ulogu komentara naše suvremenosti, govoreći doduše impersonalnim jezikom vesele apokalipse, ali čineći to iz perspektive specifično dubrovačke u kojoj se simboličko trojstvo lovorike, pelina i vrijesa, nerijetko znalo svesti samo na gorku čašu pelina. Nama današnjima koji gledamo kako se nagrđuju, pa i nepovratno uništavaju prastari dubrovački povijesni i prirodni ambijenti, kako se Grad profanira i bagatelizira *za škudu stranca tuđinskoga srebra* to na žalost nije teško razumjeti.

Hrvoje Ivanković



ON THE OCCASION OF THE FIRST PERFORMANCE OF MIRRORS OF DUBROVNIK, IN THE YEAR OF OUR LORD 2020

The play *Mirrors of Dubrovnik – Three Sprays of Laurel, Wormwood and Heather* deals with poetic reflections of Dubrovnik's reality in three different periods. Two parts of this peripatetic performance literally take place on the ruins of Dubrovnik's history, left after the Great Earthquake of 1667.

The literary core of the part that takes place at the location *Na Andriji* consists of fragments of poetry and prose by Ivo and Lujo Vojnović in which the cult of the past intertwines with laments over the desecrated temple, as Dubrovnik of their time was perceived by these two authors. The beginning of this downfall, the arrival of the French troops in the City and loss of political independence of the centuries-old Republic, is often

evoked in their works, while here it is emphasised by two literary interpolations (Gundulić, Bunić) that elevated the memento mori motif, present in literature as well as the collective consciousness of Dubrovnik's citizens, to the level of purest poetry. As a 'diversionary' counterpoint to Vojnović's passéism (highlighted here with additional short excerpts from works by several foreign authors), Miroslav Krleža's poem *The Backdrop of Dubrovnik* is also woven into the fabric of this part of the play as one of the first unidealised lyrical portrayals of the City, in which the reality was juxtaposed with the idealised backdrop and Vojnović's gilded past, thereby creating the possibility of a completely different reading of contemporary Dubrovnik; the possibility that has remained implied, but unfulfilled in the context of our literature until the present day.

In this respect, Milan Milišić's literary output dedicated to Dubrovnik represents an exception from which the part of the play staged on Pustijerna was developed, painting a poetic picture of the City and its fate around his humorous poem *When God Created Dubrovnik*, supplemented with additional poems and excerpts from essays by the same author in which he phenomenologically precisely probed the idiosyncrasies of Dubrovnik's spiritual and landscape of life. Milišić's view of Dubrovnik is at the same time both exhilarated and ironically distanced from clichés and mythologems, which in the formal sense creates an inspired interplay of traditional catchwords and modern expression. Vojnović and Milišić therefore in a peculiar way reflect each other and this mutual relationship inspired the title of this event, part of which was taken from Milišić (*Mirrors of Dubrovnik* is the title of his posthumously published book of essays) and part from Vojnović (those three sprays are mentioned in his dedication of *Dubrovnik Trilogy* to his father Kosta).

For both authors, Dubrovnik is not only a poetic model, but also a basic substrate of life. Consequently, it is inevitable that in a theatrical event with this kind of concept they too are implied as dramatic characters, this inevitability in Milišić's case being slightly – nevertheless willingly – highlighted, with a memory of a symbolic dimension of his passing from this world; namely, Milišić was killed in October 1991 as one of the first civilian victims of a savage attack on his City.

The closing part of this triptych takes place in a pronouncedly communal space of *Mrtvo Zvono Square*, where, in line with the desired genre and stylistic diversity of the *Mirrors of Dubrovnik*, a grotesque musical anti-spectacle was

created, built on the foundations of one of the biggest taboos of older Croatian literature, a vulgar poem entitled *Ode to His Shitty Excellency*, written in 1646 by Junije Džono Palmotić, a nobleman of Dubrovnik. This glimpse behind the scene of a harmonious City, into the scandalous biography of one of his noble sons, was written as a response to a certain individual named Sorkočević (*De Sorgo*) who offended our Džono with spiteful verse directed at him, but to us today it reveals much more than volumes of conventional poetry with which Dubrovnik writers entertained themselves in the past. Not only about the period when *Ode to His Shitty Excellency* was written, but also about our own, present time, in whose high spheres many peculiar characters dwell that strangely resemble Palmotić's *Doctor Merde, His Shitty Excellency*. For this reason, *Ode to His Shitty Excellency* also assumed the role of a commentary of our contemporary circumstances, albeit speaking in an impersonal language of a merry apocalypse, but doing so from the specific perspective of Dubrovnik, in which the symbolic trinity of laurel, wormwood and heather would often come down only to a bitter glass of wormwood. For all of us today who bear witness to how ancient historical and natural sites of Dubrovnik are defaced, even irreversibly destroyed, how the City is degraded and sold for foreigner's silver coins, unfortunately this is not too hard to understand.

Hrvoje Ivanković