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Journal of Performing Arts Theory

2023

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GLEDALIŠKI
INSTITUT

Univerza v Ljubljani
Akademija za gledališče, radio, film in televizijo



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Pretežni del tokratne številke predstavljajo razprave, pripravljene na podlagi prispevkov na *Amfiteatrovem* simpoziju, ki je na temo »Gledališki eksperiment na Slovenskem (1966–1986) in njegovi odmevi« potekal 6. in 7. oktobra 2022 v dvorani Slovenskega gledališkega inštituta (SLOGI) v Ljubljani. Ideja o témi simpozija se je porodila ob nedavnem izidu zbornika *Generator:: za proizvodnjo poljubnega števila dramskih kompleksov* (UL AGRFT in SLOGI, 2022), v katerem je urednik Blaž Lukan zbral skoraj 60 slovenskih eksperimentalnih dramskih in uprizoritvenih tekstov iz obdobja modernizma (1966–1986) več kot 30 slovenskih avtorjev. Raznoverstnim besedilom, ki so bila do sedaj razpršena po različnih literarnih revijah, časopisih in drugih izdajah, je zbornik spet omogočil vidnost, predvsem pa je izdaja, sicer pospremljena z obsežno urednikovo študijo, ponudila izhodišče tako za ponovni pretres in nove raziskave manj poznanih del dramatikov tistega obdobja kot za (ponovni) premislek o slovenskih uprizoritvenih praksah šestdesetih in sedemdesetih let prejšnjega stoletja. Še več, odprla je zavest o tem, kakšen vpliv je imel gledališki in dramski eksperiment na nadaljnji razvoj dramskega pisanja in uprizarjanja vse do danes, in ne nazadnje omogočila vzporejanje tega dogajanja z dogajanjem drugod po nekdanji Jugoslaviji in v zahodnem svetu.

Prva številka letošnjega *Amfiteatra* tako prinaša osem izvirnih razprav v slovenskem in angleškem jeziku. Več člankov se ukvarja z uprizoritveno pisavo, katere nove oblike so se pojavile v šestdesetih in sedemdesetih letih prejšnjega stoletja. Čeprav tradicionalne dramske forme niso odpravile, so korenito spremenile vlogo besedilnosti v gledališču. Tako Branislav Jakovljevič obravnava raznoverstna razmerja med pisavo in uprizoritvijo. Pokaže razliko med množičnimi uprizoritvami, kakršne so se odvijale v Beogradu vsak 25. maj ob dnevu mladosti, in podobnimi performansmi, ki so imeli v sebi subverzivni in estetski potencial. Na koncu prav to razliko, ki je pravzaprav razlika med umetnostjo in golo reprodukcijo oz. naključnim kombiniranjem elementov, Jakovljevič uporabi za razmislek o potencialih sodobne umetne inteligence, ki s ChatGPT-jem postaja izredno aktualna. O vprašanju dramskega besedila in gledališkega dogodka, praviloma v kontekstu slovenske drame in (eksperimentalnih) uprizoritvenih praks, pišeta Tomaž Toporišič in Gašper Troha. Prvi obravnava dekonstrukcije dramskega pri izbranih avtorjih od šestdesetih let prejšnjega stoletja do danes, ki izumljajo nove oblike redramatizacij in postdramskih medmedijskih prepletov. Drugi pa pokaže na tesno vez med sodobno dramsko pisavo in tradicijo modernizma, ki pa dandanašnji temelji na drugačnih izhodiščih. Če je modernizem skušal preko naključja in dogodka priti do avtomatične pisave in resnice, skušajo današnje avtorice preko postopkov kombinacije in manipulacije gledalca ustvariti močnejši občutek avtentičnosti in

čustvenega učinka. Več avtorjev razprav se loteva teoretskega umeščanja bralnih uprizoritev (Barbara Orel, Varja Hrvatin, Maša Radi Buh in Jakob Ribič). Obravnavani so tudi specifični vidiki: Krištof Jacek Kozak pretresa pozabljen dramolet Tarasa Kermaunerja, v katerem je zanimiv Kermaunerjev pogled na modernistično poezijo. Gregor Pompe analizira glasbenogledališki opus Darijana Božiča, da bi pokazal njegov bogati glasbenoscenski opus, ki je uvajal tedaj najaktualnejše modernistične postopke, kakršne je v ZDA raziskoval John Cage; slovenska gledališka in glasbena scena pa je ob tem ostajala skrajno sumničava do opere, zato Božič vedno znova išče primerne žanrske oznake za svoja dela. Nika Leskovšek se ukvarja z reprezentacijo žensk(osti) oz. z njihovo odsotnostjo v zborniku *Generator*, ki morda kaže na patriarhalnost tedanjega dogajanja, ki je sicer potekalo v času študentskih nemirov in zahtev po popolni svobodi posameznika.

Številko zaključuje recenzija Tajde Lipicer, ki obravnava *Eseje o komediji* Jureta Gantarja (MGL, 2022).

Vabljeni k branju.

Gasper Troha in Maja Murnik

Ta številka revije je nastala v okviru raziskovalnega programa Gledališke in medumetniške raziskave (P6–0376), ki ga sofinancira Javna agencija za raziskovalno dejavnost Republike Slovenije iz državnega proračuna.

This issue of *Amfiteater* journal mainly comprises papers based on *Amfiteater's* academic symposium on the theme Theatre Experiment in Slovenia (1966–1986) and Its Resonance, which took place at the Slovenian Theatre Institute (SLOGI) in Ljubljana on 6 and 7 October 2022. The symposium's theme was born alongside the recent publication of the anthology *Generator:: za proizvodnjo poljubnega števila dramskih kompleksov* (*The Generator:: for Manufacturing Any Number of Drama Complexes*, UL AGRFT and SLOGI, 2022), in which editor Blaž Lukan collected almost 60 Slovenian experimental dramatic and performance texts from the modernist period (1966–1986) by more than 30 Slovenian authors. The anthology brought to light a variety of texts that had hitherto been scattered in various literary periodicals, newspapers and other publications. Supported by a comprehensive analysis by the editor, the works in the anthology serve as a catalyst for re-examining and conducting new research on the lesser-known works of playwrights from that period. The anthology also invites a (re-)evaluation of Slovenian performance practices during the 1960s and 1970s. It raises awareness of the influence that theatre and dramatic experimentation have had on the further development of playwriting and performance up to the present day and opens up parallels between this development and other developments elsewhere in the former Yugoslavia and the Western world.

Amfiteater's first issue of 2023 thus brings us eight original papers in Slovenian and English. Several articles deal with the new forms of performance writing that emerged during the 1960s and 1970s. Although these new forms did not abolish the traditional dramatic form, they radically changed the role of textuality in the theatre. Branislav Jakovljević discusses the various relations between writing and performance. He shows the difference between mass performances – such as those in Belgrade every 25 May on the Youth Day celebrations – and similar performances with subversive and aesthetic potential. Ultimately, this distinction represents the difference between art and the mere reproduction or random combination of elements, which Jakovljević uses to reflect on the potential of contemporary artificial intelligence, which is becoming evermore pertinent in light of the latest developments with ChatGPT.

In their papers, Tomaž Toporišič and Gašper Troha write about the question of the dramatic text and the theatrical event, particularly in the context of Slovenian drama and (experimental) performance practices. Toporišič discusses how selected authors from the 1960s to the present day deconstructed the concept of drama and invented new forms of redramatisations and post-dramatic intermediality. Troha demonstrates the close connection between contemporary playwriting and experimental texts

from the modernist period. While modernism sought to arrive at automatic writing and truth through chance and event, today's artists seek to create a stronger sense of authenticity and emotional impact through the procedures of combinatorics and manipulation of the spectator.

Some of the contributors address the theoretical positioning of staged readings (Barbara Orel, Varja Hrvatina, Maša Radi Buh and Jakob Ribič). Some more specific aspects of theatre experiment in Slovenia are also addressed: Krištof Jacek Kozak examines an almost-forgotten playlet by Taras Kermauner, pointing out Kermauner's interesting view of modernist poetry. Gregor Pompe analyses the musical theatre oeuvre of Darijan Božič to, on the one hand, demonstrate the Slovenian composer's prolific work for the musical stage, which presented the most up-to-date modernist procedures of the time, such as those introduced by John Cage in the United States. On the other hand, the Slovenian theatre and music scene remained highly suspicious of opera, and Božič had to constantly search for more appropriate genre labels for his works. Nika Leskovšek deals with the representation of woman(liness), or the absence of it, in *The Generator* anthology, which perhaps points to the patriarchal nature of the period, a time of student unrest and demands for complete individual freedom.

The issue concludes with Tajda Lipicer's review of the book *Eseji o komediji (Essays on Comedy)* by Jure Gantar (MGL, 2022).

You are kindly invited to continue reading.

Gašper Troha and Maja Murnik

The issue is the result of the research programme "Theatre and Interart Studies" (P6-0376), co-financed by the Slovenian Research Agency from the state budget.



Gledališki eksperiment na Slovenskem
(1966-1986) in njegovi odmevi / Theatre
Experiment in Slovenia (1966-1986) and
Its Resonance

Pojav novih oblik uprizoritvenih pisav v šestdesetih in sedemdesetih letih prejšnjega stoletja sicer ni odpravil tradicionalnih dramskih oblik, je pa korenito spremenil vlogo besedilnosti v gledališču. V članku zagovarjamo tezo, da je uprizoritvena pisava, osvobojena pravil dramske pisave in celo sintakse ter gramatike, v besedilno produkcijo vnesla *ilokacijsko logiko*. Članek zaključimo s preliminarnim razmislekom o razlikah med eksperimentalnimi strategijami pisave in najnovejšimi oblikami umetne inteligence za generiranje besedil.

Ključne besede: uprizoritvena pisava, performativnost, besedilna produkcija, ideologija, Jean-Luc Baudry, Rastko Močnik, umetna inteligenca

Branislav Jakovljević je profesor na Oddelku za gledališke in uprizoritvene študije Univerze v Stanfordu. Njegov najnovejši knjižni projekt se imenuje *Performativni dispozitiv: o ideološki produkciji vedênja* (*Performance Apparatus: On Ideological Production of Behaviors*). V njem zagovarja teorijo dispozitiva v uprizoritvenih študijih. Bil je tudi urednik in soprevajalec knjige *Filozofija parohializma* (*The Philosophy of Parochialism*) Radimirja Konstantinovića v angleščino in je avtor nagrajene monografije *Učinki odtujitve: performans in samoupravljanje v Jugoslaviji, 1945–1991* (2016), katere slovenski prevod smo dobili leta 2021.

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Uprizoritvena pisava: na strani, okoli nje in zunaj nje

Branislav Jakovljević

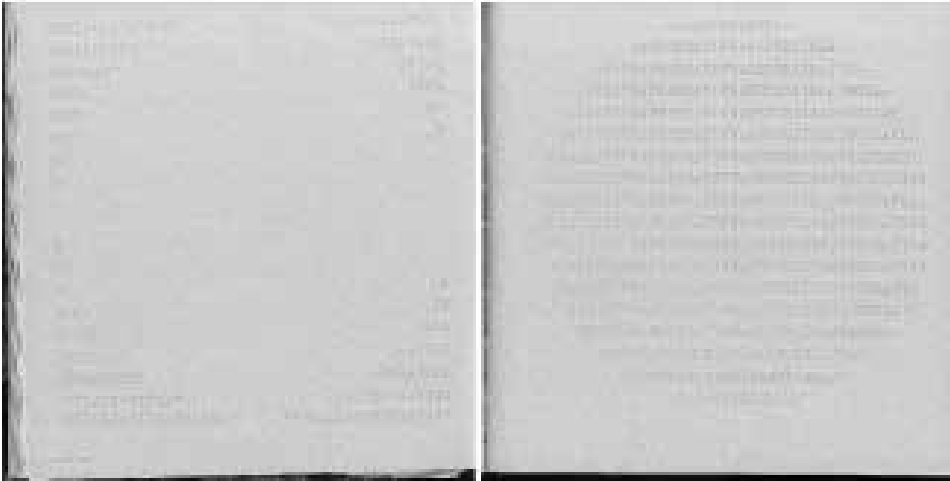
Oddelek za gledališke in uprizoritvene študije, Univerza Stanford

1. Uprizoritev - besedilo

Med dokumenti, povezanimi s praznovanjem dneva mladosti, ki jih hranijo v Arhivu Jugoslavije v Beogradu, je v dokumentu št. 114/II, mapa št. 21, predlog za stadionsko predstavo *Titova mladina* (*Titova omladina*), ki ga je spomladi leta 1972 predložil Rista Mitkovski, učitelj telesne vzgoje iz Makedonije. Libreto Mitkovskega kar prekipava od konvencionalnih podob, ki se uporabljajo v tovrstnih spektaklih, med drugim vključuje jugoslovansko zastavo, ki bi jo orisali s telesi telovadk, oblečenih v rdečo, belo in modro. Vendar pa predlog vsebuje tudi nekaj inovacij: kot izvirni prispevek Mitkovskega k repertoarju množičnih uprizoritev bi lahko šteli posebno prehodno vajo, ki jo je poimenoval »Obrat propelerja«. Ne glede na inovacije in klišeje pa gre nedvomno za drzen poskus neznanega navdušenca nad množičnimi predstavami. Na začetku sedemdesetih let so množične proslave ob dnevu mladosti vsako leto prirejali že več kot četrto stoletja in organizacija spektaklov, ki so se odvijali na stadionu Jugoslovanske ljudske armade v Beogradu, je delovala kot dobro naoljen stroj. Čeprav je bil vsako leto objavljen odprt razpis za predloge, se je izoblikoval nabor ustvarjalnih ekip piscev, skladateljev in koreografov, ki so se redno prijavljali na razpis in tudi dobivali naročila. Proti takšnim profesionalcem Mitkovski ni imel nobenih možnosti.

Slaba tri leta prej, poleti leta 1969, je izšla druga številka revije *Rok: časopis za književnost, umetnost in estetsko preučevanje resničnosti*, v kateri so predstavili še eno zvrst umetniškega dela, ki je za glavni vizualni material uporabljalo enega od državnih simbolov. Slovenska umetnica Dreja Rotar je slovensko različico celotnega uradnega naziva jugoslovanske države, Socialistična federativna republika Jugoslavija, uporabila kot nekakšno *readymade* besedilo za svojo likovno pesem / konceptualno delo. Njeno delo uvaja celoten razdelek revije, posvečen delovanju slovenske neoavantgardne skupine OHO. Blok, posvečen skupini OHO, je obsegal še strip Marka Pogačnika, članke Pogačnika, Rastka Močnika in Francija Zagoričnika, fotografsko dokumentacijo s pre-

lomnega hepeninga *Triglav* ter izčrpen nabor primerov likovne poezije članov skupine. Razdelek se je začel z delom Dreje Rotar na dveh straneh, končal pa z Zagoričnikovo serijo *Tapete*. Tako kot Rotar je tudi Zagoričnik svoja dela ustvaril na *bankpost* papirju, vendar je v nasprotju z njo pri ustvarjanju vizualnih vzorcev uporabil samo ločila. Zagoričnik v delih raziskuje učinke ponavljanja, v prvi vrsti znakov na strani, pa tudi vzorcev, ki prehajajo z ene strani na drugo, Rotar pa na levi strani revije poudarja gibanje: sredino strani zaseda velik krog, tako da ostaja prostor za besedilo samo na obrobju, na desni strani pa je krog zapolnjen z besedilom, robovi pa so prazni.



Slika 1: Dreje Rotar: Brez naslova, *Rok*, št. 2 (1969)

Dela Mitkovskega in Dreje Rotar so nastala skoraj sočasno v Jugoslaviji, pri tem sta oba uporabila grafične strategije, ki presegajo in kljubujejo diskurzivnosti besedila. Vendar ima pri tem vsak od njiju drug namen, dosežeta pa tudi povsem različne rezultate. Če začnemo z najočitnejšim: prvi prihaja iz najjužnejše, druga pa iz najsevernejše republike socialistične Jugoslavije. Čeprav bi lahko bila omemba izvora voda na mlin razpravi o neenakomernem gospodarskem razvoju in kulturnih razlikah med republikami v jugoslovanski federaciji, velja opozoriti, da besedili sicer zastopata različni kulturi, ki pa ju ne opredeljuje geografija ali etnična pripadnost. Prvo delo pripada žanru množičnih proslav, ki jih je podpirala in spodbujala sama država. Kot take so bile deležne izdatne podpore s strani državnih institucij, prek množičnih in elektronskih medijev ter javnega izobraževalnega sistema pa so lahko dosegle najširše možno občinstvo: v idealnem primeru vse državljane Jugoslavije. Drugo delo pa je bilo objavljeno v obskurni reviji za književnost in umetnost, ki jo je ustanovil pisatelj Bora Ćosić, ki je bil tudi njen urednik skupaj z majhno skupino umetnikov in pisateljev, in se je v celoti financirala sama. Prvo delo je torej spadalo v glavni tok ideološke kulturne produkcije

v Jugoslaviji, drugo pa se je nahajalo na njenem obrobju, na porajajoči se alternativni umetniški sceni. Kljub temu ne gre zanemariti podobnosti med obema besediloma, saj morda niso nič manj pomembne kot razlike. Tako, na primer, obe besedili izvirata iz jezikovnih skupnosti, ki sta bili ločeni od prevladujočega srbohrvaškega jezika.¹ Obe sta tudi prevzemali simbole, ki so izhajali iz državnega ideološkega arzenala. Ne nazadnje se zdi, da pri obeh delih igra pomembno vlogo uprizarjanje: pri prvem gre za libreto, namenjen pripravi dejanskega živega spektakla, drugo pa združuje vizualno in verbalno gradivo z namenom, da bi doseglo performativne učinke na straneh revije.

In to je šele začetek. S časovne razdalje polovice stoletja želim pokazati ne le, da ti besedili pripadata različnima uprizoritvenima kulturama nekdanje Jugoslavije, ampak kako sta bili vpeti v širše zgodovinske, umetniške in ideološke smernice, katerih pomen tudi dandanes ni zgolj antikvaren. Sami po sebi besedili pričata o dvoumnostih, ki so relevantne tudi za sodobno kulturo. Te dvoumnosti se tičejo odnosa med besedilom in uprizarjanjem. Med drugim se ob tem zastavljajo naslednja vprašanja: kako pri uprizarjanju pride do produkcije pomena, kaj tvori besedilo uprizarjanja, in morda najpomembnejše, kakšni so pogoji besedilne produkcije uprizarjanja (in pri uprizarjanju)?

2. Stožec ...

Mitkovski v libretu na petnajstih straneh zasnuje vizijo množičnega spektakla, ki obsega sedemnajst enot, razdeljenih v tri glavne vaje, poleg tega pa še veličastne prihode in odhode nastopajočih, prehode, menjave pa tudi obvezne kompilacije folklornih plesov. Naslov je pod nekoliko konstruktivistično podobo na naslovnici knjižice izpisan z roko in v cirilici, ves preostali del dokumenta pa je napisan na pisalni stroj in v latinici. V pripovednem delu partiture avtor meša različna narečja srbohrvaškega jezika, napačno sklanja samostalnike, uporablja nepravilne spolne oblike in meša glagolske spregatve. Precej skrbneje so sestavljeni deli scenarija, v katerih ne uporablja diskurzivnega jezika in namesto tega posega po vizualni tipografiji. Tu se izogne konvencionalni naravi jezikovnega znaka; v ospredje postavi vizualno razsežnost črke ter zmožnost svoje naprave za zapisovanje, se pravi pisalnega stroja, za organiziranje tovrstnih elementov v večje geometrijske enote. Mitkovski ni bil izvedenec za književnost, temveč za telesno vzgojo, relativno malomarnost pri jezikovni in literarni plati scenarija pa je nadoknadil s spretnostjo v zapisu uprizoritve. Zato imamo lahko *Titovo mladino* za vzorčni primer uprizoritvenega besedila.

¹ V Socialistični federativni republiki Jugoslaviji se je jezik, ki ga je govorila večina prebivalcev Srbije, Hrvaške, Bosne in Hercegovine ter Črne gore, imenoval srbohrvaščina ali hrvaško-srbščina. Po razpadu skupne države pa je vsaka od novonastalih držav svoje narečje razglasila za samostojen jezik: bosanščino, hrvaščino, črnogorščino in srbščino.

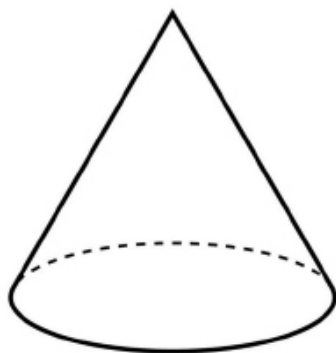


Slika 2: Titova mladina, zapis uprizoritve

Prve teoretske razmisleke o uprizoritvenem besedilu kot posebni in edinstveni gledališki obliki pisave je prispevala gledališka semiologija. Patrice Pavis je v knjigi *Jeziki odra*, enem prvih uspešnih semiotičnih poskusov vzpostavljanja dialoga z metodologijami, ki se uporabljajo v gledališki zgodovini in uprizoritvenih študijih, odprl vprašanje »spektakelskega besedila« kot »partiture, v kateri so vsi scenski sistemi uprizoritve artikurirani v prostoru in času« (*Languages* 18). Meni, da se gledališka semiologija ne bi smela omejevati na obravnavanje dramskih besedil, temveč bi se morala ukvarjati z »diskurzom uprizarjanja, z načinom, kako uprizoritev zaznamuje sosledje dogodkov, dialog vizualnih in glasbenih elementov«. Skratka, Pavis trdi, da bi morala gledališka semiologija za predmet preučevanja vzeti »uprizoritveno besedilo« in »način, kako je le-to strukturirano in razdeljeno« (prav tam 20). Precej let kasneje se je v kratkem geslu o uprizoritvenem besedilu v *Gledališkem slovarju* izkazal za precej manj programatičnega. Opredelil ga je kot »odnos med vsemi v predstavi uporabljenimi označujočimi sistemi, katerih razporeditev in interakcija oblikujeta režijo«; k temu pomenljivo dodaja: »uprizoritveno besedilo je potemtakem abstrakten in teoretski, ne pa empiričen in praktičen pojem« (Pavis, *Gledališki* 741). Iz tega bi bilo mogoče razbrati, da se živa predstava v svoji diahronosti in časovni zamejenosti

po eni strani inherentno upira odvisnosti semiotične analize od sinhronega pristopa k lingvističnim strukturam; po drugi strani pa tudi priznava degradacijo dramskega besedila kot določujoče značilnosti sodobnega gledališča.

Pojav uprizoritvenega besedila, ki je v nekaterih primerih privedel do preseganja konvencionalnega dramskega besedila, ni odpravil procesa označevanja, ki se skriva v samem jedru tradicionalnega gledališča. Michael Kirby, pionir raziskovanja hepeningov in drugih zvrsti, ki jih je poimenoval »novo gledališče«, je tip gledališča, ki temelji na literarnem scenariju, poimenoval »referencialno gledališče«. Po njegovem mnenju je v »uprizoritvah, zgrajenih po takšnem modelu [...], namen vsakega elementa nositi pomen ali pripomoči k dekodiranju tega pomena,« zato je predlagal shemo v obliki trikotnika ali stožca, po kateri se pomen nahaja »na zgornjem oglišču. V prenesenem pomenu se torej dviga nad vsemi drugimi elementi ali vidiki predstavitve; vsi ostali so tu samo zato, da podpirajo pomen« (Kirby, *A Formalist* 33). Pri tem se »vsi ostali« nanaša na vse materialne elemente na odru, od rekvizitov in kulis do igralcev, ki se nahajajo pri dnu stožca, pomen pa se, nasprotno, zgošča v točki, ki presega materialnost odra.



Slika 3: Diagram stožca

Paradoks referencialnega gledališča je v tem, da gledalca vabi, naj gleda skozi materialne elemente gledališke reprezentacije in s tem ugleda nematerialno in povsem simbolno instanco. Kirby namiguje, da se v gledališču stožec prevrne na stran: »lahko bi rekli, da gledalec gleda skozi osnovno stranico trikotnika, skozi ves material, ki tvori uprizoritev, za vsem tem pa se skriva pomen, ki je najpomembnejši« (33). Teatrogija in uprizoritveni študiji druge polovice dvajsetega stoletja so umik dramskega besedila z vrha reprezentacijskega stožca razglasili za dehierarhizacijo gledališča. Vplivni teksti so drug za drugim za ta preobrat peli hvalo avantgardi. Najzadošča zgolj nekaj primerov.

V ZDA je gledališki režiser in raziskovalec Richard Schechner v spisu »Drama, scenarij gledališče in uprizoritev« (»Drama, Script, Theater, and Performance«, prvič objavljenem leta 1973), enem od spisov, ki so utemeljili novo akademsko področje uprizoritvenih študijev (angl. *performance studies*), predlagal redefinicijo osnovnih gledaliških pojmov, ki se vsi nanašajo na različne oblike zapisov. Razlikoval je med »dramo« kot literarnim besedilom in »scenarijem« kot »nečim, kar obstaja pred vsakim udejanjenjem« (Schechner, *Performance* 70). Pri tem se scenarij opira na nebesedilno vrsto pisave: gre za »osnovno kodo dogodkov«, ki, drugače kot pri drami, ni posredovana prek medija pisave (in branja), temveč »od ene osebe do druge« (72). Na drugi strani oceana, predvsem v Nemčiji, kjer je državna podpora omogočala pogoje za razcvet drzne in dinamične gledališke scene, so raziskovalci v izzivu, ki ga je novo gledališče postavilo hegemoniji dramskega besedila, prepoznali širjenje izraznih možnosti odra. Najbolj znan med njimi je Hans-Thies Lehmann, ki je trdil, da »postdramsko gledališče ni samo novi način uprizoritvenega teksta (kaj šele novi tip gledališkega teksta), marveč je tip uporabe znaka v gledališču, ki *obe plasti gledališča temeljito prežame s strukturalno spremenjeno kvaliteto dogodkovnega teksta*« (*Postdramsko* 105, avtorjev poudarek). V vsej tej zgodbi o obračanju drame na glavo, ki prevladuje na obeh straneh Atlantika, pa nihče ne omenja, da to ni privedlo do strmogavljenja hierarhije produkcije pomena, temveč je zgolj spremenilo njene pogoje.

V spisu »Drama, scenarij, gledališče in uprizoritev« ter v številnih drugih spisih iz sedemdesetih in osemdesetih let prejšnjega stoletja Schechner trdi, da na vrhu Kirbyjevega namišljenega stožca nimamo več dramatika, avtorja »drame«, temveč režiserja kot avtorja »scenarija«. Lehmann z natančno razdelavo strategij in tehnik postdramskega gledališča razširi položaj avtorja od režiserja tudi na koreografe, oblikovalce, vizualne umetnike in uprizoritvene kolektive. V *Postdramskem gledališču* v tematskem sklopu, posvečenem izraznim sredstvom novih gledaliških praks, besedilo postavi ob bok drugim temeljnim prvinam uprizoritve, kakršne so prostor, čas, telo in mediji. V ta namen pa je bilo treba »besedilo« zreducirati na govorni jezik oziroma odrsko izreko in odsotnost le-te.

V tem pristopu manjkata dve pomembni podrobnosti. Prvič, postdramsko gledališče ni posttekstualno. Detronizacija literarnega besedila v gledališču ni pomenila izločitve besedila iz uprizoritve, temveč ga je osvobodila omejitev, ki so na zahodu veljale za dramsko pisavo že vsaj od Aristotelove *Poetike*. V tradicionalnem gledališču literarno besedilo ni le nosilec pomena, je tudi posoda tradicije, ki jo vnaša v produkcijo pomena. In drugič, to, da literarno besedilo odstavimo z »vrha« stožca referencialnega gledališča, še ne pomeni, da odstranimo pisavo iz uprizarjanja, temveč jo samo sprostimo na doslej nepričakovane načine. Če postdramsko gledališče sploh kaj ukine, je to enosmerno razmerje med pisavo in predstavo. V novih oblikah v živo izvajane umetnosti, kot so hepeningi in performansi, pisava poteka v vse smeri, vključno z

neposrednim obratom konvencionalnega vrstnega reda med pisavo in uprizarjanjem: uprizarjanje se vrača v pisavo in s tem spreminja samo strukturo in namen produkcije besedila. Četudi nenadni razcvet novih oblik performativne pisave ni trajno spremenil načina, kako nastajajo in se pišejo gledališke igre, je vnesel radikalno spremembo v razumevanje besedilnosti v gledališču. Iz literarnega dela in privilegiranega nosilca pomena je bilo besedilo zreducirano na funkcijo strukturalnega sredstva. Resnično dehierarhizirano gledališče ne nadomesti »drame« s »scenarijem« ali s kakšnim drugim privilegiranim besedilom ter ene vrste avtorja (dramatika) z drugo (režiser, producent itd.), temveč razglasi, da je kot tekst mogoče uporabiti karkoli: tako kot dramsko igro lahko za tekst vzamemo tudi kak vsakdanji uporabni predmet pa tudi posneto glasbo, kos oblačila, roman ali telesa nastopajočih, zbranih v prostoru, kjer pa v procesu nastajanja uprizoritve niso več odločilne njihove veščine, temveč njihove izkušnje, vedênja, odnosi in želje. Ena najpomembnejših posledic razširitve razumevanja pisave v uprizarjanju tako ni bila vzpostavitev nove hierarhije v gledališču, temveč izziv, ki ga je proces snovanja pomenil za »avtorsko« gledališče in hierarhizirane režime odrskega uprizarjanja nasploh.

3. ... in površina

O razmahu uprizoritvene pisave, ki je nastopil z razcvetom uprizoritvenih oblik, ki so izpodbijale referencialno gledališče, pričajo antologije, kakršna sta 700 strani obsegajoča zbirka *Scenariji: predloge za uprizarjanje* (*Scenarios: Scripts to be Performed*, 1980), ki jo je uredil Richard Kostelanetz in je črpala predvsem iz ameriške neoavantgarde, ter *Generator:: za proizvodnjo poljubnega števila dramskih komplesov* (2021) Blaža Lukana. Tovrstno pisanje zagotovo presega posamezno kulturo ali jezik in luč sveta bi lahko ugledale (in bi tudi morale!) še številne druge podobne antologije uprizoritvenih besedil. Že bežen pregled na obstoječe antologije pokaže, da uprizoritvena pisava ni kak poseben slog, ki bi sledil nekemu predpisanemu naboru pravil. Prav nasprotno, kot kaže, so ta besedila dokaz vročičnega raziskovanja nešteti načinov, kako se oddaljiti od konvencionalne dramatike. Uprizoritveno besedilo je tako lahko vizualni, glasbeni zapis, načrt za hepening, eksperimentalna igra, strip (kot na primer *Animacija rdečega konja* (*Red Horse Animation*) Leeja Breuerja) ali kakršna koli kombinacija gradiv, ki jih uporabijo pri nastajanju predstave in njenem dokumentiranju. Pavis v kratkem geslu v *Gledališkem slovarju* predlaga, da uprizoritveno besedilo »predstavo pojmuje kot reduciran *model*, pri katerem opazujemo obdelavo smisla« (741). To pa lahko trdimo za vsako besedilo, ki je namenjeno uprizarjanju, od lkeinih navodil za sestavljanje pohištva pa do manevrskih načrtov v teatru vojaških operacij. Posebnost produkcije besedil, ki jih obravnavamo, je tako v razmerju med pisavo in uprizarjanjem.

Ni presenečenje, da Jean-Louis Baudry v pomembnem članku »Pisava, fikcija, ideologija« (»Écriture, fiction, idéologie«), ki pa je le redko predmet razprav, saj ga je napisal še pred vplivnimi besedili o filmskem aparatu, za ponazoritev »metafizičnega modela spoznavanja« (21) uporabi enak geometrijski lik kot Kirby. Tudi tu naletimo na lik, ki »bi bil podoben stožcu, katerega edini vidni del je osnovna ploskev, ki predstavlja zamejeno površino. Vse točke osnovne ploskve so povezane z eno samo, nevidno piko, z vrhom, ki pa je umeščen v neskončnost. Neskončnost se nahaja zunaj ploskve, onkraj nje. Vsaka točka zamejene ploskve je projekcija vrha na osnovno ploskev« (21). Zato spoznavanje, se pravi razločevanje pomena ali branje, »pomeni poskus prečenja črt, ki vrh povezujejo s točko na osnovni ploskvi« (21). Konica stožca označuje položaj »avtorja« in »dela«, ki ga podpira ne samo kultura, ampak tudi pravna ureditev. Prek kategorij, kakršni sta avtor in delo, se produkcija pomena neločljivo poveže z ekonomsko produkcijo. Vprašanje produkcije pomena, ki se odraža v gledališkem režimu referencialnosti, potemtakem ni omejeno zgolj na estetiko reprezentacije, temveč v precejšnji meri tudi na njeno politiko. V nasprotju s Kirbyjem (ki najverjetneje ni vedel za članek »Pisava, fikcija, ideologija«, ko je pisal knjigo *Formalistično gledališče*) in drugimi kritiki literarnega ali »dramskega« gledališča Baudry kot alternativo hierarhičnemu modelu produkcije pomena predlaga *ploskev*.

V tem modelu je neskončnost, ki se dotika vrha stožca, premeščena v brezmejnost nezamejene ravnine, ki vsebuje množico izjav. Po tej shemi pomen ne nastaja s prehodom od neskončne ali transcendentalne točke k vidni in otipljivi osnovni ploskvi (z Gillesom Deleuzom bi lahko temu rekli ravnina imanence), temveč prek interakcije med besedili. Na ploskvi tako bližina in sorodnost nadomestita razdaljo in prenos. Tu je »vse izjavljeno, vsak tekst, ki ga razumemo prek razmerij, ki jih vzdržuje z drugimi izjavami, z drugimi teksti, se tako zdi kot razširitev ploskve« in je potemtakem »odgovoren za vse izjave, s katerimi se mu križajo poti« (Baudry 22). Na tej »brezmejni ploskvi«, ki nima »ne osi ne središča«, pisava ne reprezentira več »polja realnosti zunaj sebe«, temveč postane »aktivni del teksta, ki se nenehno izpisuje« (22). Ena glavnih posledic takšne preusmeritve produkcije pomena je izginotje »subjekta, vzroka pisave« (22). To pa radikalno spremeni sam koncept pisave. To ni več »stvaritev izoliranega posameznika; ne moremo je več obravnavati kot lastnino tega posameznika, ampak se, nasprotno, [...] kaže kot ena partikularnih manifestacij splošne pisave« (22). Baudryjev pojem *splošne pisave*, ki je po eni strani brez avtorja, po drugi pa se neposredno povezuje z drugimi besedili in drugimi oblikami besedilnosti, je izjemnega pomena za uprizoritveno pisavo. Kaj se torej dogaja na ploskvi? Kako deluje takšna besedilna in uprizoritvena produkcija?

4. Od ilokucijske k ilokacijski pisavi

Eden ključnih trenutkov v procesu spodkopavanja moči, tradicionalno pripisane avtorju, je nastopil, ko je John Cage v proces glasbene kompozicije uvedel aleatorne postopke. Podobno kot Merce Cunningham v plesu, Jackson Mac Low v poeziji in George Brecht v vizualni umetnosti je Cage postavil pod vprašaj primat odločujočega uma pri ustvarjanju glasbenih partitur. Po njegovem zgledu so Iztok Geister, Marko Pogačnik in Rastko Močnik, uredniki zvezka »Programirana umetnost« revije *Problemi*, ki je izšel januarja 1970, za določanje vrstnega reda besedil, ki so jih sprejeli v objavo, uporabili kar fizično težo besedil. »Prispevke (članke, fotografije, slike) smo dobesečno stehali s kuhinjsko tehtnico starejše izdelave, ne elektronsko. Gradivo smo potem razvrstili od najtežjega do najlažjega« (»Breaking Point« 23). Pri sprejemanju naključnosti in drugih postopkov za odpravljanje ali omejevanje avtorskih odločitev poudarek ni bil toliko na anonimizaciji avtorske avtonomije, ki oblikuje umetniško delo, temveč bolj na spodkopavanju konvencionalne linije vzročnosti pri njegovi produkciji.

To načelo je jasno razvidno iz Močnikovega prispevka v omenjeni številki revije, dela z enostavnim naslovom *Drama*. V preambuli v enem samem stavku razglasi: »Vsako dramsko besedilo je program« (Lukan 101). Dramska pisava se namreč od drugih literarnih oblik loči po pragmatični usmerjenosti k predstavitvi v živo. Sicer vsaka vrsta pisave predpostavlja določeno vrsto branja, a uprizoritvena pisava naslavlja mehanizem za dešifriranje, imenovan gledališče, ki ga sestavljajo izurjena telesa, arhitekturne strukture, zapletena mašinerija in visoko specializirani predmeti. Močnik te osnovne lastnosti uprizoritvenega besedila ne postavlja pod vprašaj, temveč jo izpelje do njene končne posledice. Prostor, telo, kretnjo, glas in gib prepozna kot elementarne lastnosti uprizoritve, v nadaljevanju pa vzpostavi osnovna pravila kombiniranja in urejanja le-teh v sintagmatske verige. Zvest cageovskim načelom kompozicije in uprizarjanja nakaže, da mora biti »program« njegove drame »kar se da tog«, obenem pa mora ohraniti naključnost, ki je v srčiki vsake predstave (101). Najnazornejši primer takšnega pristopa je znamenita skladba 4'33", pri kateri je Cage s pomočjo naključnih postopkov določil trajanje vsakega segmenta izvedbe. Vendar pa je odrekanje avtorstvu povezano z zahtevo po tem, da je treba tako nastalo skladbo izvajati neomajno natančno in zvesto slediti partituri. Čeprav mnogi menijo, da 4'33" ne zahteva dejanske izvedbe in da lahko trajanje s pomočjo štoparice »izvede« kdor koli in kjer koli, je Cage vztrajal, da je treba skladbo izvajati z vsemi pritisklinami tradicionalnega klavirskega koncerta: z glasbilom, v primernem prostoru, z glasbenikom in pred občinstvom. Le pod temi pogoji skladba 4'33" v celoti izpolni zahteve Cageovega kreda o tišini kot vsakem zvoku, ki ni nameren. Z drugimi besedami, čeprav zelo široko odpre referenčno polje, je delo 4'33" še vedno referencialno. Čeprav lahko partituro obravnavamo kot avtonomno umetniško delo, na primer vizualno, pri izvedbi (ali uprizoritvi) ohranja vse lastnosti glasbenega zapisa, ki se iz enega medija (diskurzivnega,

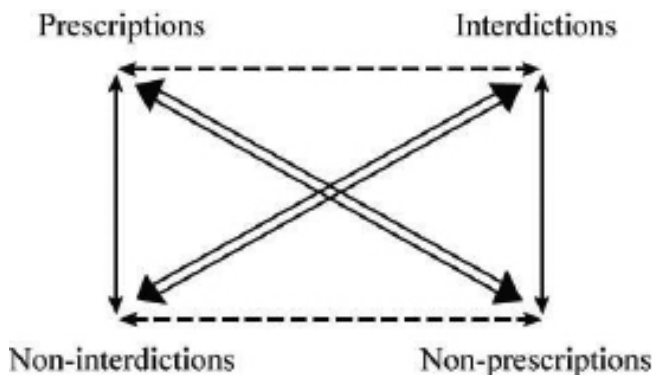
notnega, vizualnega) prenese v drugega (izvedba/uprizoritev). Na tej točki se Močnik oddalji od cageovske estetike.

Drama in *Generator* spadata v konstelacijo uprizoritvenih besedil, ki se poslužujejo ponavljanja in variacije kot glavnih organizacijskih načel. *Generator*, ki je na področju deestetizacije uprizoritvenega besedila radikalnejši od *Drame*, po formalni plati spominja na številna postcageovska in fluxusovska dela, ki so se posluževala novih oblik notnega zapisa in so bila skoraj brez izjeme namenjena uprizarjanju. Do nadaljnje radikalizacije razmerja med notnim zapisom in uprizarjanjem je prišlo s preoblikovanjem položaja teksta v konceptualni umetnosti konec šestdesetih in na začetku sedemdesetih let. Če so »besede« in »stavki« zmožni nadomestiti umetniške objekte, kot je trdil Sol Le Wit, to zagotovo velja tudi za uprizarjanje. Povedano na kratko, razlika med fluxusovskim delom Dicka Higginsa *Vsemu svoj letni čas* (*To Everything Its Season*, 1958) in konceptualnim umetniškim delom Vita Acconcija *Dvanajst minut* (*Twelve Minutes*, 1967) je v tem, da je v prvem primeru končna referenca še vedno uprizoritev v živo, tudi če delo ne bi bilo nikoli uradno uprizorjeno.

Čeprav se poslužujeta enake permutacijske logike in sta si na papirju zelo podobni, ti deli predstavljata dve zelo različni obliki razumevanja odnosa med besedilom in uprizarjanjem. Kot nekateri drugi konceptualni umetniki, na primer Dan Graham, tudi Acconci vzpostavlja »samogenerativno strukturo«, ki je neodvisna od kakršne koli materialne inscenacije (Kotz 135). Drugače od Higginsa, čigar uprizoritvena besedila so bila, ne glede na formalne razlike med njimi – miniaturne igre, verzne drame, scenariji za dogodke, partiture dogodkov – namenjena uprizarjanju, je Acconci svoje performanse iz zgodnjih sedemdesetih let prejšnjega stoletja imel za nadaljevanje dela na področju poezije, s čimer se je ukvarjal neposredno pred tem. Performansov ni pojmoval kot predstavitev svojih pesmi v živo, temveč kot nadaljevanje konceptualne prakse, ki jo je sprva razvil na papirju. Govoril je, da je zapis na strani uporabil »kot izhodišče dogodka, ki se nadaljuje zunaj strani« (nav. po Kotz 165). V referencialnem gledališču vsaka oblika zapisa, od literarne drame do vizualne partiture, predpostavlja proces prenosa iz enega medija v drugega in ta prenos udejanja inherentno metaforično razmerje med tekstom in uprizoritvijo. V praksi Acconcija in številnih drugih konceptualnih umetnikov in umetnikov performansa pa je tekst neločljivo povezan z uprizoritvijo, njun odnos pa je performativne narave. Pri tem tekst ni performativen zato, ker bi prevzel nekatere lastnosti performansa, temveč zato, ker se ne nanaša na objekt zunaj sebe, temveč se vedno vrača k sebi. S tem besedilo sprejme enega najzahtevnejših pogojev umetnosti performansa, ki od umetnika zahteva, da zavzame hkrati položaj tako ustvarjalca kot umetniškega objekta. Nasprotje referencialnega ni nereferencialni, temveč samoreferencialni performans. Močnikov *Generator*, ki se bolj sklada z Acconcijevimi pesmimi kot pa z libreti Higginsovih hepeningov ali partiturami dogodkov Georgea Brechta, je eno tistih besedil, pri katerih se dogodek začne

na strani papirja, kasneje pa se oddalji od nje, s tem pa zabriše vrzel med besedilom in uprizarjanjem. S tem tekstualizira stvari in dogodke, ki mu prekrizajo pot, in se, ravno obratno, podvrže pogojem (umetniškega) objekta in (umetnosti) performansa. Čeprav ni nobene metode za takšno izmenjavo med besedilom in nebesedilnim, se zdi, da *Generator* ponuja opazen primer uprizoritvenega besedila, ki preizkuša robove reprezentacijskega polja (v tem primeru strani).

Močnik ni umetnik ali dramatik, temveč filozof in sociolog (in v tem pogledu ni nobena izjema: zavračanje referencialnega gledališča je odprlo uprizoritveno pisavo tudi negledališčnikom: slikarjem, kiparjem, glasbenikom, filozofom, kritikom ...) Ko so Močnika v nedavnem intervjuju s Sezginom Boynikom vprašali o povezavah s skupino OHO in njegovem zgodnjem delu pri številki *Problemov* o programirani umetnosti, je to navezal na svoje poznejše delo na področju filozofije in sociologije literature. Pri tem je še posebej zanimivo ukvarjanje z delom francosko-litovskega semiologa Algirdasa Greimasa, čigar semiotično teorijo je Močnik uporabil pri sociološki analizi poezije Franceta Prešerna. V spisih, kakršna sta »Umetnostno v literaturi« (1983) in »K sociologiji slovenske književnosti: Prešeren v nizu ideoloških menjav« (1983), Močnikovo nagnjenost k diagramatizaciji, ki je očitna že v *Drami* in *Generatorju*, prevzame posebno obliko Greimasove predelave Kleinove četverke, ki jo je lingvist uporabil pri raziskovanju kompleksnih semiotičnih razmerij, ki se upirajo osnovni strukturi znaka:



Slika 4: Algirdas Greimas: Elementarna struktura pomena

Razmerje med označevalcem in označencem načeloma temelji na opoziciji, Kleinoва četverka pa ponuja možnost vzpostavitve mnogoterih odnosov v procesu označevanja. Greimas je Kleinovo četverko predelal v elementarno strukturo pomena, pri čemer zgornji par sestavljajo predpisi (pozitivne zapovedi) in prepovedi (negativne zapovedi), spodnji pa označuje niz inverzij le-teh: ne-prepovedi in ne-predpise. Dinamika znotraj te »elementarne strukture pomena« je organizirana okoli dveh vrst

disjunkcije: disjunkcija nasprotij (ki jo označuje črtna črta) in protislovij (ki jo označuje polna črta). Kleinova četverka ponuja alternativo binarni opoziciji kot ključni lastnosti jezikovnega znaka. Greimas to ponazori s preprosto semiotiko semaforja: če zelena luč pomeni predpis, rdeča luč pa prepoved, lahko rumena luč pomeni bodisi ne-predpis ali pa ne-prepoved, glede na vrstni red, v katerem se pojavi (Greimas 92). Binarni znaki se povezujejo v označevalne verige, Kleinova četverka, kot jo je zasnoval Greimas, pa je zmožna vzpostaviti polja označevanja. V tem smislu ponuja razdelavo procesov produkcije pomena, ki potekajo na ploskvi, se pravi v modelu, ki ga Baudry ponuja kot alternativo stožcu. Pri tem je pomembno, da se v Kleinovi četverki, tako kot v Acconcijevi poeziji, pritisk vrši na robove kvadrata. Če je Acconcijev performans nadaljevanje (in ne prenos) besedilne prakse, ki se začne na strani, Kleinova četverka omogoča vzpostavitev razmerij, ki se širijo prek meja izhodiščnega grafa, kot je pokazala Rosalind Krauss v razpravi »Kiparstvo v razširjenem polju« (»Sculpture in the Expanded Field«).

Močnik gre pri branju Prešernove poezije v nasprotno smer od raziskovalcev, ki Kleinov diagram uporabljajo kot splošno interpretativno shemo (med drugimi Krauss in tudi Greimas sam). Namesto da bi sledil trajektorijam, ki se širijo iz glavnih točk in se razraščajo v mreže pomenov, se, ravno nasprotno, zdi, da se osredotoča na ostanke binarnega znaka v tej shemi, ki se nahajajo na presečišču diagonalnih črt v središču grafa. S pomočjo takšnega pristopa Močnik prepozna in razvije specifično strukturo Prešernove pesmi, za katero je, kot trdi, značilno prazno polje v samem jedru. Pri tem predlaga, da je ta manjkajoči element »označevalec, ki bi lahko bil učinkovit«:

Tako je označevalec pesmi razglašen za neučinkovitega, estetskega, kar pomeni, da tam ne more delovati nič performativnega; ni nobene ilokucijske moči, diskurz je »etioliran«, kot bi rekel Austin, ima zgolj to estetsko, blokirano označevalno delovanje. Po moji takratni teoriji naj bi se celotna pesem vrtela okoli tega označevalnega elementa, okoli nečesa, kar se ne oznanja [...]. (Močnik, »Breaking Point« 25)

Močnikovo *Dramo* in v še večji meri *Generator* lahko razumemo kot popolno inverzijo strukture estetskega označevalca, ki jo je razkril v Prešernovi romantični poeziji. Tu ilokucijsko moč nadomesti določena *ilokacijska* logika, logika permutacije in multiplikacije, ki uprizoritev postavlja kot podaljšek in nadaljevanje besedila (in *vedno* tudi obratno).

Permutacijske operacije so ključni element tudi pri obeh primerih uprizoritvene pisave, ki smo ju omenili na začetku članka. Kljub temu pa vsako od besedil predpostavlja drugačen, če ne celo povsem nasproten status uprizarjanja. V libretu Mitkovskega spektakel doseže vrhunec z vajo pisave, v kateri se abstraktni liki, ki jih oblikujejo telesa telovadcev na nogometnem igrišču, spremenijo v prepoznavne oblike in besede. Podobi zastave, ki jo izoblikujejo telesa gimnastičark, sledi ime predsednika re-

publike, ki ga izpišejo telesa nastopajočih moških: »Moški izoblikujejo besedo TITO« (Mitkovski 8). Raba teles nastopajočih za ustvarjanje besedil je bila uveljavljena konvencija v socialističnih množičnih uprizoritvah vse od začetkov v Sovjetski zvezi pa do Jugoslavije in drugod. Tej osupljivi literarizaciji uprizoritvene pisave so raziskovalci performansa posvečali razmeroma malo pozornosti. V enem redkih poskusov, da bi jo umestil v širši kontekst estetskih pojavov, jo je Bora Ćosić v knjigi *Mešani mediji* (*Mixed Media*, 1970), ki se precej zgleduje po Fluxusu in je, tako kot revija *Rok*, samostojna avtorska publikacija, opisal kot »telopis« (7). Diskurzivno organizirana telesa so telesa, ki ne pišejo in ne berejo, temveč so napisana in dana v branje. Tekst in uprizarjanje združujejo tako, da ustvarijo vrtnec, ki se upira logiki označevalca, obenem pa tvorijo še posebej vpadljivo utelešenje pisave. Kar pa še ne pomeni, da delo Rotarjeve in druga podobna dela poskušajo doseči raztelesenje pisave.

Telo ni samo po sebi odporno proti moči jezikovnega znaka in ravno telopis to dokazuje. V tovrstni tekstualizaciji telesa lahko prepoznamo prazno formo uprizoritvene pisave. Končni rezultat ni tekstualnost, ki bi jo tvorila telesa, temveč ravno nasprotno: podreditev uprizarjajočih teles označevalnim strukturam, ki so jim tuje. Gre za demonstracijo estetizacije teles, katere rezultat je »manjkajoči element«, prazen prostor v središču označevalne strukture, identičen tistemu, ki ga je Močnik prepoznal v romantični poeziji (in v tem lahko vidimo, kako zelo pomembna je tesna povezava med romantiko in določeno vrsto množičnih performansov). Delo Rotarjeve pa ta proces obrne, saj literarizira in naredi viden prav manjkajoči element v središču ideološke reprezentacije. Telopis predstavlja lažno uprizoritveno pisavo, besedilo Rotarjeve, prikrajšano za živo prisotnost teles, pa vzpostavi uprizarjanje pomena s pomočjo dislokacije ideološkega teksta. *Ilokacijska* moč tega gibanja tvori njegovo uprizoritev. Kolikor se v njem besedilo uprizarja neodvisno od vsake možnosti in potrebe po transmediaciji, gre pri brezimnem besedilu Dreje Rotar za zgleden primer uprizoritvene pisave.

5. Postscriptum: O novi generaciji generatorjev

Ko sem na začetku oktobra 2022 na *Amfiteatrovem* simpoziju ob izidu antologije *Generator* Blaža Lukana predstavil zgodnjo različico tega članka, se mi še sanjalo ni, da se je začela razvijati povsem nova industrija, ki temelji na ustvarjanju jezikovnih, vizualnih, zvočnih in kodirnih vsebin. A prvi znaki so se že kazali. Avgusta istega leta je odjeknila novica, da je na tekmovanju likovnih umetnin na državnem sejmu v Koloradu zmagal neki oblikovalec iger z delom *Théâtre D'opéra Spatial*, ki je nastalo s pomočjo generatorja podob umetne inteligence DALL-E. Nekaj tednov po simpoziju v Ljubljani je OpenAI, prav tisto zagonsko podjetje, ki je pripravilo tudi DALL-E, predstavilo ChatGPT, jezikovni generator, ki je po moči in učinkovitosti brez para. ChatGPT daleč presega podobne klepetalne robote, kot sta Siri in Alexa, in dokazal je, da je spo-

soben ustvariti znanstvene članke na ravni dodiplomskega študija, pesmi, osnovno kodiranje in celo glasbene kompozicije. Naslednjih nekaj mesecev so mediji obširno poročali o dogajanju na področju umetne inteligence. Kot številne druge visokošolske ustanove je tudi moja univerza pohitela in pripravila nove smernice, ki naj bi preprečile ali celo onemogočile goljufanje pri izpitih in seminarskih nalogah (ironično pri tem je, da je univerza, kjer sem zaposlen, odločilno prispevala k zagonu in ohranjanju digitalne industrije, znane kot Silicijeva dolina). Zdi se, da bodo akademski članki, kot jih poznamo, kmalu končali na smetišču zgodovine. Ni presenečenje, da sem zadnjih nekaj mesecev večkrat razmišljal o Močnikovem *Generatorju* in novih programih za generiranje besedil. Ali vstopamo v strukturalistično utopijo samogeneriranega besedila brez avtorja, ki se producira v neskončnost? Ali tako deluje tisto, čemur Baudry pravi *splošna pisava*?

Tečejo šele prvi meseci strojno generirane besedilnosti, zato je pre zgodaj, da bi lahko ponudili dokončne odgovore na ta in številna druga vprašanja. Kljub temu pa nekaj stvari že lahko razberemo. Umetna inteligenca, ki generira besedila, slike, video in zvok, se od *Generatorja* in drugih praks konceptualne umetnosti razlikuje po tem, da deluje po načelu pregledovanja in sortiranja ogromnih količin podatkov, ne pa po načelih permutiranja omejenega števila informacijskih enot. Umetna inteligenca omejuje in izključuje naključnost, cilj umetniških praks, ki jih raziskujem v članku, pa je povečati obseg kombinacij s tem, da naključje postavi v ospredje (ChatGPT sicer lahko napiše pesem v dadaističnem slogu, vendar pa ne ve, kakšen je njen namen). Pri tem se je pomembno zavedati, da so generatorji umetne inteligence mimetični stroji; odlikujejo se v »igri imitacije« Alana Turinga, ne razumejo pa, kaj daje živost antimimetičnim praksam. Naslednje nič manj pomembno dejstvo je, da se umetna inteligenca priklaplja na človeško potrebo po produkciji pomena, tako da tudi vsebina, ki je sama po sebi nesmiselna, začne izžarevati pomen ob srečanju z bralcem. Namen konceptualne umetnosti in besedilnih praks je bil tovrstni avtomatizem pri produkciji pomena postaviti pod vprašaj. V tem smislu je umetna inteligenca centripetalna, kar pomeni, da razpršene informacije zbere v eno samo žarišče pomena, nasprotno pa je bil cilj *Generatorja*, kot smo videli, preizkušati konceptualne meje besedila in pri tem razsrediščiti pomen, se pravi, da gre za centrifugalno delovanje. Umetna inteligenca ne odpravi ideje avtorstva, temveč idejo avtorske funkcije aktualizira do mere, kakršne prej nismo poznali.

Ker so generatorji umetne inteligence mimetični, skušajo ljudem ugajati, kot so opazili že prvi uporabniki. Odlikujejo se pri odgovarjanju na vprašanja s tem, da povzemajo prejete ideje, shranjene v gigabajtih spletnih podatkov, ki jih pregledujejo. Ko pridemo do kritičnega poizvedovanja, pa se izkaže, da so le okorni stroji. Z drugimi besedami, znajo izvrševati, ne znajo pa uprizarjati. Novi programi umetne inteligence se zdijo kot tisto prazno, čisto estetsko središče Greimasovega diagrama, le da razširjeno do ne-

slutenih razsežnosti. V bistvu gre za ideološke stroje in kot taki so sorodnejši poreklu stadionskih spektaklov kot pa besedilnim in umetniškim praksam, s katerimi jih družijo zgolj formalna podobnost (pomislimo na libreto Mitkovskega in vizualno pesem/performans Dreje Rotar). Nekaj pa je gotovo: v trenutku pisanja tega članka, marca leta 2023, je vprašanje »generiranja« kakršne koli vsebine (besedilne, vizualne, zvočne, video itd.) veliko zapletenejše, kot je bilo še, ko sem ta članek začel pripravljati.

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While the emergence of new forms of performance writing in the 1960s and 1970s did not eliminate traditional forms of drama, they radically transformed the role of textuality in the theatre. This article argues that when liberated from the rules of dramatic writing and even syntax and grammar, performance writing brings an *illocutionary logic* into textual production. The article concludes with a preliminary consideration of differences between experimental writing strategies and the latest text-generating AI.

Keywords: performance writing, performativity, textual production, ideology, Jean-Luc Baudry, Rastko Močnik, artificial intelligence

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Performance Writing: On, Around and Off the Page

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1. Performance - Text

Among documents related to Youth Day celebrations held at the Archive of Yugoslavia in Belgrade, in File 114/II, Folder 21, there is a proposal for the stadium performance *Titova omladina* (*Tito's Youth*), which Rista Mitkovski, a physical education teacher from Macedonia, submitted in the spring of 1972. Mitkovski's libretto brims with conventional images used in these kinds of spectacles, including the Yugoslav flag outlined with the bodies of female gymnasts dressed in red, white and blue. There are some innovations in this proposal, too: Mitkovski's contribution to the repertoire of mass performances could have been a special transition exercise, which he called "The Propeller's Turn". Novelty and clichés notwithstanding, this was a long shot for an unknown mass-performance enthusiast. By the early 1970s, massive Youth Day celebrations had been staged annually for more than a quarter of a century, and the organisation of live spectacles that took place at the Yugoslav army soccer stadium in Belgrade worked like a well-oiled machine. While an open call for proposals was issued every year, a select group of creative teams of writers, composers and choreographers routinely applied for and won these commissions. Mitkovski stood no chance against these professionals.

Barely three years earlier, in the summer of 1969, the second issue of *Rok: časopis za književnost, umetnost i estetično ispitivanje stvarnosti* (*Rok: The Journal for Literature, Art, and Aesthetic Examination of Reality*) featured another kind of artwork that adopted one of the state symbols as its primary visual material. Slovenian artist Dreja Rotar used the Slovenian variant of the full official name of the Yugoslav state, *Socijalistička Federativna Republika Jugoslavija*, as a ready-made text of sorts for her pattern poem/conceptual piece. This work opens an entire section of the journal dedicated to the activities of the Slovenian neo-avant-garde group OHO. The OHO block included Marko Pogačnik's comic book, articles by Pogačnik, Rastko Močnik and Franci Zagoričnik,

photographic documentation from OHO's landmark happening *Triglav*, as well as extensive examples of pattern poetry by the members of the group. While the section started with Rotar's two-page piece, it ended with Zagoričnik's series "Tapete" ("Wall Papers"). Like Rotar's, Zagoričnik's pieces were produced on *bankpost papir* [Ed. note: most likely bank paper or bond paper], but unlike her, he used only punctuation marks to create visual patterns. While in his work, Zagoričnik explores the effects of repetition, the first of signs on the page and then of patterns from one page to another, Rotar emphasises movement: on the left-hand side page of the journal, a large circle occupies the centre of the page, leaving remnants of the text in its margins, while on the right-hand side, the circle is filled with text, leaving the margins empty.

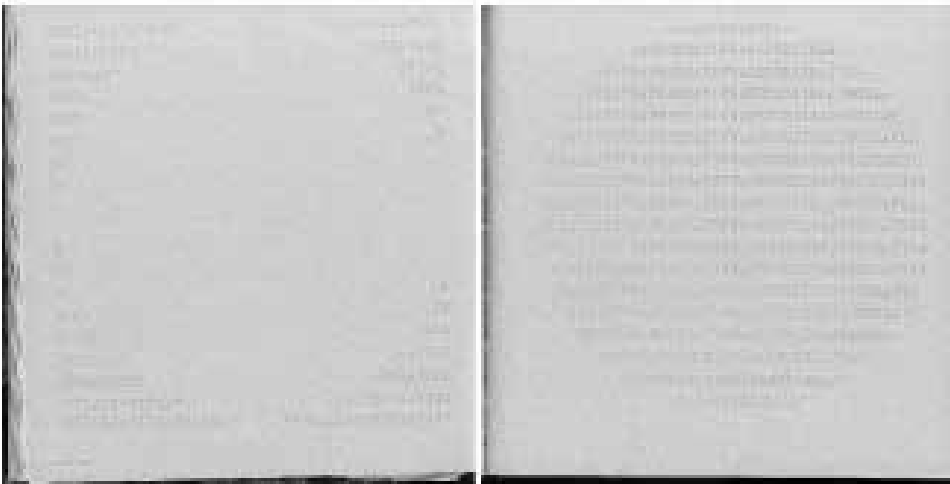


Figure 1: Dreja Rotar: *Untitled work, Rok*, No. 2 (1969)

Mitkovski's and Rotar's works were produced in Yugoslavia within a short period, and they both deployed graphic strategies that go beyond and defy the discursivity of the text. However, they do that for different purposes and with entirely different outcomes. We can start from the obvious: the first came from the southernmost republic of socialist Yugoslavia, and the second came from the northernmost republic. While this mention of their points of origin could lend itself to a discussion of the uneven economic development and cultural differences between republics in the Yugoslav Federation, it is worth noting that these two texts represent two cultures not defined by geography or ethnicity. The first text belonged to the genre of mass performances, a form that the state favoured and promoted. As such, it received massive support from state institutions and was disseminated through mass and electronic media and the public education system to the largest possible audience: ideally, all citizens of Yugoslavia. The second text was published in a small, completely self-funded literature and art journal initiated by the writer Bora Ćosić, which he edited with a small group

of artists and writers. So, while the first one belonged to the mainstream ideological, cultural production in Yugoslavia, the second one was situated at its fringes, on the fledgling alternative arts scene. Still, we should not neglect the similarities between the two texts, as they can be as important as their differences. For example, both texts came from linguistic communities outside the dominant Serbo-Croatian language.¹ Also, both of them adopted symbols from the state's ideological arsenal. Finally, performance seems to be prominent in both of their works. While the first is a libretto to generate a real live spectacle, the second integrates visual and verbal material to produce performative effects on the page.

That is just the beginning. Speaking from a distance of half a century, I want to suggest that these two texts not only belong to two distinct performance cultures that existed in the former Yugoslavia but that they were engaged in broader historical, artistic and ideological trajectories whose significance today is not purely antiquarian. In their own right, these two texts speak about ambivalences relevant to contemporary culture. These ambivalences concern the relationship between text and performance. Some of the questions they elicit include but are not limited to: How does the production of meaning take place in performance? What constitutes performance text? Most importantly, what are the conditions of textual production of (and in) performance?

2. The Cone ...

Mitkovski's 15-page libretto envisions a mass spectacle of 17 units divided into three main exercises, plus the performers' grand entrance and exit, transitions, changes, and an obligatory compilation of folk dances. While the title underneath a vaguely constructivist image on the cover of the booklet is inscribed by hand and in Cyrillic, the rest of the document is produced on a Latin typewriter. In the narrative part of the score, the author mixes different dialects of Serbo-Croatian, misses noun cases, uses incorrect gender forms and mangles verb conjugations. More carefully composed are those sections of the script in which he does not use discursive language and deploys visual typography instead. This writing eschews the conventional nature of the linguistic sign. It foregrounds the visual dimension of the letter, as well as the capacity of the inscription machine – the typewriter – to organise these elements into larger geometrical units. Mitkovski's expertise was not in literature but in physical education. He made up for his relative negligence towards his script's linguistic and literary side with his proficiency in performance notation. That makes *Tito's Youth* an exemplary performance text.

¹ In the Socialist Federative Republic of Yugoslavia, the language spoken by the majority in Serbia, Croatia, Bosnia and Herzegovina, and Montenegro was referred to as Serbo-Croatian, or alternatively, as Croato-Serbian. With the country's disintegration, each new state declared its dialects as an independent language: Bosnian, Croatian, Montenegrin and Serbian.



Figure 2: Tito's Youth, Performance Notation

Initial theoretical considerations of the performance text as a distinct and uniquely theatrical form of writing came from theatre semiology. In *Languages of the Stage*, one of the earliest successful attempts to engage semiotics in a dialogue with methodologies used in theatre history and performance studies, Patrice Pavis brought up the question of a "spectacle text" as a "score where all the scenic systems of performance are articulated in space and time" (18). He suggests that theatre semiology should not limit itself to considerations of dramatic text but should instead engage with the "discourse of staging, with the way in which the performance is marked out by the sequence of events, by the dialogue of visual and musical elements"; in short, he argues that it should take as its object of study "performance text" and "the way in which it is structured and divided" (20). Years later, in the short entry on performance text in his *Dictionary of the Theatre*, Pavis was much less programmatic. He defined it as "the relationship of all *signifying systems* used in performance, whose arrangement and interaction constitute the *mise en scène*" significantly adding that "the notion of performance text is, therefore, an abstract and theoretical one, not an empirical and practical one" (Pavis, *Dictionary* 261). This can be read to mean, on the one hand, that in its diachronicity and time-boundedness, live performance inherently resists

the dependence that semiotic analysis has on the synchronic approach to linguistic structures; on the other hand, it also acknowledges the demotion of the dramatic text as the defining characteristic of contemporary theatre.

The emergence of the performance text, which in some instances led to its surpassing of the conventional dramatic text, did not eliminate the process of signification at the core of traditional theatre. Michael Kirby, the pioneering scholar of Happenings and what he called “new theatre”, referred to the kind of theatre based on the literary script as “referential”. Suggesting that in a “performance built on this model [...] every element is intended to convey meaning or to aid in the process of decoding that meaning”, he proposed a schema in the shape of a triangle or a cone, in which the meaning is located “at the upper vertex. Figuratively, it rises over all the other elements or aspects of the presentation; all the rest are there only to support the meaning” (Kirby, *A Formalist* 33). Here, “all the rest” refers to all of those tangible elements on the stage, from props and coulisses to actors, located at the base of the cone. At the same time, meaning is concentrated in the point, which transcends the materiality of the stage.

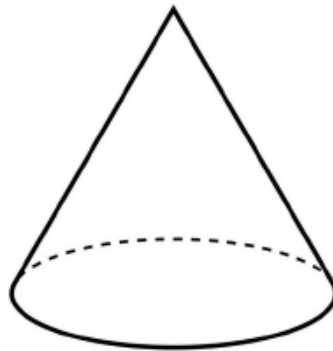


Figure 3: Cone Diagram

The paradox of referential theatre is that it invites the spectator to see through the material elements of theatrical representation to glimpse an immaterial and purely symbolic instance. Kirby implies that in the theatre, the cone is flipped on its side: “[W]e might say that the spectator looks through the base of the triangle, through all the material that is the performance, and behind it all is the meaning, which is the most important” (33). Theatre and performance studies scholarship of the second half of the twentieth century proclaimed the removal of the dramatic text from the apex of the representational cone as a dehierarchisation of theatre. One influential text after another praised the avant-garde for this overturn. A couple of examples will suffice.

Stateside, in his essay “Drama, Script, Theater, and Performance” (first published in 1973), one of the foundational scholarly essays of the new academic field of Performance Studies, theatre director and scholar Richard Schechner proposed a redefinition of the basic terms of the theatre, all of which pertain to different forms of inscription. He made a distinction between “drama” as literary text and “script” as “something that preexists any given enactment” (Schechner, *Performance* 70). Here, the script relies on a non-textual kind of writing: it is the “basic code of the events”, which, unlike drama, is not transmitted through the medium of writing (and reading) but “person to person” (72). On the other side of the ocean, mostly in Germany, where state subsidies provided conditions for the flourishing of an adventurous and dynamic theatre scene, scholars saw in the challenge that the new theatre presented to the hegemony of dramatic text an expansion of expressive possibilities of the stage. Most famously, Hans-Thies Lehmann argued that “postdramatic theatre is *not simply a new kind of text or staging* – and even less a new type of theatre text, but rather a type of sign usage in the theatre that *turns both of these levels of theatre upside down* through the structurally changed quality of the performance text” (*Postdramatic* 85, second emphasis added). What this narrative of the upending of drama prevalent on both sides of the Atlantic neglects to mention is that it did not bring an overturn of the hierarchy of meaning-production but its renegotiation.

In “Drama, Script, Theater, and Performance” and many other texts from the 1970s and 1980s, Schechner argues that the playwright, the author of the “drama”, is no longer at the apex of Kirby’s imaginary cone but rather the director, the author of the “script”. In his meticulous elaboration of the strategies and techniques of postdramatic theatre, Lehmann expands the author position from directors to choreographers, designers, visual artists and performance collectives. In the thematic block of *Postdramatic Theatre* dedicated to the expressive means of new theatre practices, he places the text side by side with other fundamentals of performance, such as space, time, the body and the media. To do that, the “text” had to be reduced to spoken language or the stage utterance and the absence thereof.

This approach leaves out two important details. First, postdramatic theatre is not post-textual. The dethroning of the literary text in the theatre did not result in the elimination of the text from performance but liberated it from the constraints imposed upon dramatic writing in the West, at least since Aristotle’s *Poetics*. In the traditional theatre, literary text not only carries the meaning but is also the container of tradition, which it brings to bear on the production of meaning. Second, deposing the literary text from that “vertex” of referential theatre’s cone does not remove writing from performance but unleashes it in hitherto unexpected ways. If postdramatic theatre abolishes anything, it is the uni-directional relationship between writing and performance. In new forms of live art, such as happenings and performance art, writing goes in all directions, including directly

reversing the conventional order between writing and performance: performance flows back into writing and, in doing so, changes the very structure and purpose of textual production. Even if the sudden proliferation of new forms of performance writing did not permanently change how plays are written and produced, it introduced a radical change in the understanding of textuality in theatre. Namely, from being a literary work and a privileged container of meaning, the text has been reduced to its function as a structuring device. A truly de-hierarchised theatre does not replace “drama” with “script”, or with any other privileged text, and one kind of author (playwright) for another (director, producer, etc.). Instead, it proclaims that anything can be used as a text: an object of everyday use is no less a text than a play, and so can be a piece of recorded music, an item of clothing, a novel, or the bodies of performers gathered in a space, where it is not their skills that are decisive in the process of making of the performance, but their experiences, behaviours, relationships and desires. One of the most significant outcomes of the expansion of the idea of writing in performance was not a new hierarchy in theatre but the challenge that the process of devising presented to the “authorial” theatre and the hierarchised regimes of staging in general.

3. ... and the Surface

The upsurge of performance writing that came with the proliferation of performance forms that challenged referential theatre is evidenced in anthologies such as the 700-page *Scenarios: Scripts to be Performed* (1980), edited by Richard Kostelanetz, who drew mainly on the American neo-avant-garde, and Blaž Lukan's *Generator:: za proizvodnjo poljubnega števila dramskih kompleksov* (*The Generator:: for Manufacturing Any Number of Drama Complexes*, 2021). Indeed, this kind of writing exceeds any individual culture or language, and many other similar anthologies of performance texts could (and should!) see the light of day. Even a cursory inspection of the existing collections suggests that performance writing is not a style and does not follow any prescribed set of rules. Quite the opposite, these texts seem evidence of a feverish exploration of the innumerable ways of departing from conventional drama. A performance text could be a visual, a musical notation, a score for a happening, an experimental play, a comic book (as in Lee Breuer's *Red Horse Animation*), or any combination of material that went into the making of the performance and its documentation. Taking the broadest take possible, in his short entry in *Dictionary of the Theatre*, Pavis suggests that the performance text “considers performance as a scale *model* in which the production of meaning may be observed” (261). That much can be said about any text geared towards performance, from IKEA assembly instructions to plans for manoeuvres in military theatres of operations. What distinguishes the textual production we are looking at is the relation between writing and performance.

It is not entirely surprising that in his essential and rarely discussed article “Writing, Fiction, Ideology”, which preceded his influential texts on the cinematic apparatus, Jean-Louis Baudry uses the same geometrical figure as Kirby to depict a “metaphysical model of knowledge” (21). Here, we again find the figure that “would be similar to a cone whose base, being a limited surface, is the only visible part. All points of the base are linked to a single, invisible dot, the summit, located at infinity. Infinity is exterior to the surface, beyond it. Each point of the limited surface is the projection of the vertex onto this base” (21, translations by author). So to know, which is to say, to discern the meaning or to read, “will be to try to traverse the lines which connect the vertex to the point of the base” (21). The apex of the cone marks the position of the “author” and the “work” that is not only culturally but also legally reinforced. The production of meaning becomes inseparable from economic production through the categories such as the author and the work. Therefore, the question of meaning production, reflected in theatre’s regime of referentiality, is not limited to the aesthetics of representation but also to its politics—and in a significant way. Unlike Kirby (who was most likely unaware of “Writing, Fiction, Ideology” when he wrote *A Formalist Theatre*) and other critics of literary or “dramatic” theatre, Baudry nominates the *surface* as an alternative to the hierarchical model of meaning production.

In this model, the infinity that touches the cone’s vertex is displaced into the limitlessness of an unbounded plane, which contains a multiplicity of statements. According to this schema, the meaning is not produced through the passage from the infinite, or transcendental, point to the visible and tangible base (we can say with Gilles Deleuze, the plane of immanence) but through the interaction between texts. At the surface, proximity and contiguity replace distance and transfer. Here, “everything is stated, every text, being understood by the relations it maintains with other statements, with other texts, and thus appearing as an extension of the surface” is therefore “responsible for all statements it crosses path with” (Baudry 22). On this “limitless surface” that has “no axis nor centre”, writing no longer represents “a field of reality outside of it” but is instead an “active part of the text that is written incessantly” (22). One of the main consequences of this re-orientation of the production of meaning is the disappearance of “the subject, the cause of writing” (22). This disappearance radically transforms the very idea of writing. It is no longer the “creation of an isolated individual; it can no longer be considered as the property of that individual. On the contrary, [...] it appears as one of a particular manifestation of general writing” (22). Baudry’s notion of *general writing*, that, on the one hand, is authorless and, on the other, engages directly with other texts and other forms of textuality, is of singular importance for performance writing. So, what happens on the surface? How does this textual and performance production operate?

4. From Illocutionary to Illocutionary Writing

One of the signal moments in the process of subverting the power traditionally assigned to the author was John Cage's introduction of aleatory procedures into the process of musical composition. While Cage questioned the primacy of a commanding mind in creating musical scores, so did Merce Cunningham in dance, Jackson Mac Low in poetry, and George Brecht in visual arts. In this vein, Iztok Geister, Marko Pogačnik and Rastko Močnik, the editors of the "Programmed Art" section of the journal *Problemi* published in January of 1970, used the physical weight of texts accepted for publication to determine their order in this issue. "We were literally weighing the contributions (the papers, photos, pictures) with a kitchen balance, one of the old type, not electronic. We organised these materials from the heaviest to the lightest" ("Breaking Point" 23). In adopting chance and other procedures that eliminate or curtail authorial decisions, the emphasis was not on anonymising the authorial agency that shapes the work of art but on subverting the conventional line of causation in its production.

This principle is observable in Močnik's contribution to this issue, a piece entitled *Drama*. In a single-sentence preamble, he declares that "every dramatic text constitutes the programme" (Lukan 101). Indeed, dramatic writing's pragmatic orientation towards live presentation sets it apart from other forms of literature. If all writing anticipates a certain kind of reading, then performance writing addresses itself to a deciphering mechanism called theatre, which consists of trained bodies, architectural structures, complex machinery and highly specialised objects. Močnik does not question this fundamental property of the performance text but pursues it to its final consequence. He recognises space, body, gesture, voice and movement as elementary performance properties and then establishes basic rules of their combinations and ordering into syntagmatic chains. True to Cagean principles of composition and performance, he indicates that the "programme" of his drama should be "as rigid as possible" while preserving the randomness at the heart of each performance (101). The most obvious example of this approach is the famous composition *4'33"* in which Cage determined the duration of each performance segment through chance procedures. However, this renunciation of agency comes together with the demand that the composition produced this way should be performed with an unwavering exactness and fidelity to the score. While it has been suggested that *4'33"* does not require an actual performance and that these durations can be "performed" with the help of a stopwatch by anyone, anywhere, Cage insisted that this composition requires the trappings of a traditional piano concert: the instrument, an appropriate space, a musician and an audience. Only under these conditions does *4'33"* fully meet the demands of Cage's credo about silence as any sound not intended. In other words, even if the field of reference is wide open, *4'33"* is still referential. Even if the score can be seen as an autonomous work of art – for example, a visual piece – in performance,

it retains all of the properties of musical notation that are transferred from one medium (discursive, notational, visual) to another (performance). It is at this point that Močnik departs from Cagean aesthetics.

Drama and *A Generator* are a constellation of performance texts that use repetition and variation as their main organising principles. As a more radical departure in the de-aestheticisation of the performance text than *Drama*, *A Generator* bears formal resemblances with several post-Cagean and Fluxus works that employed new forms of notation and, almost without exception, were geared towards performance. A further radicalisation of the relation between notation and performance came with the transformation of the position of the text in Conceptual art practices of the late 1960s and early 1970s. If, as Sol Le Wit argued, “words” and “sentences” can replace art objects, they certainly can do the same with performances. To put it succinctly, the difference between Dick Higgins’s Fluxus piece *To Everything Its Season* (1958) and Vito Acconci’s Conceptual artwork *Twelve Minutes* (1967) is that the former still has a live performance as its ultimate reference, even if it never gets a formal staging.

Although they deploy the same permutational logic and have a similar appearance on the page, these two works represent two fundamentally different forms of understanding the relationship between text and performance. Like some other conceptual artists, such as Dan Graham, Acconci sets up a “self-generating structure” independent of any material staging (Kotz 135). Unlike Higgins, whose performance texts, regardless of their formal differences – mini-plays, verse dramas, scenarios for happenings, event scores – were aimed at performance, Acconci approached his performances from the early 1970s as a continuation of his work on poetry, which directly preceded them. He did not conceive of his performance art pieces as live presentations of his poems but as an extension of the conceptual practice he first developed on the page. He spoke of using the inscription on the page “as the start of an event that keeps going, off the page” (Acconci qtd. in Kotz 165). In referential theatre, any form of notation, from literary drama to visual score, presumes the process of transposition from one medium to another. That transfer enacts an inherently metaphorical relation between the text and performance. In the practice of Acconci and many other conceptual and performance artists, the text is contiguous with performance, and their relation is performative. Here, the text is performative not because it takes over some performance properties but because it does not refer to an object outside of itself but instead always returns to itself. In doing so, the text adopts one of the most challenging conditions of performance art, which demands that the artist simultaneously adopt the position of the creator and the art object. The opposite of the referential is not a non-referential but a self-referential performance. More in line with Acconci’s poems than with Higgins’s happening librettos or George Brecht’s event scores, Močnik’s *A Generator* is one of those texts in which the event starts on

the page to depart from it and, in doing so, obliterates the gap between the text and performance. In doing so, it textualises the things and events it crosses paths with and, conversely, subjects itself to the condition of the (art) object and performance (art). While there is no method to this exchange between the text and the non-textual, *A Generator* seems to provide an observable instance of the performance text that pushes against the margins of the representational field (the page, in this case).

Močnik is not an artist or a playwright but a philosopher and sociologist (and in that respect, he is not exceptional: the rejection of referential theatre opened performance writing to non-theatre professionals: painters, sculptors, musicians, philosophers, critics, etc.). When asked in a recent interview with Sezgin Boynik about his ties with OHO and his early work on the “Programmed Art” issue of *Problemi*, Močnik made a connection between these activities and his subsequent work on philosophy and the sociology of literature. Here, of particular interest, is his engagement with the work of French-Lithuanian semiologist Algirdas Greimas, whose work on semiotics Močnik used in his sociological analysis of France Prešeren’s poetry. In essays such as “Umetnostno v literaturi” (1983) and “K sociologiji slovenske književnosti: Prešeren v nizu ideoloških menjav” (1983), Močnik’s propensity for diagramatisation, which was evident in *Drama* and *A Generator*, adopts a specific form of Greimas’s elaboration of the Klein Group, which the linguist used in his exploration of complex semiotic relations that resist the basic structure of the sign:

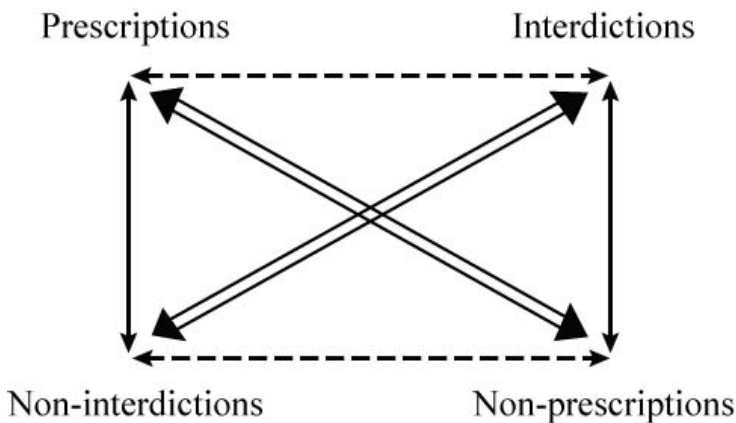


Figure 4: Algirdas Greimas: The Elementary Structure of Meaning

Whereas the signifier-signified relation is based on the opposition, the Klein group offers the possibility of establishing a multiplicity of relations in the process of signification. In Greimas’s adaptation of the Klein group into the elementary structure of meaning, the upper couple consists of prescriptions (positive injunctions) and interdictions (negative injunctions). The lower designates a set of their inversions:

non-interdictions and non-prescriptions. The dynamics within this “elementary structure of meaning” are organised around two types of disjunction: that of contraries (indicated by the dotted line) and of contradictories (indicated by the full line). The Klein group offers an alternative to the binary opposition as the key property of the linguistic sign. Greimas illustrates this with simple semiotics of traffic lights: if the green light signifies prescription and the red light interdiction, the yellow light can be either a non-description or non-interdiction, depending on the order in which it appears (Greimas 92). Whereas binary signs engage in signifying chains, the Klein group, as reimagined by Greimas, can establish signification fields. In that sense, it offers an elaboration of the processes of meaning production that takes place on the surface, that is to say, in the model Baudry offers as the alternative to the cone. What is significant here is that in the Klein group, as in Acconci’s poetry, the pressure is on the edges of the square. If Acconci’s performance is a continuation (and not a transposition) of textual practice that begins on the page, the Klein group allows, as Rosalind Krauss has demonstrated in her essay “Sculpture in the Expanded Field”, establishing relations that extend beyond the limits of the initial graph.

In his reading of Prešeren’s poetry, Močnik goes in the opposite direction from scholars who have used the Klein diagram as a general interpretational schema (including, but not limited to, Krauss and Greimas himself). Instead of following the trajectories that extend from the cardinal points and proliferate in networks of signification, he, conversely, seems to focus on the remnants of the binary sign in this schema located at the point of intersection between diagonal lines at the centre of the graph. This focus helps Močnik recognise and elaborate a specific structure of Prešeren’s poem, which is, according to him, characterised by an empty zone at its core. He suggests that this missing element “is the signifier that would be efficient”:

So the signifier of the poem is proclaimed as non-efficient, as aesthetic, which means that nothing performative [is] able to perform there; there is no illocutionary force, the discourse is “etiolated,” as Austin would say, it only has this aesthetic, blocked signifying action. My theory at the time was that the whole poem rotates around that signifying element, something that does not declare itself [...]. (Močnik, “Breaking Point” 25)

Močnik’s *Drama* and, to even a greater degree, *A Generator* can be seen as a complete inversion of the structure of the aesthetic signifier that he uncovered in Prešeren’s romantic poetry. Here, the illocutionary force is replaced by a certain *illocutionary* logic, the logic of permutation and multiplication that sets up performance as an extension and continuation of the text (and, *always*, vice versa).

Permutational operations are key elements in two examples of performance writing from the beginning of this article. Still, each of these texts assumes a different, if not completely opposite, performance status. In Mitkovski’s libretto, the spectacle

culminates with an exercise of writing, in which abstract figures formed by gymnasts' bodies on a soccer field turn into recognisable shapes and words. The image of the flag formed by female gymnasts' bodies is followed by the name of the President of the Republic spelt out with the bodies of male performers: "The men form the word TITO" (Mitkovski 8). The use of performing bodies to produce texts was a well-established convention in socialist mass performances, from their birthplace in the USSR to Yugoslavia and beyond. This stunning literalisation of performance writing received relatively little attention from performance scholars. In one of the rare attempts to position it in relation to broader aesthetic phenomena, in his Fluxus-inflected 1970 book *Mixed Media*, which was, like *Rok*, an independent author's publication, Bora Ćosić described it as "bodywriting" (7). The bodies organised discursively are the bodies that are not writing or reading but are being written and given to be read. They conflate the text and performance, thus creating a vortex that resists the logic of the signifier while forming a particularly striking embodiment of writing. That does not mean that Rotar's and other similar works are invested in the disembodiment of writing.

The body is not inherently resistant to the power of the linguistic sign, and bodywriting is there to prove it. This textualisation of the body amounts to an empty form of performance writing. Its final outcome is not textuality generated by the bodies but precisely the opposite: a submission of performing bodies to signifying structures that are alien to them. It is a demonstration of the aestheticisation of the bodies that results in a "missing element", an empty space at the centre of the signifying structure that is identical to the one that Močnik identified in romantic poetry (and here, the close ties between the Romantic movement and a certain kind of mass performance is of utmost performance). Rotar's piece reverses this process by literalising and making visible that missing element at the centre of ideological representation. If bodywriting engages in a false performance writing, Rotar's text, deprived of the live presence of bodies, stages a performance of meaning through a dis-location of the ideological text. The *illocutionary* force of this movement constitutes its performance. Insofar as in it, the text performs independently of any potential of and the need for transmediation, Rotar's nameless text is an exemplary case of performance writing.

5. Postscript: On the New Generation of Generators

Little did I know that in early October of 2022, at the time when I presented an early version of this article at the *Amfiteater* symposium occasioned by the publication of Blaž Lukan's anthology *The Generator*, a whole new industry based on the idea of the generation of linguistic, visual, audio and code content was in the offing. The early signs were already there. That August, the news broke out that a game designer won a competition at the Colorado State Fair Fine Arts Competition for the work *Théâtre*

D'opéra Spatial produced with the help of AI image generator DALL-E. A few weeks after the Ljubljana symposium, OpenAI, the same startup that produced DALL-E, launched ChatGPT, a language generator of unprecedented power and efficiency. Far exceeding similar chatbots such as Siri and Alexa, ChatGPT demonstrated the capacity to produce undergraduate-level scholarly papers, poems, basic coding and even musical compositions. In the months after, the media was abuzz with reports from the AI frontiers. Like many other institutions of higher education, my university scrambled to come up with new policies that would prevent or even curtail cheating on final papers and exams (here, the irony being that the university where I work was instrumental in initiating and sustaining the digital industry known as Silicon Valley). The academic paper, as we know it, seems to be out the window. Unsurprisingly, I frequently thought of Močnik's *Generator* and new text-generating programmes in the past couple of months. Are we entering a structuralist utopia of self-generated, endlessly produced, authorless text? Is this how Baudry's *general writing* operates?

We are only in the first months of machine-generated textuality, and it is too early to offer definitive answers to these and many other questions. Still, some things are already discernable. Textual, image, video and sound-generating AI differs from *A Generator* and other conceptual art practices insofar as it works on the principle of surveying and sorting enormous amounts of data and not on the principle of permutation of a limited number of information units. Whereas the AI limits and excludes randomness, the goal of art practices I have examined here is to increase combinational range by foregrounding chance (yes, ChatGPT can write a poem in the style of Dada, but it does not know its purpose). Importantly, AI generators are mimetic machines: they excel in Alan Turing's "imitation game" but do not understand what animates anti-mimetic practices. Further, and no less important, is the fact that AI latches onto our need for meaning production: even content which is in itself nonsensical begins to emanate meaning in its encounter with the reader. The purpose of conceptual art and textual practices was to question this kind of automatism in meaning production. In that sense, AI is centripetal, which is to say, it gathers dispersed information into a single focal point of meaning, while, as we have seen, the aim of *A Generator* was to push against the conceptual boundaries of the text and, in doing so, de-centre meaning. It is centrifugal. AI does not do away with the idea of authorship; instead, it actualises the idea of the author-function to an unprecedented degree.

Being mimetic, AI generators are, as their early users observed, "people pleasers". They excel in answering questions by summarising the received ideas stored in gigabytes of online data they are canvassing. When it comes to critical inquiry, they are just clunky machines. In other words, they execute, but they do not perform. These new AI programmes appear as that empty, purely aesthetic centre of Greimas's diagram but expanded to unprecedented proportions. They are, essentially, ideological

machines. As such, they are closer to the lineage of those stadium spectacles than to the textual and artistic practices with which they bear only formal resemblance (think of Mitkovski's libretto and Rotar's visual poem/performance). One thing is for sure: at the moment of this writing, in March 2023, the question of "generating" any content (textual, visual, audio, video, etc.) is far more complex than it was when I began working on this article.

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Razprava se ukvarja z izbranimi primeri dekonstrukcij nasprotja med reprezentacijo in prezentacijo, značilnimi za postmimetično, od neoavantgarde do postmilenija. Sledi avtorjem, ki od šestdesetih let prejšnjega stoletja do danes dekonstruirajo dramsko ter izumljajo nove oblike redramatizacij in postdramskega medmedijskega prepleta. Avtorji, kot so Peter Handke v *Zmerjanju občinstva*, skupina Pupilija Ferkeverk v *Pupilija, papa Pupilo pa Pupilčki*, Dušan Jovanović v *Spomeniku G* in *Igrajte tumor v glavi*, Milan Jesih v *Limitah* in *Grenkih sadežih pravice*, Matjaž Zupančič v *Hodniku* in drugih igrah, Dragan Živadinov in njegove ekipe v *Obredih poslavljanja*, Oliver Frljič v *Preklet naj bo izdajalec svoje domovine!*, Simona Semenič v *1981* ter Žiga Divjak in Katarina Morano v različnih projektih - čeprav vztrajno ustvarjajo motnje v fikcijskem besedilnem kozmosu - v gledaliških tekstih in predstavah - performansih vzpostavljajo močan proces redramatizacije, intenzivnih zapletov in razpletov. Kot da bi hkrati z dekonstrukcijo dramskega vbrizgali v postdramski proces uprizarjanja in pisave dramsko in dramatično. Postmimetično tako soobstaja s predmimetičnim, »slečenje« reprezentacije drame privede do vzpostavljanja fikcije.

Ključne besede: sodobna slovenska drama in gledališče, Dušan Jovanović, Milan Jesih, Matjaž Zupančič, redramatizacija, postmimetična umetnost

Tomaz Toporišič je dramaturg in gledališki teoretik, redni profesor za področje dramaturgije in scenskih umetnosti ter prodekan na AGRFT Univerze v Ljubljani, kot gostujoči predavatelj pa izvaja tudi predmet Sociologija gledališča na Filozofski fakulteti Univerze v Ljubljani. Je avtor šestih znanstvenih monografij o sodobnih uprizoritvenih umetnostih. Njegovi najnovejši eseji vključujejo: »Novo slovensko gledališče in italijanski futurizem«, »(Re)uprizoritev retorike prostora«, »Dekonstruktivska branja avantgardne tradicije v postsocialističnem retroavantgardnem gledališču« in »Povezovanje zgodovinskih in retroavantgard skozi odnos periferija-center: primer Trsta, Ljubljane, Zagreba in Beograda«. Bil je umetniški vodja in dramaturg Slovenskega mladinskega gledališča ter soustanovitelj festivala sodobnih uprizoritvenih umetnosti Exodos. Njegova primarna področja raziskovanja so teorija in zgodovina uprizoritvenih praks in literature, predvsem interakcije med obema področjema; semiotika kulture in kulturne študije.

Dekonstrukcije nasprotja med reprezentacijo in prezentacijo od neoavantgarde do pomilenija: od Pupilije, Jesiha in Jovanovića do Zupančiča, Živadinova, Frljića, Semenič in Divjaka

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I. Uvod: k tekstu rizomu

V razpravi¹ nas bo zanimalo, kako se je v času od neoavantgarde do postpostdramskega manifestirala želja povedati zgodbe. Zanimalo nas bo, kakšne oblike redramatizacije, refiguracije in rekarakterizacije gledaliških strojev še vedno producira sodobna uprizoritvena paradigma. Pogledali si bomo, kako se avtorice in avtorji intenzivno posvečajo refleksiji samih sebe, svojih besedil in kontekstov ter recepcije. Pri tem kot avtorice - rapsodke vzpostavljajo neposreden dialog z bralkami in bralci, gledalkami in gledalci, svojimi bodočimi interpreti.

Avtorje in avtorske skupine, o katerih bomo govorili in ki predstavljajo različne gledališke generacije, lahko štejemo za nedvomne nosilce postdramskega medmedijskega prepleta. S svojimi koncepti, predstavami in teksti dokazujejo, da sta se tudi slovenska dramatika in gledališče v najširšem smislu besede podala v vode, ki sta jih razburkala oddaljevanje od absolutne drame in dramskega ter dejstvo, da intertekst v različnih primerih, od Dušana Jovanovića in Milana Jesiha prek Matjaža Zupančiča, Oliverja Frljića in njegovih avtorskih ekip do Simone Semenič, Katarine Morano in Žige Divjaka ter Varje Hrvatini strukturira sodobno (ne več) dramsko in gledališko pisanje na način, ki je nehierarhičen, hkrati pa z medbesedilnega in medmedijskega vidika izjemno koheziven.

Na telesih predstav in konceptov ter odzivov nanje bomo preverili, kako je absolutna drama, v kateri je dialog osrednja komponenta gradnje, postala zgolj eden od možnih

¹ Zahvala: članek je nastal v okviru raziskovalnega programa Gledališče in medumestnostne raziskave (P6-0376), ki ga sofinancira Javna agencija za raziskovalno dejavnost Republike Slovenije iz državnega proračuna.

dramskih diskurzov. Tako je rizomska struktura nadomestila tradicionalno razumljeno fizičnost tiskanega besedila v obliki knjige. Skupaj s to dekonstrukcijo absolutnega so se znotraj tekstualnega v sodobnem gledališču pojavile besedilne strategije, ki ne vključujejo več dialoga kot osrednjega načela izražanja.

Sedemdeseta leta prejšnjega stoletja so z avtorji, kot so Lado Kralj, Vlado Šav, Dušan Jovanović in Tomaž Kralj, v slovenske uprizoritvene prakse vpeljala sisteme neoavantgardnih postopkov, ki so jih povzemali in razvijali predvsem po Jerzyju Grotowskem in Richardu Schechnerju. Vsi ti avtorji so prisegali na posebno procesualnost, hkrati pa tudi na interakcijo vseh udeležениh. Postmimetično je tako v času performativnega obrata soobstajalo s predmimetičnim, »slečenje« reprezentacije drame je privedlo do vzpostavljanja fikcije. In kar naenkrat smo gledalci postali priče dekonstrukciji nasprotja med reprezentacijo in prezentacijo. Spomnimo se samo *Pupilije*, *Spomenika G*, *Igrajte tumor v glavi*, *Limit*, *Zmerjanja občinstva* in projektov vse do obredov poslavljanja devetdesetih let Dragana Živadinova na prelomu iz dvajsetega v enaindvajseto stoletje. Geografija teh premen in fenomenov je zelo razgibana in bogata.

Gledališke in uprizoritvene prakse najvplivnejših ustvarjalcev od performativnega obrata na prelomu iz šestdesetih v sedemdeseta leta prejšnjega stoletja naprej je treba razumeti v kontekstu tega, kar Alain Badiou imenuje stoletje nemira, zlasti druge polovice dvajsetega stoletja, ki so jo zaznamovali tektonski premiki z napovedmi odmika od tega, kar je Derrida v svojem temeljnem delu *O gramatologiji* opredelil kot logocentrizem, prevlado vizualnega in okularocentrizma. Favoriziranje pogleda, zaradi katerega je dramsko pisanje izgubilo veliko svoje stabilnosti, a dobilo številne nove pobude, ni privedlo le do redefinicije, temveč tudi do konca krize dramskega avtorja, ki jo je napovedal Antoine Vitez s svojo znamenito izjavo iz sedemdesetih let prejšnjega stoletja »On peut faire théâtre de tous« / »Gledališče lahko delamo iz vsega« (Autant-Mathieu 13).

II. Estetske revolucije Dušana Jovanovića

Začnimo z Dušanom Jovanovićem in skupino Pupilija Ferkeverk, s katero je tesno sodeloval. Jovanović je kariero začel kot gledališki kritik pri študentski reviji *Tribuna* in kot dramatik. Nedvomno je nanj vplival prvi val eksperimentalnega gledališča (Eksperimentalno gledališče, Oder 57, Gledališče Ad hoc), vendar je bil kljub temu zelo kritičen do njegovih umetniških taktik. Želel si je nekaj drugega, radikalnejšega. Njegova prva (in še do danes neuprizorjena) igra je imela zelo sugestivni naslov *Predstave ne bo* (1962), ki je kazal na metateatralnost in politično cenzuro. Njegova druga igra *Norci* (1963) je na krstno uprizoritev leta 1971 morala čakati skoraj desetletje. Medtem se je Jovanović osredotočil na svoje gledališko delo kot vodja

in ustanovitelj novoustanovljenega ŠAG – Študentskega aktualnega gledališča, ki je zaradi svojih estetskih mini revolucij ustvarilo svoje prve škandale.

Kljub vsem razlikam sta si »kritična generacija« eksperimentalnega gledališča Odra 57 in nova generacija Dušana Jovanovića delili ključno »zmago«: odstranili sta četrto steno in ustvarili gledališki prostor, v katerem je bila močna interakcija med igralci na odru in sodelujočim občinstvom v smislu redefinicije gledališča Maxa Herrmanna, ki je vedno poudarjala tretjo paradigmo, gledalca. Ko je gledališče začelo gledalca (kot pri Vsevolodu Meyerholdu) razumeti kot tretjega ustvarjalca – tistega, ki v sebi dopolnjuje tisto, kar oder zgolj nakazuje – je postalo politično nevarno.

Nedvomno je to novo razumevanje predstave kot nečesa, kar ni »reprezentacija ali izraz nečesa, kar že obstaja drugje – kot besedilo igre – ampak kot nekaj, kar se poraja z dejanji, zaznavami, odzivi igralcev in gledalcev« (Fischer-Lichte, *Theatre, Sacrifice, Ritual* 23), pomenilo velik dosežek prvih eksperimentalnih gledališč, zlasti Odra 57, ki je močno vplival na Dušana Jovanovića in njegovo generacijo, ko je v sedemdesetih letih 20. stoletja ustvarila novo »estetsko revolucijo«, in sicer performativni obrat v slovenskem gledališču in uprizoritvenih umetnostih.

Dušan Jovanović je (ob Ladu Kralju) verjetno najvplivnejša in osrednja osebnost slovenskega gledališkega neoavantgardnega gibanja, obdobja poznih šestdesetih in sedemdesetih let, v katerem je bilo gledališče v rokah generacije, ki je rušila kulturne tabuje. Politiko so razumeli tudi v smislu seksualne revolucije, hkrati pa so prestopili stroge meje gledališča in se približali izkušnjam hepeninga in performansa. Ta radikalna vrnitev gledališča h gledališču v smislu Antonina Artauda in njegovega gledališča krutosti je bila nova estetska revolucija, politično dejanje, ki je sprožilo burne odzive tako občinstva kot kritikov.

Jovanović in njegova generacija (Lado Kralj, Zvone Šedlbauer, Ivo Svetina, Milan Jesih, Iztok Tory ...) sta zavestno izzivala občinstvo. Ta generacija je odziv in sodelovanje občinstva v gledališču razumela kot politično dejanje, v katerem naj bi se občinstvo osvobodilo skupaj z igralci. Šele v tem obdobju študentskih gibanj in študentskih gledališč se je poudarek resnično preselil s področja repertoarja in besedila na sam gledališki medij, na njegov proces osvobajanja, ki je (tako kot gledališče Schechnerja, Grotowskega, Barbe in drugih) postal odprt za polje drugih umetniških medijev in področij.

Leta 1968 je Jovanović s skupino Pupilija Ferkeverk v predstavi *Pupilija, papa Pupilo pa Pupilčki* razbil hegemonični jezik dramskega gledališča, da bi se »dotaknil življenja« (Artaud 13). Skupaj s predstavo *Spomenik G* (1972) je ta nenavadna predstava utelešala radikalno iskanje gledališča, ki je temeljilo na zavedanju, da je oder fizični in resnični prostor, ki zahteva, da ga zapolnimo in mu dovolimo govoriti pravi avtentični jezik semiotičnih in fenomenalnih teles v prostoru in času. Ali če še enkrat uporabimo

parafrazo Artauda v kombinaciji s terminologijo Fischer-Lichtejeve: Jovanović je poskušal izumiti gramatiko tega novega jezika, ki ustvarja edinstveno »avtopoetično povratno zanko« (Fischer-Lichte) med izvajalci in občinstvom.

Sedemdeseta leta prejšnjega stoletja so v eksperimentalnem gledališču prinesla redefinicijo vlog besedila ter občinstva in izvajalcev z Jovanovićevo igro *Igrajte tumor v glavi in onesnaženje zraka* (1972) v izvedbi SLG Celje in režiji Ljubiše Ristića. Po mnenju Lada Kralja je »tema te igre gledališče samo, v katerem pride do krize gledališke organizacije, ustvarjalnosti in končno tudi njegovega bistva« (»Slovenia« 772). Z drugimi besedami, Jovanović se je v svoji igri osredotočil na neuspeh osnovnih premis avantgardnega gledališča šestdesetih let: poudarek na procesu in ne na rezultatu, močna interakcija med izvajalci in publiko v tem, kar Erika Fischer-Lichte v svoji knjigi *Estetika performativnega* imenuje avtopoetična povratna zanka, mistična katarza, kolektivna ekstaza, razširjena zavest, nadomestitev besedilne govornice z govornico telesa in melodičnimi, onomatopejskimi zvoki.

Po mnenju Dragana Klaića igra *Tumor* »z anticipacijsko imaginacijo prikazuje razvoj avantgardnega gledališča v šestdesetih letih prejšnjega stoletja, kuloar utopičnega iskanja skupnosti, bližine, enosti« (»Utopianism« 127). To samokritiko je mogoče interpretirati kot radikalen, metaliterarni, metagledališki in metaumetniški diskurz; samokritiko v povezavi s temeljnimi premisami osvobojenega, neoavantgardnega, artaudovskega in schechnerjanskega gledališča, ki jih je Jovanović sam zagovarjal in uresničeval v *Pupiliji* in *Spomeniku G*.

V vode angažirane dramatike in gledališča, ki je zavračalo vsakršno tradicionalnost in tudi ideologijo, je Jovanović sicer vstopil že v šestdesetih letih prejšnjega stoletja z *Norci*. Desetletje pozneje je to idejo prevzel in jo v igri *Tumor* le združil s (samo)kritiko in (samo)ironijo performativnega obrata hepeninga in neoavantgardnega performansa. Ustvaril je »dramski postskript šestdesetim letom in njihovi značilni gledališki znamki, napisan, še preden se je obdobje dejansko zares končalo oziroma preden smo lahko opazili, da se je končalo in s kakšnim izidom« (prav tam 128). S tem je poudaril resnost krize reprezentacije in dramatika na eni strani ter na drugi strani dinamiko vzponov in padcev v radikalnih gledaliških praksah druge polovice dvajsetega stoletja, neposredno povezanih in soodvisnih od teh kriz.

Po mnenju njegovega sodobnika in kolega, teoretika in umetnostnega zgodovinarja Lada Kralja, Jovanović »piše z izrazito gledališke perspektive« (»Slovenia« 772), »številne igre nihajo med groteskno ironijo gledališča absurda in brechtovsko dokumentarno dramo« (»Goli otok literature« 253), začeni z njegovo blasfemično drugo igro *Norci*.

Zgodovina tega, kar so pozneje poimenovali politično gledališče osemdesetih let, pa se je nadaljevala in doživela nov vrhunec leta 1975 s povezavo dveh

generacij: Dominika Smoleta, predstavnika kritične generacije Odra 57, in Dušana Jovanovića, predstavnika performativne revolucije Pupilije Ferkeverk. Združili sta se v *Žrtvah mode bum-bum*, predstavi, ki je postala prelomna za Mladinsko gledališče, hkrati pa tudi za slovensko sodobno gledališče nasploh. Po Jovanovičevih pomembnih režijskih akcentih v Gleju, predvsem *Spomeniku G*, ter hkratnih akcentih postdramskega v predstavah gledališča Pekarna (Zajčev *Potohodec* v režiji Lada Kralja, Svetinov *Gilgameš*, Rističev *Tako, tako*) se je z *Žrtvami* tudi znotraj »repertoarnega« gledališča uveljavil popolnoma nov princip dela: Jovanovičevo besedilo kot scenarij, neliterarna gradnja predstave. Pobudo je dal Dominik Smole.



Dušan Jovanović: *Žrtve mode bum-bum*, Mladinsko gledališče, 1975. Foto Tone Stojko, arhiv SMG. Na fotografiji: Milena Grm, Milojka Šuklje, Vladimir Jurc, Jože Mraz, Sandi Pavlin.

Žrtve mode bum-bum so bile pravi estetski in etični šok, estetska revolucija, ki je politizirano umetnost in politizirano gledališče spremenila v eksplozivno telo, ki je v samoupravnem socializmu izgradilo novo obliko angažiranega gledališča. To je (sicer drugače kot tisto prejšnje generacije, namreč Odra 57, pa vendar) še verjelo, da je mogoče doseči bistvene učinke klasičnih oblik političnega gledališča Erwina Piscatorja in Bertolta Brechta ter ruske avantgarde.

Jovanovićevo gledališče druge polovice sedemdesetih let, ki se začenja prav z *Žrtvami*, je nastopilo po estetskih revolucijah performansa šestdesetih in sedemdesetih let in je že v sami besedilni zasnovi, ki je nastala kot delo barthesovskega pisarja, povezovalo literaturo in spektakel, politično angažiranost in gledališki eksperiment, revolucijo misli in forme. Zapisalo in uprizorilo je vdore realnega, točke, na katerih se dogaja gibanje umetnosti kot proizvajanja lastne resnice. Žrtve, uprizorjene kot otvoritvena predstava nove sezone, so delovale kot estetska in ideološka bomba.

Jovanovićevo angažirano gledališče je uporabljalo in izrabljalo politično, revolucionarno v najboljšem pomenu besede. Ta gledališko nadvse privlačni spektakel je povezoval grotesko, ironijo in tragično resnost z najčistejšo poezijo. Uporabljalo in izrabljalo je politično, revolucionarno ideologijo, do katere je vzpostavljalo različne parataktične odnose, ki so na občinstvo delovali katarzično. Namerno se je ukvarjalo z igro resnice in videza, fikcije in realnosti, igralcev, protagonistov, gledalcev, gledalk ... Vseh in vsakogar, v samem ustvarjalnem procesu dela pri uprizoritvi in v vsakokratnih neponovljivih dejanjih recepcije vsakokratne ponovitve predstave. Njegova pisljiva igra in uprizoritev sta izhajali iz emancipiranega idejnega konteksta šestdesetih let, ki pa sta ga že zresnili, do njega ustvarili distanco, hkrati pa ohranili vso dinamičnost in željo po spremembah, ki jih je prinašal s študentskimi gibanji. Poleg tega sta ga uokvirili v večno ponavljanje vojn, vseprisotnost vojaškega aparata v sodobnem svetu.

Zato ni čudno, da nad predstavo niso bili vsi navdušeni, saj je bila za »pravoverneže« v dramsko gledališče in socialistično samoupravljanje sporna, in to tako estetsko kot ideološko. Predstava se je ne glede na vročo kri, ki jo je povzročila v slovenski politiki, uspešno uveljavila tudi v tujini, npr. na znamenitem festivalu Gledališče narodov v francoskem Nancyju, izjemen odmev je imela pri mednarodni kritiki. Predstava je dosegla gledališki in angažirani višek, ko med korakanjem fašističnih kolon, med nemimi bliski strelom sredi bodečih žic padajo ob vzklikih osvobodilnih gesel ženske z otroki v naročju; in nato v naslednji sceni, ko ženske, ljudstvo, ki išče svoje padle – kar je zraslo v močan simbol obuditve njegovih, ljudskih večnostnih junakov – prinesejo, to pot ne uniform, temveč dele svojih oblačil in v partizanska ljudska oblačila oblečejo svoje otroke, ljudsko vojsko, in ko to ljudstvo vsebinsko, ne deklamatorsko, spregovori v verzih Prešernove *Zdravljice*. Tako besedilo kot predstava z izvrstnimi igralci sta bila izjemen gledališki dogodek, visoko profesionalna perfekcija igralskih psihičnih in fizičnih prizadevanj.

Po estetskih revolucijah na področju performansa in (ne več) dramskih besedil je z igrama *Osvoboditev Skopja* (1978) in *Karamazovi* (1980), s katerima je razbil socialistične tabuje in odprl dramske postopke za nenavadno mešanico realizma in metafikcije, odigral ključno vlogo v jugoslovanskem političnem gledališču. V prvem delu so vsi dogodki druge svetovne vojne in družinske tragedije prikazani skozi oči

šestletnega dečka, kar odpira zelo subjektivno in neideološko interpretacijo političnih dogodkov. *Karamazovi* pa so odprli tabuizirano temo jugoslovanskega komunističnega koncentracijskega taborišča na jadranskem otoku – posebnost Titovega preloma s Stalinom in Sovjetsko zvezo leta 1948 – v katerem so v okviru strogega sistema prevzgojnega dela pobili veliko sovjetsko šolanih komunistov. Da bi odprl to temo, vstopi v dialog z Dostojevskim in njegovim znamenitim romanom *Bratje Karamazovi*, ki mu omogoča dramatičen prikaz generacijskega prepada med očetom in tremi sinovi.

Svojo postbrechtovsko tehniko je razvijal tudi v igrah, ki jih je napisal med vojno v nekdanji Jugoslaviji in kmalu po njej. Leta 1993 zelo osebno različico *Antigone*, na katero je vplivala v času pisanja še trajajoča vojna v Jugoslaviji. Če je zavestno začel dialog z Dostojevskim, da bi pisal o »temačnih« in paradoksalnih dogodkih v zgodovini Jugoslavije, je grški mit izbral, da bi se distanciral od dejanske banalnosti vojne oziroma da bi pokazal, kako je tudi mitična struktura grške tragedije konec dvajsetega stoletja postala nekaj povsem banalnega in predvidljivega. Kot to razlaga Dragan Klaić:

Sovrašтво se je spremenilo v slepo, skoraj visceralno strast brez očitnega vzroka ali namena. V Jovanovičevih Tebah je nasilje postalo tako vseprisotno, da je vsililo lastno konstrukcijo resničnosti, ki so jo nato vsi prizadeti ponotranjili. Postalo je transgeneracijsko in le neka intervencija zunaj sistema je lahko zlomila urok. To bi morala biti vloga božanstev, vendar v Jovanovičevi igri ostajajo v ozadju kot vir zla in nočejo prevzeti vloge rabsodnika ali rešitelja. [...] Celo Antigonin prostor za upor postane skrajno zožen, skoraj neobstoječ. (»The Crisis of Theatre« 151)

V svoji drugi igri, posvečeni nasilju na območju nekdanje Jugoslavije, je Jovanović začel metagledališki dialog z Brechtom, in sicer v igri *Mati Korajža in njeni otroci*. V *Uganki Korajže* (1994) se je Jovanović zavestno lotil tudi Brechtovega sistema epskega gledališča in njegovih specifičnih ne več dramskih postopkov v smislu odrskega prostora. Konvencijo epskega gledališkega prostora je na izviren način preoblikoval na podlagi *igre pokrajine*, v kateri odmevajo psihološka stanja protagonistov in njihove drobne mikro zgodbe.

V času vojne v Jugoslaviji je napisal tudi tretji del Balkanske trilogije *Kdo to poje Sizifa*, pri čemer je uporabil tisto, kar je sam opisal kot dialog z dramsko formo, ki se ukvarja z arhetipskimi situacijami. Zavestno se je odločil za dekonstrukcijo in rekonstrukcijo klasičnih antičnih in sodobnih iger in mitov: *Antigona*, *Sizif* in *Mati Korajža*.

Tudi njegova zadnja velika igra *Razodetja* (2009) je žanrski hibrid tesno in gosto prepletenih misli, samocitativov iz igre *Karamazovi* in nekaterih drugih njegovih dramskih del, kontaminiranih z današnjim žargonom avtentičnosti (v Adornovem smislu). Jovanovičeve igre, napisane v enaindvajsetem stoletju, so rezultat njegovega upora proti svetu neoliberalcev, proti telekraciji globalnega sveta, v katerem pisava ne more proizvesti svoje lastne razlike. Zato nam velikokrat priključijo v spomin

dramske in teoretske univerzume Petra Handkeja, Heinerja Müllerja ali Richarda Foremana. Vsaka njegova nova igra prinaša nov, alternativen poskus misliti gledališče in umetnost. Jovanović je bil prepričan, da po Shakespearu ne moremo več govoriti o novih, specifičnih avtorskih oblikah, da obstajata le dve veliki dramski obliki: gledališče noh in grška tragedija. Sodobnega avtorja (uporablja izraz svojega makedonskega kolega Gorana Stefanovskega) vidi kot *plough-wrighta*: »Ne pišem, ampak gradim igre« (Jovanović, »Muke z vojno« 4).

III. Milan Jesih: Zamolčani prevratnik na sledi nove pisave za gledališče nove dobe

Vzporedno z Jovanovičevimi estetskimi revolucijami na področju drame in gledališča so potekale tudi ne manj radikalne Milana Jesiha, s katerim sta sodelovala v Pupiliji, kasneje pa so se njune gledališke poti oddaljile druga od druge. Prav Jesih je s tem, ko je gradil svoje zgodnje igre, gradil tudi novo gledališče. Tako so Jesihov pomen in vloga pri dekonstrukciji dramske pisave, še bolj pa njegova vloga pri dekonstrukciji t. i. literarnega oziroma dramskega gledališča ter udejanjenju performativnega obrata na prelomu iz šestdesetih v sedemdeseta leta prejšnjega stoletja še do danes ostali tako rekoč neraziskani. Ne glede na to, da se trditev zdi paradoksalna, že po kratkem razmisleku potrdi svojo veljavnost. Tako kot tudi naslednja misel: Hkrati pa je njegova »ne več dramska pisava« (termin, ki ga je skovala nemška teoretičarka uprizoritvenih praks Gerda Poschmann, se zdi prav pri njem zelo primeren) v zadnjih desetletjih razcveta t. i. postdramskega gledališča ostala popolnoma v ozadju, tako rekoč neuporabljena, kar je, glede na bližino postdramskim praksam tega časa, nenavadno.

Vse preveč smo pozabili, kako njegovi zgodnji teksti udejanjajo nedramska tkanja dialoških tokov na različnih nivojih. Te ponovno prilaščene in razgrajene dialoške forme drame proizvajajo polifonični diskurz govornih ploskev, za katerega je – podobno kot pri Heinerju Müllerju, Petru Handkeju ali Elfriede Jelinek – značilen bahtinovsko razumljeni dialogizem. Poliloška forma, ki nastaja, je rezultat citatov, ki sestavljajo ekstremne in včasih celo nerazberljive kolaže. Toda ti kolaži – za veliko razliko od hermetičnih nemških vzporednikov, ki smo jih omenili maloprej – ne proizvedejo intelektualističnega labirinta, ampak labirint vsakdanjika v smešnosti njegovih psihopatologij in jezikovnih obrazcev ter avtomatizmov.

Jesih tako kot Handke z jezika sleče pomen, da bi poudaril današnje oblike jezikovnega odtujevanja: ljudje, ki so odtujeni od svojega jezika in svoje govornice, so odtujeni tudi od sveta:

D: Kaj bi še manjkalo človeku?

J: Na svetu nič.

D: Prav nič.

J: Nič.

D: Nič.

J: Nič?

D: Nič, sem rekel.

J: Kako: nič?

D: Nič! Nič! Nič!

J: Nič, praviš, srček?

D: Pustite me že na miru!

(Jesih, *Grenki* 24)

Jesihova besedila spodmikajo osnovne postavke absolutnosti drame: dialog, junake, dramsko zgradbo. Na prvi pogled se zdi, da ti bloki hitro izmenjujočih se kvazidialogov nastajajo kot *teksti - reaktorji*, ki se kuhajo sami, pisec ali (bolje) barthesovski pisar jih zgolj opazuje (Jelinek, *In den Alpen* 254). Nobene zgodbe, nobene akcije, nobene logike razvoja dogodkov in dialogov, nobenega stranskega teksta, skrajna pomnožitev oseb in centrifugalnost sklopov besed. *Grenki sadeži pravice* sistematično spodkopavajo dramaturške kategorije. Andrej Inkret je tako ob njih zapisal, da se »'nonšalantno', tako rekoč 'z enim zamahom' odvrtačajo od vsega tistega, kar smo si doslej mislili pod kategorijo drame; kljub temu (ali prav zato?) pa so se izkazali gledališko prav izjemno učinkoviti ...« (Inkret, »Igra z jezikom« 8).

Teatralnost se ne manifestira s pomočjo zgodbe, akcije in dialogov, ampak nastaja iz specifičnega sopostavljanja besed. Venó Taufer opozarja na dejstvo, da Jesih hipertrofira in množi pravila klasične dramske zgradbe:

Namesto enotnosti prostora, časa in dejanja smo priča 33 različnim prizoriščem, na katerih nastopi 140 govorečih figur v situacijah, ki v vratolomnem ritmu drznih kolažev in prehajanj iz prostora v prostor, časa v čas, spola govorcev v drugi spol govorcev izpiše paleto prizorov v najrazličnejših motivnih kombinacijah normativnih vrednot od lepote, smrti, izdajstva, ljubezni, hrepenenja, ljubezni do domovine ... (Taufer, *Odrom ob rob* 166)

Pri tem se poigra tudi z dramsko osebo, ki jo razprši na 140 vlog, za katere v edinih didaskalijah v igri zapiše: »Spol in sklon igravcev nista določena, želeti pa je, da so njihove duše široka in svetla pobočja, saj je sonce pokrovitelj življenja in njegov budni pastir« (Jesih, *Grenki* 6).



Milan Jesih: *Grenki sadeži pravice*, režija Zvone Šedlbauer, EG Glej, 1974. Ikonoteka SLOGI. Na sliki Božo Šprajc, Ivo Ban, Marko Simčič, Metoda Zorčič.

Jesih je v *Grenkih sadežih pravice* na sledi nove pisave za gledališče nove dobe, ki združuje inovativnost v obliki in politično angažiranost v vsebini. Razstavi, spodmakne koncept dramskega predstavljanja ter izgradi avtonomijo jezika, v kateri jezik ni več podvržen dramski formi. Če Dane Zajc v *Potohodcu* beckettovsko radikalno secira sodobno etiko, hkrati pa skorajda do popolnosti razrahlja ostanke klasične dramske strukture, ne da bi pri tem spodnesel moč jezika poezije, Milan Jesih – kot opozarja Lado Kralj – v *Grenkih sadežih pravice* res radikalno in dokončno sprejme absurdistično načelo razkroja jezika in ga preinterpretira v totalno igro jezika, ki s svojo neobveznostjo že presega horizont metafizičnega nihilizma (Kralj, »Sodobna« 107).

Tudi njegove osebe (podobno kot tiste od Jelinek, a vseeno veliko bolj umetno in muzikalično) se pojavljajo kot predimenzionirani jezikovni stroji. Nenehno govorijo in govorijo o vsem. Nepretrgano bruhajo iz sebe resničnosti, ki jih psihološko pravilno zastavljena figura nikoli ne bi mogla izreči. Jesihovi gledališki teksti izbirajo različne načine obvozov ustaljene dramske forme. Zato pri analizi in interpretaciji tovrstnih besedil postane problematična uporaba klasičnih pojmov teorije drame, npr. oseba, dialog, monolog, glavni tekst in stranski tekst. Hkrati imamo namesto z eksplicitno opravka z implicitno teatralnostjo. Tako smo (kot npr. pri dramatikih absurda, zgodnjem Handkeju, Heinerju Müllerju ipd.) priča *gledališču glasov*, ki nadomeščajo

dramske osebe: »Jezik se bori proti svoji vsebini, ki je nadeta kot oblačilo (in ne obratno!), vsebini, ki je del mode« (Jelinek, »Brecht aus der Mode«).

Veno Taufer je zato v kritičnem zapisu ob premieri Jesihovega drugega dramskega teksta *Grenki sadeži pravice*, ki ga je pesnik nagajivo (politično provokativno, saj je šlo za svinčena sedemdeseta leta, ki niso dovoljevala nobenih interpelacij v smislu večstrankarske demokracije, hkrati pa tudi parataktično) zvrstno podnaslovil »interpelacija v enem nonšalantnem zamahu«, opozoril na dejstvo, da je avtor v tem gledališkem komadu »v dobršni in dovolj prepričljivi meri uveljavil prizadevanja tistega dela modernega leposlovja, ki odkriva, da jezik živi svoje življenje, predpostavlja svojo samostojno resničnost, se izpričuje kot lastna vsebina« (Taufer, *Odrom* 166).

Priča smo nastajanju govornih ploskev velike gostote, ki kot nekakšni gejzirji bruhajo maso zvočnega materiala, pri kateri ni več jasno, katerim označencem so namenjene te verige označevalcev. Jesihova besedilna praksa v *Grenkih sadežih pravice* tako predstavlja osvoboditev od modela, ki ga je Brecht imenoval aristotelovsko gledališče, in pa nastavek za nove modele gledališča onstran drame, blizu temu, kar je Brecht imenoval *nearistotelovsko*, Artaud pa *gledališče krutosti*. Sredstvo osvoboditve je jezik. Njegova taktika v *Grenkih sadežev pravice*, kot npr. tudi v *Limitah* (1973), *Brucki ali obdobju prilagajanja* (1976) ali *Trikoju* (1985), je preigravanje trivialnosti jezika. Dramske osebe v krizi, ki jih pisar Jesih označi s postbeckettovskimi imeni (Jemavec, Dajavec, Grbavec, Gobavec), se v verigi mini prizorov, temelječih na parodiji, igrical jezika, vratolomno gibljejo po prostorih - časih. Tekst igre pri Jesihu tako ne nastaja z namenom, da bi utelešal mimezis. Tempo je hiter, dogajanje je mehanizirano, reprezentacijo ves čas spodkopavajo ironični komentarji in potujitve. Tako kot pri Ionescu je tudi pri Jesihu jezik izrabljen, nepopravljivo kontaminiran s trivialnostjo.

Jesih tako izgradi ne več dramski gledališki tekst, ki razgradi vsakršno tradicijo in metafiziko, hkrati pa vedno znova udejanja jezik kot serijo označevalcev brez označencev. Njegova taktika je pri tem pastiš in citatno prisvajanje ter hkratna ironična predelava predvsem jezikovnih korpusov in leg tradicije, npr. pripovedništva prve polovice 19. stoletja, vzpostavitev palimpsestnega umetnega starinskega jezika, ki se meša z vsakdanjo govorico, z gostilniškim, pouličnim, političnim, filozofskim slengom:

GOBAVEC: Daj mi od svojega obeda, dobri pastir, lačen sem in žejen!

GRBAVEC: Moj oče Telefunken iz Massachussettsa je hrano, ki jo imam s seboj, namenil meni. In kar je mojega, bo ostalo moje, potepuški tujec, to si zapiši za uho.

GOBAVEC: In kako naj te za to nagradim?

GRBAVEC: Zaslužiš si, da mi živad pogine v hudi kugi, da mi moj oče v Massachusettsu vzame žlahtno ime, da me moja mati na Finskem prekolne in da ostanem sam in izobčen, celo od bridkih gorskih vetrov osovražen.

JEMAVEC: Daj mi od svojega obeda, zlatosrčni pastir!

GRBAVEC: Ne dam. Kar je moje, je moje, in se tebe nič ne tiče. Kar sem si jaz prinesel v planino, bom jaz snedel.

JEMAVEC: In kakšno nagrado dobiš za to?

GRBAVEC: Prav bo, če mi živina pogine, če jaz oslepim, in če moja noseča žena doli v dolini rodi kozla.

DAJAVEC: Daj mi od svojega malega obroka, pastir!

GRBAVEC: Prisedi! In vina ti bom nalil, ki ga hranim za goste in včasih za praznik. Jed je skromna, a tečna: mene glej, kako sem zdrav ob njej!

(Jesih, *Grenki* 28–29)

Jesih v *Grenkih sadežih pravice* uvede posebno, ne več dramsko taktiko dramaturgije hitrih prehodov med prizori. Osebe, označene z abstraktnimi oznakami, ki niso vezane na nikakršne dramske like, kot nekakšni nadomestki za dramske like skoraj neopazno prehajajo iz enega govornega položaja v drugega. Menjave položajev so poljubne, asociativne, tako kot so poljubne in asociativne menjave lokacij (ne več) dramske akcije. S tem ko jezik postavi za »protagonista« svoje drame, Jesih (podobno kot njegov francoski kolega Valère Novarina) ukine vsako dvojnost med tekstom in uprizoritvijo. Beseda sama postane spektakel, ona je tista, ki ustvarja strukturo besedila in uprizoritve. (Ne več) drama tako z *Grenkimi sadeži pravice* znotraj slovenske variante pride do svojega ekstrema, do točke, s katere je možna samo še vrnitev k elementom dramskega oziroma postdramskega.

IV. *Plough-wright* Matjaž Zupančič

Tudi enega najboljših opisov gledališkega dela Matjaža Zupančiča bi lahko povzeli prav v dvomestni besedni zvezi, ki jo je skoval Stefanovski: *plough-wright*. Gledališki režiser in dramatik, ki je študiral gledališko režijo in dramaturgijo v Ljubljani in Londonu, je v osemdesetih letih prejšnjega stoletja postal direktor Eksperimentalnega gledališča Glej in svojo kariero nadaljeval kot dramatik in gledališki režiser ter profesor na Akademiji za gledališče, radio, film in televizijo. Kot avtor več kot petdesetih gledaliških uprizoritev je konec osemdesetih let prejšnjega stoletja začel pisati (ne več) dramska dela in kmalu postal eden ključnih sodobnih slovenskih dramatikov, ki je prejel več Grumovih nagrad za najboljšo slovensko dramo, postal pa je tudi največkrat uprizarjani slovenski dramatik v Evropi in širše. Za skorajda dvajset svojih dramskih del je prejel številne nagrade.

Njegove igre vstopajo v dialog z lacanovsko psihoanalizo, razkrivajo igre drsečih označevalcev in nove različice želje Drugega, označujejo radikalno drugost, drugost, ki presega iluzorno drugost imaginarnega. V svojih zgodnjih igrah, napisanih v devetdesetih letih prejšnjega stoletja, uporablja in si prilašča samo naravo različnih

žanrov, vključno z *underground* kulturo trilerjev. To nakazujejo že naslovi njegovih iger: *Izganjalci hudiča* (1991), *Slastni mrlič* (1992), *Nemir* (1998) ali *Ubijalci muh* (2000). Igre Matjaža Zupančiča se odvijajo v vmesnih prostorih, na recepcijah in hodnikih, kjer so ljudje nenehno v gibanju, prihajajo in odhajajo v skrivnostni verigi dogajanja.

Zupančič se rad poigrava z različnimi dramskimi tehnikami in slogi, od hiperrealizma do misterijev in trilerjev, od neposrednega prikazovanja resničnosti do absurdnega pa tudi nenavadno poetičnega. V njegovi črni komediji *Bolje tič v roki kot tat na strehi* (2004), v kateri se slog Montyja Pythona sreča s slogom Harolda Pinterja, liki delujejo kot roboti, ki proizvajajo vrsto ponovitev, ki se končajo v nenavadnem občutju črne komedije z uporabo besedišča psihiatrije in nevrologije. V igri *Padec Evrope* (2011) komentira in razkriva ozadje sodobne družbe po mileniju. V majhnem lokalnem hotelu na obrobju s pomenljivim imenom Evropa poteka zasebna zabava, na kateri lokalni *jet set* pripoveduje umazane šale in sklepa poslovne dogovore. Toda ko vse kaže, da se bo precej opita zabavajoča se družba razšla, se zunaj odvije pravi globalni upor z demonstracijami in nemiri. Policija zapre vse vhode v mesto, ceste so blokirane, avtomobili gorijo. V teh brezupnih razmerah se razkrije lažnivost lokalne elite. Zupančič s svojim sarkastičnim črnim humorjem razkrije groteskno realnost sodobnega sveta in krizo etike v današnji družbi, v Evropi in drugod.

Do posebne zgostitve metagledališkega komentarja in hiperrealnosti sveta debordovske družbe spektakla pripelje Zupančič v nenavadni in radikalni igri - eseju o sodobni mediatizirani civilizaciji resničnostnih šovov in simulakrov, njegovi najbolj (post)dramski oziroma mediatizirani igri *Hodnik* (2003). Zupančič namenoma izbere uprizarjanje v živo, in sicer gledališče kot medij, ki komentira in dekonstruira trenutno zelo izpostavljeno obliko medija, natančneje resničnostno televizijo. Njegovo izhodišče lahko ponazorimo z izjavo Guillerma Gómez-Peña: »Vsak metier, jezik, žanr in/ali format zahteva različne strategije in metodologije« (73). Kot ustrezen medij uporabi »čisto gledališče«, pri čemer se namerno izogne mešanim medijskim sredstvom današnjega gledališča in uprizori koridor vseprisotnosti podob resničnostne televizije, sam prostor medijskega nasilja v dobi humanitarne nemoči.

Tako razkrije problematičnost subjekta, ki razpolaga s fiktivno svobodo, ki se ponuja kot iluzija interaktivnosti, odprtosti za sodelovanje, dialoga, ki se krepí z elektronskimi mediji televizije. Zupančič uprizarja resničnost, ki jo interpretira kot podobo Auslanderjevega univerzuma televizije, ki je sposobna »kolonizirati 'živost', edini vidik gledališke predstavitve, ki ga film ni mogel ponoviti« (Auslander 15). Dramatik se popolnoma zaveda problematičnega dejstva, da se je gledališče razvilo v posnemanje medijskih diskurzov in da okus današnje javnosti oblikuje televizija, ki je postala vzor in telos gledališča. Kapitala ne zanima več ekonomija reprezentacije žive predstave, ampak se intenzivno osredotoča na ekonomijo medijske reprezentacije, ki se predstavlja kot reprezentacija realnosti tukaj in zdaj.

Matjaž Zupančič izhaja tudi iz dejstva, da (kot opozarja Auslander) »danes velikokrat nismo več zgolj priče vdorom medijskih 'tehnik' in tehnik v kontekst živega performansa, temveč prej za to, da živi performans absorbira medijsko epistemologijo« (Auslander 16). A kljub temu se odloči za živo predstavo, natančneje gledališče, ki »v ekonomiji živega ponavljanja [...] ni kaj več kot ostanek prejšnjega zgodovinskega reda reprezentacije, zadržek, ki si ne more prilastiti veliko kulturne prisotnosti moči« (17). Ker se zaveda, da naš koncept bližine in intimnosti izhaja iz obnebjja televizije, izkorišča ta koncept in simbolno moč televizije kot medija, ki je deležen večje kulturne prisotnosti in prestiža kot gledališče, da bi intrigiral gledalce in jih spravil v stanje zavedanja o televizijski manipulaciji in njenem »elektronskem hrupu«, ki se predstavlja kot resničnost, resničnejša od resničnosti žive predstave.

Vprašanje, ki ga postavlja *Hodnik*, v veliki meri pa kar večina Zupančičevih dram, je torej ključno vprašanje, ki ga Auslander ves čas ponavlja in nanj odgovarja v svoji odlični knjigi *V živo*: ali predstava razpolaga z lastno ontologijo, ki je bolj iskrena od televizijskih ponovitev? Odgovor na to vprašanje je ne. Poleg tega Zupančičeva igra in predstava, ki jo je sam tudi režiral, izpostavljata ključno vprašanje o možnosti subvertiranja resničnostne televizije v živi uprizoritvi.

Hodnik tako – medtem ko govori o Velikem bratu – s pomočjo izključno gledaliških medijev odpira sliko deteritorializirane etike postmodernega sveta in njegovih kibernetičnih modelov organiziranja resničnosti, realnega, izdelanega elektronsko, iz matric in spominskih bank, ki se sesuje v črno luknjo, ki jo proizvajajo mediji. S tem pokaže, da je (kot bi rekel Debord), spektakel tudi v gledališču danes »hkrati rezultat in cilj prevladujočega načina produkcije«, je »srce neresničnosti te realne družbe« (Debord 6).

V. Živadinov in obred poslavljanja od NSK *Supremat*

Zgodbi dekonstrukcij nasprotja med reprezentacijo in prezentacijo, značilni za postmimetično, lahko sledimo tudi v obredih poslavljanja Dragana Živadinova v njegovi postpostretrogardistični fazi. Naš predmet raziskave bo *Supremat*, podnaslovljen kot *Obred poslavljanja od Neue Slowenische Kunst in NSK* (ki ga Živadinov sopodpisuje z avtorsko ekipo kostumografke Dunje Zupančič, dramaturginje Jane Pavlič in koreografa Marka Mlačnika), premierno uprizorjen novembra 2002 v Slovenskem mladinskem gledališču. Predstava je del zapletene pripravljalne procedure njegovega velikega utopičnega projekta *1 : 1*, ki se je začel leta 1995. Kot nakazujeta naslov in podnaslov, se prvi nanaša na suprematizem Kazimirja Maleviča, drugi na slovensko retro- ali transavantgardno gibanje osemdesetih in devetdesetih let, ki mu je pripadal

tudi sam. *Supremat* je koncipiran kot novi personalizirani obred poslavljanja režiserja tako od ruske zgodovinske avantgarde kot tudi od slovenske neoavantgarde. Predstava uporablja tehniko pastiša in recikliranja tem in stilov v novem kontekstu.

Navdahnjen z dramo angleškega avtorja Dustyja Hughesa *Futuristi* iz leta 1986, se *Supremat* ukvarja s prvim pesnikom - žrtvijo postrevolucionarne Rusije, Nikolajem Gumiljovom, začetnikom akmeizma. S tem ko reintegrira zgodovinske trenutke leta 1921 v Sankt Peterburgu, ujame prav trenutek bistvenega konflikta avantgardne umetnosti s politično avantgardo ter sam začetek procesa iztrebljanja prve v procesu razvoja druge v obdobju po (sovjetski) revoluciji. Scenarij predstave, za katerega je značilna tehnika palimpsesta, pastiša in tehnike prisvajanja, lahko beremo kot postdramsko *opero aperto*, prepletajočo in mešajočo fragmente in parafraze ruske poezije te dobe (Majakovski, Ahmatova, Gumiljov, Blok ...) in *Spomine* Nadežde Mandelštam, transformirane z dekonstrukcijskimi intervencijami.



Dragan Živadinov: *Supremat*, Slovensko mladinsko gledališče, 2002. Foto Miha Fras. Na fotografiji: Romana Šalehar (Ana Andrejevna Ahmatova) in Olga Kacjan (Ana Andrejevna Ahmatova).

Supremat označujejo tudi nekatera zelo personalizirana in individualizirana prisvajanja del, konceptov in misli avantgarde in neoavantgarde. Prvi in najpomembnejši je citat FLUXUS-ovega namiznega tenisa in njegovih loparjev z luknjo v sredini. Gre za prisvajanje in retrocitat znamenitih neoavantgardnih športnih iger »Fluxfest«. Točneje iger, ki so jih odigrali v Douglass Collegeu v New

Jerseyju februarja 1970. *Supremat* uporablja loparje za pingpong z luknjami kot osrednji vizualni simbol skupaj s prisvajanjem Meyerholdovih biomehaničnih gibov protagonistov predstave, vseh predstavnikov ruske umetnosti leta 1921.

Še bolj poudarjeno kot v predhodnih predstavah je tudi uporabljanje specifičnih »sestavin« Živadinova, ki je tako značilno za njegovo umetnost. Tokrat gre za čistilo PRIL, ki nas seveda spomni na Josepha Beuysa in njegovo uporabo medu, filca in masti v šestdesetih letih. Stavek iz predstave »Umetnost je samo začasna religija!« kot izjava spominja na in parafrazira znamenito Duchampovo izjavo o umetnosti: »Preprosto ne verjamem vanjo z vsemi njenimi mističnimi olepšavami. Kot droga je verjetno zelo koristna za številne ljudi, zelo sedativna, kot religija pa ni niti tako dobra kot Bog.«

Predstava povezuje med seboj dekontekstualizacije in rekontekstualizacije velikih, utopičnih spraševanj umetnosti. Fragmentira jih, dekonstruira in si jih prisvoja za svojo uporabo znotraj globalnega sveta postdramske in postgledališke menjave. Dehierarhizirana uporaba znakov zavestno uporablja koncepte simultanosti, se poigrava z gostoto znakov, muzikalizacijo, specifičnostjo vizualne dramaturgije, vdori realnega. Tako spodkoplje jedro gledališča kot posnemanja (mimezisa), hkrati pa tudi pojem logocentrizma, ki ga lahko razumemo kot osnovno gledališko dediščino koncepta dramskega gledališča.

VI. Dekonstrukcije in rekonstrukcije reprezentacij: Divjak, Morano - Frljić - Semenič

Dovolimo si na koncu še skok v sedanjost. Po številnih premenah, ki so jih prinesla sedemdeseta, osemdeseta in devetdeseta leta prejšnjega stoletja, se zdi, da se uprizoritvene prakse novega milenija vračajo k nekaterim postulatam eksperimentalnega gledališča in njegovih dekonstrukcij reprezentacije, hkrati pa tudi k želji po drugačnih, sodelovalnih in dokumentarističnih pristopih k materialu.

Vzemimo kot primer Žiga Divjaka in Katarino Morano. Avtorski duet lahko uvrstimo v skupino avtoric in avtorjev, ki uporabljajo različne oblike gledaliških taktik, da bi dosegli zaželene učinke na gledalca, bralca, npr. režiserjev Oliverja Frljića, Nino Rajić Kranjac, Boruta Šeparovića, Janeza Janšo, Simono Semenič, Sebastijana Horvata, Jerneja Lorencija ... Divjak in Morano preizprašujeta ustroj današnje družbe in vlogo posameznika v njej. V projektih izgradita svojo varianto dobesednega gledališča ter pri tem med drugim izhajata iz projektov Janeza Janše (predvsem predstave *Slovensko narodno gledališče*) in Oliverja Frljića (predvsem predstave *25.671* o izbrisanih). Njuno gledališče uporablja postopke verbatim gledališča, hkrati pa

izhaja tudi iz Brechtovih učnih komadov in Boalovega principa gledališča zatiranih.

Zvrst dokumentarnih uprizoritev in dobesednega gledališča je dosledno in radikalno raziskoval tudi Frljič v predstavi o izbrisanih *25.671* (PG Kranj, 2013), ki je temeljila na resničnih dogodkih in dokumentih. Te je prepletla s fikcijo in na neki način celo s kvazidokumentarnostjo ter dobršno dozo metagledališkega eseja. Tako je radikalno preizprašala status privilegirane pričevalca, ki si ga včasih prerado podeli dokumentaristično in verbatim gledališče. Prav Frljič je v slovenskem prostoru gotovo režiser, ki se nikakor ni zadovoljil z osnovno obliko dobesednega gledališča, ampak ga je ves čas povezoval z drugimi žanri, predvsem gledališkega eseja.

Tudi Divjak in Morano v predstavi *6* uporabita klasičen postopek tovrstnega gledališča, prepis intervjujev, njihovo kolažiranje in sestavljanje besedila predstave. Montaža poteka s pomočjo redukcije večjih količin zbranega materiala ter preoblikovanja v avtorski obris gledališkega besedila. Delovna predloga teksta nastaja sproti in se spreminja. Divjak in Morano ohranjata vloge igralca, režiserja, pisca in drugih ustvarjalcev v procesu, a hkrati so te nefiksirane, izmenljive in spremenljive. Ustvarjanje je hkrati individualno in kolektivno, pisec ali barthesovski pisar ni ločen od drugih ustvarjalcev, ni edninski, je del procesa, a v njem sodeluje ali sodelujejo predvsem kot urejevalec besedila, ne toliko kot dramatik.

Besedilni korpusi pri Divjaku in Morano nastajajo na različne načine. Postdramska dokumentarna obdelava Cankarjevega *Hlapca Jerneja in njegove pravice* je plod raziskovanja resničnih zgodb brezpravnih delavcev. Predstava sledi sodobnim hlapcem Jernejem, ki jih najde na terenu, z obiski podjetij, združenj, obalne sindikalne konfederacije KS 90 in Delavske svetovalnice. Skozi dokumentarno gradivo spoznamo pričevanja delavcev v Luki Koper, čistilk iz čistilnih servisov, gradbenih delavcev, voznikov tovornjakov in kombijev, medicinskih sester, prekarnih študentov arhitekture v arhitekturnih birojih. Nastane namerno precej grobo obdelan material, ki ga v ritmu dela za tekočim trakom interpretirajo, pripovedujejo igralci. Nič spektakularnega ni v montaži in uprizoritveni taktiki, a po principu manj je več gledalca predstava potegne vase. Ne da bi opazil, postane priča in hkrati že tudi pričevalec preknosti.

Projekt *6* je zasnoval dramaturško-režiserski tim skupaj z delom igralcev (Iztok Drabik Jug, Alja Kapun, Katarina Stegnar, Vito Weis in Gregor Zorc) ter sodelovalno raziskal nestrpnosti resničnih dogodkov v Dijaškem in študentskem domu Kranj februarja 2016. Zgodba je naslednja: ravnateljica doma se je odločila, da bo v praznem in neizkoriščenem nadstropju študentskega dela dijaškega doma sprejela šest mladoletnih prosilcev za azil brez spremstva. To je sprožilo verigo dogodkov, ogorčenje in nasprotovanje dela staršev, krajevne skupnosti ... Ustvarjalno ekipo je zanimal konflikt med delom kolektiva, dijaškega doma, »ki v osnovi podpira idejo, da je treba sočloveku pomagati, da je treba otroke nastaniti v tem domu, ker pač v

končni fazi je bil ta dom zgrajen zato, da gosti mladoletnike, ki se šolajo izven kraja [...] svojega rojstva. In potem zaradi pritiskov okolice na nek način podvomi v [...] to svoje osnovno prepričanje, da je treba pomagat« (Pograjc). Ekipo se je povezala z raziskovalno novinarko Majo Avo Žiberna in ravnateljico doma Judito Nahtigal ter na podlagi raziskave pripravila dokumentarni material. Približno štiri mesece trajajoča raziskava je bila del kreativnega procesa, v katerem so na terenu skušali priti v stik s temi mladoletniki, jo razširili na domove v Novi Gorici in Postojni. Dokumentarne materiale so v teku procesa začeli povezovati s fiktivnimi, temelječimi na verodostojnih dokumentih, a izhajajočih iz igralske imaginacije in improvizacij. Tako sta nastala scenarij in predstava, v kateri se ves čas izmenjujeta igra in neigra.



Žiga Divjak: 6, Slovensko mladinsko gledališče, 2018. Foto Matej Povše, Arhiv SMG.

Iz povedanega je razvidno, da Divjak in Morano v predstavi 6 (podobno kot Oliver Frljič v predstavi o izbrisanih 25.671 ali *Naše nasilje in vaše nasilje*) ne vzpostavljata čiste oblike verbatim gledališča. Gre za tipično sodelovalno gledališče z elementi ali deli postopkov gledališča zatiranih. Njuno gledališče tako strukturira posebno ne več dramsko matrico, pri kateri prihaja do drznih prepletov dokumentarnega in fikcije, zaradi katerih slednja mestoma postane prepričljivejša kot resničnost in druga bolj nadrealistična od fikcije. Pri tem, spet podobno kot Frljič, z metagledališkim diskurzom, ki ga vpleteta v svoje predstave - eseje, sproti komentirata družbeno umeščenost predstave, pogoje njene produkcije in možne politične učinke. Hkrati pa dosledno utelesita osnovno definicijo dokumentarnega gledališča, kot jo je v razpravi »Notizen

zum dokumentarischen Theater« podal Peter Weiss: »Dokumentarno gledališče se izogiba vsaki iznajdbi, uporablja pristna gradiva, ki jih potem – v nekoliko predelani obliki, toda vsebinsko nespremenjena – ponovno pokaže na odru« (Weiss 293–94).

Kot primer eksperimentalnih pisav za gledališče v tem času izpostavimo za konec še Simono Semenič, ki jo v igrach - scenarijih zanimajo radikalne inverzije dramskega in postdramskega. Pri Semeničevi smo izpostavljeni dekonstrukciji nasprotja med reprezentacijo in prezentacijo, značilni za postmimetično. Toda kljub temu da avtorica vztrajno ustvarja motnje v fikcijskem besedilnem kozmosu, igra vseeno vzpostavlja močan proces redramatizacije, ustvarjanja intenzivnih zapletov in razpletov. Kot da bi hkrati z dekonstrukcijo dramskega vbrizgali v postdramsko tkivo iger dramsko in dramatično. Postmimetično tako soobstaja s predmimetičnim, »slečenje« drame privede do vzpostavljanja fikcije.

Semeničeva v svojih igrach, npr. *tisočdevetstoenainosemdeset* (2013) problematizira lastni medij in status avtorja, dela in bralca oziroma gledalca ter hipertrofira proces same kreacije. Tematizacija in hkratna samorefleksija in samoironija statusa avtorja proizvede vzporedno problematizacijo ontološkega statusa umetnosti, hkrati pa tudi realnosti same. Zanima jo, kaj se skriva za videzi in videzi videzov, zato njena dekonstrukcija dramskega in fikcijskega proizvaja posebno postbrechtovsko kritiko realnega. Dialoško obliko predeluje v družbi z raznorodnimi besedilnimi strategijami: od odrskih smernic do opisov, ki so bližje romanu in prozi, pripovednih, esejističnih, teoretičnih in drugih tehnik, ki občinstvo opominjajo, da to, kar bere ali gleda, ni več realen dialog. Toda pri tem proizvede izrazito dramatične učinke, ki bi jih Birgit Haas najbrž imenovala »dramatično dramske« (Haas 45).

VII. Zaključek: sledi eksperimentov in tektonskih premikov v sedemdesetih in osemdesetih letih 20. stoletja

Na podlagi preteklih in sodobnih primerov smo zarisali zemljevid tistih praks ustvarjanja avtorskega gledališča, ki jih Badiou v *Rapsodiji za gledališče* poimenuje splošna nihanja. Gledalec se mora odločiti, ali se prepustiti tej praznini in sodelovati v neskončnem postopku. Ni pozvan k užitku, pač pa k razmišljanju. Primeri in taktike, ki smo se jih dotaknili, kažejo, kako so bile uprizoritvene prakse v dvajsetem stoletju vzporedno z drugimi umetnostmi v živo in z literaturo podvržene posledicam tega, kar Mladen Dolar poimenuje »stoletje postopne in katastrofično naraščajoče mediatizacije, ko so mediji tako rekoč prekrili in virtualizirali sam pojem realnosti, odeli v podobe in docela zastrli, tako da kriza reprezentacije še nikoli ni bila večja« (Dolar; »Gledališče ideje« 118). Tako smo se v enaindvajsetem stoletju znašli znotraj obdobja, ki ga izjemno natančno v pogovoru z Nicolasom Truongom v knjigi *Eloge du*

théâtre definira Badiou s sintagmo »izjemno konfuzen čas«, v katerem se zdi, da je prevladal občutek, da smo popolnoma brez idej: »Ta zmedenost sodobnosti je tista globokega nihilizma, ki ne samo, da oznanja, kako so ideje izginile, ampak tudi, da se bomo na to stanje brez težav navadili tako, da bomo živeli v čisti sedanosti, ki nikakor ne sproža problema sprave med imanenco in transcenco« (Badiou, *Eloge du théâtre* 69). In po mnenju Badiouja je ena bistvenih nalog gledališča v tem obdobju zmedenosti, da »pokaže zmedenost kot zmedenost« (prav tam 70).

Današnji čas tako brez dvoma beleži sledi eksperimentov in tektonskih premikov v sedemdesetih in osemdesetih letih 20. stoletja. Uprizoritev in tekst različni tipi postdramske gledališkosti na novo postavljajo in preizprašujejo. Gledališče se oddaljuje od pojma dramskega, medtem ko družba postaja vse bolj dramaturgirana. V zadnjih približno desetih letih sta se na evropskih odrih izrisali dve večji usmeritvi, ki ju lahko razumemo kot dediščini postdramskega gledališča. Prvi tip je »odrska pisava«, kakor jo definira filozof in gledališki kritik Bruno Tackels in jo utelešajo npr. Simona Semenič, Milena Marković in Anja Hilling. Ta odrska pisava (ki ni izključno tekstualne vrste) tekstu vrne osrednje mesto v ustvarjalnem procesu. Drugi tip, ki ga utelešajo npr. Frljič, Divjak, Milo Rau in drugi, pa pisave uporablja kot matrice, ki so lahko likovne, koreografske ali transdisciplinarne. Pisanje, pa tudi morebitno pripoved, tu torej opravlja režija v širšem pomenu besede, in sicer z vsemi sredstvi, uporabljenimi v predstavi. Ali pa snovalna oziroma sodelovalna kreacija, ki ukinja hierarhične in cehovske delitve med igro, režijo, dramsko pisavo in drugimi segmenti kreacije.

Ne glede na zgoraj skicirano možno delitev pa vse oblike, ki izhajajo iz postdramskega, poleg pojma mimezis zelo radikalno preizprašujejo tudi reprezentacijo in verjetje gledalca v obstoj vzporednega sveta zunaj našega. To preizpraševanje konvencionalne pogodbe med igralcem in občinstvom velikokrat prevedejo v vprašanje: sem igralec torej jaz ali nekdo v publikli?

Zgodbi dekonstrukcij nasprotja med reprezentacijo in prezentacijo, značilni za postmimetično, smo sledili od neoavantgarde do postmilenija. Neoavantgarda performativnega obrata, tako Jesih kot Jovanović, je s svojimi besedilnimi in gledališkimi dejanji zaznamovala prehod iz tekstovne v performativno kulturo, za katero je značilna prav performativna narava *telesne so-prisotnosti*. Jesih z *Limitami* in *Grenkimi sadeži pravice*, Jovanović pa z ritualnim klanjem kure v dvorani Križank (podobno kot Handke v *Zmerjanju občinstva*) ter z doslednim prevodom besedilnega v ritualno-telesno v *Spomeniku G Jožice* Avbelj dokončno udejanjata preobrat od gledališča kot umetniškega dela, fiksanega artefakta, k performativni telesni so-prisotnosti so-subjektov (igralcev in gledalcev) dogodka / hepeninga.

Tako predstavo Pupilije Ferkeverk kot performativno naravnost Jesihove in Handkejeve drame absurda lahko interpretiramo tudi znotraj koncepta sodobnega

performansa in gledališča po performativnem obratu v šestdesetih letih 20. stoletja: kot različni inačici postdramskih (Lehmann) ali energijskih (Lyotard) umetniških korpusov ali dejanj, ki po mnenju Fischer-Lichtejeve »nočejo, da bi jih razumeli, ampak da bi jih doživeli. Ne pustijo se podrediti paradigmi hermenevtične estetike« (Fischer-Lichte, *Ästhetik* 276). Zato – kot izpričuje Peter Božič ob *Spomeniku G* – »ukinjajo tistega posrednika med igralčevim telesom in njegovo igro, ki mu pravimo intelekt oziroma ratio« (Božič, »Razvoj« 37).

Besedilne in uprizoritvene ter konceptualne inovacije obravnavanih avtorjev in avtoric lahko torej razumemo kot del specifične zadnjih petdesetih let, ki sta jo zaznamovala nemir in badioujevska nezmožnost odločitve med koncem starega in začetkom novega. Priča smo bili vrsti estetskih revolucij, ki so zamajale konfiguracijo drame in gledališča. Lahko bi rekli, da avtorji, ki smo jih obravnavali v razpravi, razmišljajo o drami, gledališču in družbi v (post)dramski obliki zaradi potrebe po pripovedovanju novih in novih zgodb o postmilenijski krizi etike in družbe, ki jo pogojujeta neoliberalna in postsocialistična družba. Iz geografije njihovih literarnih in gledaliških procesov je očitno, da se je tudi slovenska pisava za gledališče podala v vode, ki jih je označil tako postdramski kot performativni obrat. To priča o tem, da se obravnavani umetniki in skupine gibljejo od lokalnega (Slovenija) do globalnega (kjerkoli na svetu), od dramskega do postdramskega, od realističnega do absurdnega, od fizičnega do metafizičnega, od gledališkega do metateatralnega, da bi zajeli ostanke razbitih in razdrobljenih pomenov, ki jih proizvajajo drsni označevalci, ki se le občasno in začasno srečujejo z označencem.

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The essay focuses on selected examples of the deconstruction of the opposition between representation and presentation, characteristic of post-mimetic art from the neo-avant-garde to the post-millennium. It discusses the authors who have been deconstructing the concept of drama and inventing new forms of redramatisation and post-dramatic intermediality from the 1960s to the present day. Despite persistently creating disruptions in the fictional textual cosmos, particular authors – such as Peter Handke in *Offending the Audience*, the group Pupilija Ferkeverk in *Pupilija, Papa Pupilo and the Pupilceks*, Dušan Jovanović in *Monument G* and *Play a Tumour in the Head and Air Pollution*, Milan Jesih in *Limits* and *The Bitter Fruits of Justice*, Matjaž Zupančič in *The Corridor* and other plays, Dragan Živadinov and his team in *Supremat* and other farewell rituals, Oliver Frlijić in *Damned be the Traitor of His Homeland*, Simona Semenič in *1981*, and Žiga Divjak and Katarina Morano in various projects – establish a strong process of redramatisation in their theatrical texts and performances. It is as if, alongside the deconstruction of drama, they inject dramatic and theatrical elements into the post-dramatic process of staging and writing. Thus, post-mimetic art coexists with pre-mimetic art, as this “stripping down” of the representativity of drama led to the establishment of fiction.

Keywords: contemporary Slovenian drama and theatre, Dušan Jovanović, Milan Jesih, Matjaž Zupančič, redramatisation, post-mimetic art

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Deconstructions of the Opposition Between Representation and Presentation from the Neo-avant-garde to the Post-millennium: From Pupilija, Jesih and Jovanović to Zupančič, Živadinov, Frljić, Semenič and Divjak

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I. Introduction: Towards the Text-Rhizome

In the paper,¹ we will consider how the desire to tell stories manifested itself in the period from the neo-avant-garde to the post-post-dramatic. We will examine what forms of re-dramatisation, re-figuration and re-characterisation of theatrical machines the contemporary performance paradigm is still producing. We will look at how authors are intensively reflecting on themselves, their texts, contexts and reception. In doing so, as authors-rhapsodists, they engage in a direct dialogue with their readers, spectators and future interpreters.

The authors and author groups we will discuss, who represent different theatre generations, can be considered undisputed carriers of the post-dramatic interplay between media. With their concepts, performances and texts, they prove that Slovenian playwriting and theatre, in the broadest sense of the word, have also ventured to dive into the waters that have been stirred up by moving away from absolute drama and the dramatic and by the fact that the intertext in various cases, from Dušan Jovanović and Milan Jesih to Matjaž Zupančič, Oliver Frljić and his author teams to Simona Semenič, Katarina Morano and Žiga Divjak, and Varja Hrvatin, structures contemporary (no longer) dramatic and theatre writing in a way that is non-hierarchical but at the same time extremely cohesive from an intertextual and intermedial point of view.

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We will examine how absolute drama, in which dialogue is a central construction component, has become merely one possible dramatic discourse in the corpora of performances and concepts and the responses to them. In this way, the traditionally understood physicality of the printed text in the form of a book has been replaced by a rhizomatic structure. Along with this deconstruction of the absolute, textual strategies have emerged within the textual in contemporary theatre that no longer include dialogue as a central principle of expression.

In the 1970s, authors such as Lado Kralj, Vlado Šav, Dušan Jovanović and Tomaž Kralj introduced systems of neo-avant-garde procedures into Slovenian performance practices, which were mainly taken from and developed according to Jerzy Grotowski and Richard Schechner. The above authors insisted on a particular processuality and participants' interaction. Thus, during the performative turn, the post-mimetic coexisted with the pre-mimetic, and this "stripping down" of the representativity of drama led to the establishment of fiction. Suddenly, we, the spectators, became witnesses to deconstructions of the opposition between representation and presentation. Let us recall *Pupilija*, *Spomenik G (Monument G)*, *Igrajte tumor v glavi in onesnaženje zraka (Play a Tumour in the Head and Air Pollution)*, *Limite (Limits)*, *Offending the Audience* and other projects up to Dragan Živadinov's 1990s farewell rituals at the turn from the 20th to the 21st century. The geography of these transformations and phenomena is very varied and rich.

The theatre and performance practices of the most influential artists since the performative turn from the 1960s to the 1970s have to be understood in the context of what Alain Badiou calls the century of riots, especially the second half of the 20th century, which was marked by tectonic shifts, with predictions of a move away from what, in his seminal work *Of Grammatology*, Derrida defined as logocentrism, the dominance of the visual and the ocularcentrism. The favouring of the gaze, which has caused playwriting to lose much of its stability but also to gain many new initiatives, has led not only to a redefinition but also to the end of the crisis of the dramatic author, which Antoine Vitez predicted in his famous statement from the 1970s, [...] o peut faire théâtre de tous" / "We can make theatre out of everything" (qtd. in Autant-Mathieu 13).

II. The Aesthetic Revolutions of Dušan Jovanović

Let us begin with Dušan Jovanović and the group Pupilija Ferkeverk with whom he closely collaborated. Jovanović began his career as a theatre critic for the student magazine *Tribuna* and as a playwright. He was undoubtedly influenced by the first wave of experimental theatre in Slovenia (Eksperimentalno gledališče, Oder 57, Gledališče Ad hoc) but was nevertheless very critical of its artistic tactics. He wanted something different, more radical. His first (and still unperformed) play had the very suggestive title *Predstave ne bo (There Will Be No Performance, 1962)*, suggesting

metatheatricity and political censorship. Furthermore, it took almost a decade to finally perform his second play, *Norci (The Madmen, 1963)*, in 1971. In the meantime, Jovanović concentrated on his theatre work as the director and founder of the newly founded ŠAG – Študentsko aktualno gledališče (Student Current Theatre), which created the first scandals thanks to its aesthetic mini-revolutions.

Despite all the differences, the “critical generation” of the Oder 57 experimental theatre and the new generation of Dusan Jovanović shared one key “victory”: they both removed the fourth wall and created a theatre space in which a strong interaction between the actors on stage and the participating audience happened, in the sense of Max Herrmann’s redefinition of theatre, which always emphasised the third paradigm, i.e., the spectator. When theatre began to understand the spectator as the third creator (e.g., Vsevolod Meyerhold), the one who completes in oneself what the stage merely suggests, it became politically dangerous.

Undoubtedly, this new perception of the performance as something that is not “a representation or expression of something which already exists elsewhere – like the text of a play – but as something which is brought forth by the actions, perceptions, responses of both actors and spectators alike” (Fischer-Lichte, *Theatre* 23) was a significant achievement of the first experimental theatres, particularly Oder 57, which had a profound influence on Dušan Jovanović and his generation when, in the 1970s, they instigated a new “aesthetic revolution”, namely, the performative turn in Slovenian theatre and performing arts.

Dušan Jovanović (along with Lado Kralj) was probably the most influential and central figure of the Slovenian neo-avant-garde theatre movement in the period of the late 1960s and 1970s when the theatre was dominated by a generation that broke cultural taboos. They understood politics in terms of the sexual revolution, but at the same time, crossed the strict boundaries of theatre and came close to the experience of happening and performance. This radical return of theatre to theatre in the vein of Antonin Artaud and his theatre of cruelty was a new aesthetic revolution, a political act that provoked a tumultuous response from audiences and critics alike.

Jovanović and his generation (Lado Kralj, Zvone Šedlbauer, Ivo Svetina, Milan Jesih, Iztok Tory ...) deliberately challenged the audience. The generation perceived the audience’s response and participation in the theatre as a political act in which the audience was to liberate itself together with the actors. It was only during this period of student movements and student theatres that the emphasis really shifted from the field of repertoire and text to the theatre medium itself, to its process of liberation, which (like the theatre of Schechner, Grotowski, Barba and others) opened up to the field of other artistic media and areas.

In 1968, Jovanović and the Pupiliya Ferkeverk Theatre broke the hegemonic language of drama theatre in order to “touch life” (Artaud 13) in their performance *Pupiliya, papa Pupilo pa Pupilčki* (*Pupiliya, Papa Pupilo and the Pupilceks*). Together with *Monument G* (1972), this extraordinary performance embodied a radical quest for theatre based on the awareness that the stage is a physical and real space that demands to be filled and allowed to speak the true authentic language of semiotic and phenomenal bodies in space and time. Or, to once again paraphrase Artaud in combination with Erika Fischer-Lichte’s terminology: Jovanović tried to invent the grammar of this new language that creates a unique “autopoietic feedback loop” (Fischer-Lichte) between performers and audience.

The 1970s led to a redefinition of the roles of the text and the audience and performers in experimental theatre with Jovanović’s play *Play a Tumour in the Head and Air Pollution* (1972), performed by the Celje City Theatre and directed by Ljubiša Ristić. According to Lado Kralj: “The subject of this script is the theatre itself in which the theatre’s organisation, creativity and, finally, its very essence comes into crisis” (“Slovenia” 772). In other words, Jovanović’s play focuses on the failure of the basic premises of the avant-garde theatre of the 1960s: the emphasis on process rather than result, the strong interaction between performers and audience in what Fischer-Lichte, in her book *The Transformative Power of Performance*, calls the autopoietic feedback loop, mystical catharsis, collective ecstasy, expanded consciousness and the replacement of textual language with body language and melodic, onomatopoeic sounds.

According to Dragan Klaić, *Play a Tumour* “shows with an anticipatory imagination the development of the avant-garde theatre of the sixties, the *cul-de-sac* of the utopian quest for togetherness, closeness, oneness” (“Utopianism” 127). This self-criticism can be interpreted as a radical, meta-literary, meta-theatrical and meta-artistic discourse, a self-criticism in relation to the fundamental premises of a liberated, neo-avant-garde, Artaudian and Schechnerian theatre, which Jovanović himself advocated and realised in *Pupiliya* and *Monument G*.

Jovanović had already dived into the waters of engaged drama and theatre, which rejected all traditionalism and even ideology, in the 1960s with his *The Madmen*. A decade later, he took up this idea and combined it with the (self-)critique and (self-)irony of the performative turn of happenings and neo-avant-garde performance in his work *Play a Tumour*. He created “a dramatic postscript to the 1960s and to their characteristic brand of theatre, written before the era was in fact truly over or before we could notice that it was over and with what kind of an outcome” (Klaić, “Utopianism” 128). In doing so, he underlined the seriousness of the crisis of representation and the dramatist on the one hand and the dynamics of the ups and downs of radical theatrical practices of the second half of the 20th century, which were directly linked to and correlated with these crises, on the other.

According to his contemporary and colleague, theorist and art historian Lado Kralj, Jovanović “writes from an explicitly theatrical perspective” (“Slovenia” 772), “many of his plays oscillate between the grotesque irony of the theatre of the absurd and Brechtian docu-drama” (“Goli otok literature” 253), starting with his blasphemous second play, *The Madmen*.

The history of what was later called the political theatre of the 1980s, however, continued and reached a new peak in 1975 when the two generations joined forces: Dominik Smole, a representative of the critical generation of Oder 57, and Dušan Jovanović, a representative of the performative revolution of Pupilia Ferkeverk. The two came together to create *Žrtve mode bum-bum* (*Victims of the Bang-Bang Fashion*), a performance that became a turning point for the Mladinsko Theatre and Slovenian contemporary theatre in general. After Jovanović’s necessary directorial accents in the Glej Theatre, especially *Monument G*, and the simultaneous post-dramatic accents in the Pekarna Theatre’s productions (Dane Zajc’s *Potohodec* (*The Pathwalker*) directed by Lado Kralj; Svetina’s *Gilgamesh*; Ristič’s *Tako, tako* (*So, so*)), a completely new principle of work was established with the *Victims*, also within the “repertory” theatre: Jovanović’s text was used as a script, the performance was constructed in a non-literary way. It was Dominik Smole who gave the initiative.



Dušan Jovanović, *Victims of the Bang-Bang Fashion*, 1975, the Mladinsko Theatre, photo by Tone Stojko, SMG archive, in the photo: Milena Grm, Milojka Šuklje, Vladimir Jurc, Jože Mraz, Sandi Pavlin

Victims of the Bang-Bang Fashion was a proper aesthetic and ethical shock, an aesthetic revolution that transformed politicised art and politicised theatre into an explosive body that built a new form of engaged theatre in the context of self-managed socialism, which still believed that the essential effects of the classical forms of political theatre of Erwin Piscator, Bertolt Brecht and the Russian avant-garde, could be achieved (albeit in a way different from that of the previous generation, namely, Oder 57).

Jovanović's theatre in the second half of the 1970s, a period that begins precisely with *Victims*, emerged after the aesthetic revolutions of performance art in the 1960s and 1970s. Already in its very textual conception, which originated as the work of a Barthesian scriptor, it combined literature and spectacle, political engagement and theatrical experiment, a revolution of thought and form. It recorded and staged incursions of the real, the points at which the movement of art as the production of its own truth takes place. Staged as the opening performance of the new season, *Victims* had the impact of an aesthetic and ideological bomb.

Jovanović's engaged theatre used and exploited the political and the revolutionary in the best possible meaning. This theatrically compelling spectacle combined the grotesque, irony and tragic seriousness with the purest poetry. It used and exploited political and revolutionary ideology, establishing various paratactic relations, which had a cathartic effect on the audience. It deliberately engaged in the play of truth and appearance, fiction and reality, of actors, protagonists, spectators, of everyone and everybody, in the very creative process of work on the performance and in the unrepeatable acts of reception of each performance. His writing and performance emerged from the emancipated ideological context of the 1960s but in a more sober version, creating a distance from it while retaining the dynamism and desire for change that the student movements brought. They also framed it in the eternal repetition of wars and the omnipresence of the military apparatus in the modern world.

It is thus hardly surprising that not everyone was enthusiastic about the performance since it was too controversial, both aesthetically and ideologically, for the "orthodox" adherents of drama theatre and socialist self-management. However, despite the stir it caused in Slovenian politics, the play was also successful abroad, for example, at the famous Theatre of Nations festival in Nancy, France, receiving great praise from international critics. The performance reached its theatrical and thematic climax when, during a fascist march, amid silent flashes of gunshots and barbed wire, women holding children in their arms were falling while shouting out slogans of liberation; and in the following scene, when women, the people searching for their fallen loved ones, bring not uniforms this time but parts of their own clothes and dress their children, the people's army, in the partisan folk clothes – which grew into a powerful symbol of the resurrection of the people's eternal heroes – and when these people speak in the

verses of Prešeren's "Zdravljica" ("A Toast") in a substantial, non-declamatory way. Both the text and the performance featuring excellent actors were an exceptional theatre event, a highly professional perfection of the actors' mental and physical efforts.

Following the aesthetic revolutions in the areas of performance and (no longer) dramatic texts, Jovanović played a key role in Yugoslav political theatre with his plays *Osvoboditev Skopja* (*The Liberation of Skopje*, 1978) and *Karamazovi* (*The Karamazovs*, 1980), which broke socialist taboos and opened up dramatic procedures to an unusual mix of realism and metafiction. In the first piece, all the events of World War II and the family tragedy are depicted through the eyes of a six-year-old boy, which opens up a highly subjective and non-ideological interpretation of political events. *The Karamazovs*, on the other hand, opened up the taboo subject of the Yugoslav communist concentration camp on an Adriatic island – a feature of Tito's break with Stalin and the Soviet Union in 1948 – where many Soviet-educated communists were murdered under the cover of a strict system of re-education. In order to open up this topic, he enters into a dialogue with Dostoyevsky and his famous novel *The Brothers Karamazov*, which allows for a dramatic portrayal of the generation gap between a father and his three sons.

He further developed his post-Brechtian technique in the plays he wrote during and shortly after the war in former Yugoslavia. In 1993, he wrote a very personal version of *Antigone*, influenced by the war in Yugoslavia, which was still going on at the time of writing. If he consciously entered into a dialogue with Dostoevsky in order to write about "dark" and paradoxical events in Yugoslavia's history, he chose the Greek myth in order to distance himself from the actual banality of war, or rather, to show how the mythical structure of Greek tragedy had also become something completely banal and predictable at the end of the 20th century. As Dragan Klaić explains:

The hatred was transformed into a blind, almost visceral passion with no evident cause and purpose. In Jovanović's *Thebes* the violence had become so pervasive that it had imposed its own construction of the reality, which was in turn internalised by all those affected. It had become transgenerational and only some intervention from outside the system could break the spell. That should be the role of the deities but in Jovanović's play they remain in the background as a source of evil, refusing to assume the role of either arbiter or rescuer. [...] even *Antigone's* space for resistance becomes extremely narrowed, almost non-existent ("The Crisis of Theatre" 151).

In his second play dedicated to the violence in former Yugoslavia, Jovanović began a metatheatrical dialogue with Brecht and his play *Mother Courage and Her Children*. In *Uganka Korajže* (*The Puzzle of Courage*, 1994), Jovanović also consciously confronted Brecht's system of epic theatre and its specific no longer dramatic procedures regarding stage space. He transformed the convention of epic theatre space in an original

way based on the *play of the landscape*, in which the psychological states of the protagonists and their tiny micro-stories are echoed.

During the war in Yugoslavia, he also wrote the third part of his Balkan trilogy, *Kdo to poje Sizifa (Who's Singing Sisyphus)*, using what he described as a dialogue with dramatic form dealing with archetypal situations. He consciously chose to deconstruct and reconstruct classical ancient and modern plays and myths: Antigone, Sisyphus and Mother Courage.

His last major play, *Razodetja (Revelation, 2009)*, is also a genre hybrid of tightly and densely interwoven thoughts, self-quotes from *The Karamazovs* and some of his other plays, contaminated with today's jargon of authenticity (in the Adornian sense). Jovanović's plays written in the 21st century are the result of his revolt against the world of Neoliberalism, against the telecracy of a globalised world in which writing can no longer produce its own difference. This is why these works often bring to mind the dramatic and theoretical universes of Peter Handke, Heiner Müller or Richard Foreman. Each of his new plays brings a new, alternative attempt to think about theatre and art. Jovanović was convinced that after Shakespeare, we could no longer speak of any new, specific authorial forms, that there are only two great dramatic forms: Noh theatre and Greek tragedy. He sees the contemporary author as a ploughwright (using the term introduced by his Macedonian colleague Goran Stefanovski): "I don't write, I build plays" (Jovanović, "Muke z vojno" 4).

III. Milan Jesih: The Untold Subversive on the Trail of New Writing for the Theatre of the New Age

Parallel to Jovanović's aesthetic revolutions in the field of drama and theatre were the no less radical attempts by Milan Jesih, with whom he collaborated in Pupilija, even though later, their theatre paths led them in different directions. It was Jesih who, while building his early plays, was also building a new theatre. Thus, Jesih's significance and role in the deconstruction of playwriting, and even more so his role in the deconstruction of the so-called literary or drama theatre and the realisation of the performative turn at the break from the 1960s to the 1970s, have remained virtually unexplored to this day. This statement may seem paradoxical, but after a short reflection, we will see it is plausible. Jesih's "no longer dramatic writing" (a term coined by Gerda Poschmann, the German theorist of performance practices, which seems very appropriate here) has remained completely in the background, virtually unused, during the last few decades of the so-called post-dramatic theatre boom, which is unusual, given its proximity to the post-dramatic practices of the time.

We have almost forgotten how his early texts enact the non-dramatic weavings of dialogical flows at different levels. These re-appropriated and deconstructed dialogic forms of drama produce a polyphonic discourse of language surfaces, which – like in the case of Heiner Müller, Peter Handke or Elfriede Jelinek – is characterised by a Bakhtinian dialogism. The emerging polylogical form results from quotations that form extreme and sometimes even undecipherable collages. These collages, however – unlike the hermetic German parallels we mentioned above – do not construct an intellectualist labyrinth but a labyrinth of everyday life in all the ridiculousness of its psychopathologies and linguistic forms and automatisms.

Like Handke, Jesih peels away meaning from language to underline the present-day forms of linguistic alienation. People who are alienated from their language and speech are also alienated from the world:

D: What else would a human being lack?

J: Nothing in the world.

D: Nothing.

J: Nothing.

D: Nothing.

J: Nothing?

D: Nothing, I said.

J: What d'you mean: nothing?

D: Nothing! Nothing! Nothing!

J: You say nothing, sweetheart?

D: Leave me alone!

(Jesih, *Grenki* 24)

Jesih's texts undermine the basic absolutes of drama: dialogue, characters and dramatic structure. At first glance, these blocks of rapidly alternating quasi-dialogues seem to emerge as *text-reactors* that produce themselves, while the writer or (rather) the Barthesian sriptor merely observes them (Jelinek, *In den Alpen* 254). There is no plot, no action, no logic in the unfolding of events and dialogues, no side-text, merely an extreme multiplication of persons and a tornado of sets of words. *The Bitter Fruits of Justice* systematically undermines all dramaturgical categories. Andrej Inkret wrote about the play that it “nonchalantly’, as it were ‘in one fell swoop’, turns away from everything that we have hitherto imagined under the category of drama; nevertheless (or is it precisely because of this?) they have proved to be theatrically extremely effective [...]” (Inkret, “Igra z jezikom” 8).

This theatricality, however, does not manifest itself through plot, action and dialogue but emerges from the specific juxtaposition of words. Veno Taufer draws attention to the fact that Jesih hypertrophies and multiplies the rules of classical dramatic structure:

Instead of unity of space, time and action, we are dealing with 33 different scenes in which 140 speaking figures appear in situations that, in a breakneck rhythm of daring collages and transitions between different spaces and times, between different genders of the speakers, draw out a range of scenes “in the most varied motivic combinations of normative values ranging from beauty to death, to betrayal, to love, to longing, to love of one’s homeland [...]”. (Taufer, *Odrom ob rob* 166)

Jesih also plays around with the concept of the *dramatis personae*, which he disperses into 140 roles, to which he dedicates the one and only stage direction in the play: “The gender and case of the actors are not determined, but it is to be desired that their souls be broad and bright slopes, for the sun is the patron of life and its watchful shepherd” (Jesih, *Grenki* 6).



Milan Jesih: *The Bitter Fruits of Justice*, directed by Zvone Šedlbauer, EG Glej, 1974, SLOGI Iconotheque, in the photo: Božo Šprajc, Ivo Ban, Marko Simčič, Metoda Zorčič

In *The Bitter Fruits*, Jesih is on the trail of new writing for the theatre of the new age, combining innovation in form and political engagement in content. He dismantles and subverts the concept of dramatic representation and constructs an autonomy

of language where language is no longer subject to dramatic form. While in his play *The Pathwalker*, Dane Zajc radically dissected contemporary ethics in a Beckettian manner and, at the same time, almost completely dismantled the remnants of classical dramatic structure, without undermining the power of the language of poetry, in *The Bitter Fruits of Justice*, Milan Jesih – as Lado Kralj points out – really radically and definitively adopted the absurdist principle of the disintegration of language and reinterpreted it into a total play of language, which, with its non-commitment, already exceeds the horizon of metaphysical nihilism (Kralj, “Sodobna” 107).

The characters in his play (similar to those of Jelinek, but much more artistic and musical) also appear to be oversized linguistic machines. They are constantly talking and talking about everything, continuously blurting out realities that a psychologically correct figure could never utter. Jesih’s theatrical texts choose different ways of bypassing established dramatic forms. Thus, it becomes very problematic to use classical notions of drama theory, e.g., *dramatis personae*, dialogue, monologue, primary text and secondary text, to analyse such texts. At the same time, what we are dealing with here is implicit theatricality rather than explicit. Thus (for example, in the case of the drama of the absurd, early Handke, Heiner Müller, etc.), we witness a *theatre of voices* that replaces the *dramatis personae*: “Language battles against its content, which is being put on like a garment (and not the other way round!), a content that is part of fashion” (Jelinek, “Brecht aus der Mode”).

Thus Venio Taufer in a critical note on the première of Jesih’s second play, *The Bitter Fruits of Justice*, to which the poet mischievously (and politically provocatively, since it was during the “lead” 1970s when the system would not allow for any interpellations in the sense of multi-party democracy, but at the same time paratactically) attached the genre subtitle “An Interpellation in One Nonchalant Swoop”, draws attention to the fact that in his theatrical piece the author “has made a good and convincing enough claim of the part of modern literature which is discovering that language has a life of its own, that it presupposes its own autonomous reality and expresses itself as its own content” (Taufer, *Odrom* 166).

What we are witnessing here is the emergence of extremely dense language surfaces which, like geysers, spew forth a mass of sound material in which it is no longer clear for which signifieds all these chains of signifiers are intended. Jesih’s textual practice in *The Bitter Fruits* thus represents a liberation from the model Brecht designated as Aristotelian theatre. In turn, it represents a basis for devising new models of theatre beyond drama, close to what Brecht called the non-Aristotelian Theatre, or Artaud’s theatre of cruelty. The means of liberation here is language. His tactic in *The Bitter Fruits* as well as, for example, in his *Limits* (1973), *Brucka ali obdobje prilaganja* (*The Fresher or the Adjustment Period*, 1976) or *Triko* (*Leotard*, 1985), is to play on the

triviality of language. Dramatic figures in crisis, whom Jesih the scriptor labels with post-Beckettian names like Jemavec, Dajavec, Grbavec, Gobavec (Taker, Giver, Humpback, Leper), move in a breakneck fashion across different space-times in a chain of miniature scenes based on parody and wordplay. In Jesih's case, the play's text is thus not created with the intention of embodying mimesis. The pace is fast, the action is mechanised, and representation is constantly undermined by ironic commentary and defamiliarisation. Like in Ionesco's work, Jesih's language is worn out, irremediably contaminated with triviality.

Jesih thus constructs a no longer dramatic theatre text that dismantles all tradition and metaphysics while at the same time reifying language as a series of signifiers without signifieds. In this, he applies the tactic of pastiche and quotative appropriation and, at the same time, an ironic refurbishing of mainly linguistic corpora and modalities from the tradition, e.g., the storytelling of the first half of the 19th century, the creation of an artificial palimpsestic antique language mixed up with everyday speech, with pub and street slang, political and philosophical jargon, etc.:

LEPER: Give me of your meal, good shepherd, for I am hungry and thirsty!

HUNCHBACK: My father, Telefunken of Massachusetts, has given the food I have with me for me alone. And what's mine will remain mine, remember that, you vagabond stranger.

LEPER: And how should I reward you for that?

HUNCHBACK: I deserve that my cattle die in a terrible plague, to have my noble name taken away by my father in Massachusetts, to be cursed by my mother in Finland, and to be left alone and outcast, loathed even by the wretched winds of the mountains.

TAKER: Give me of your meal, golden-hearted shepherd!

HUNCHBACK: I will not. What is mine is mine, and is of no concern to you. What I have brought to the mountain, I will eat.

TAKER: And what reward do you get for that?

HUNCHBACK: It would be just if my cattle died, if I went blind, and if my pregnant wife down in the valley gave birth to a goat.

GIVER: Give me of your little ration, shepherd!

HUNCHBACK: Sit down! And I will pour thee wine, which I keep for guests, and sometimes for a feast. The meal is meagre, but tasty: see me, how healthy I am with it!

(Jesih, *Grenki* 28–29)

In *The Bitter Fruits of Justice*, Jesih introduces a special, no longer dramatic tactic of dramaturgy of quick transitions between scenes. The persons, marked with abstract labels, not attached to any dramatic characters, function as a substitute for dramatic characters, passing almost imperceptibly from one speaking position to another. The changes of position are arbitrary and associative, just like the changes of location of the (no longer) dramatic action are arbitrary and associative. By making language the

“protagonist” of his drama, Jesih (like his French colleague Valère Novarina) abolishes any duality between text and performance. It is the word itself that becomes the spectacle; it creates the structure of the text and the performance. Thus, with *The Bitter Fruits*, (no longer) drama in its Slovenian version reaches its extreme, the point from which only a return to the elements of the dramatic or post-dramatic is possible.

IV. Plough-Wright Matjaž Zupančič

One of the best descriptions of Matjaž Zupančič’s theatre work could be summed up in the two-word phrase coined by Stefanovski: *plough-wright*. The theatre director and playwright, who studied theatre directing and dramaturgy in Ljubljana and London, became director of the Glej Experimental Theatre in the 1980s and continued his career as a playwright, theatre director and professor at the Academy of Theatre, Radio, Film and Television, University of Ljubljana. As the author of more than 50 theatre productions, he began writing (no longer) dramatic plays in the late 1980s and soon became one of the key contemporary Slovenian playwrights, winning several Slavko Grum Awards for the best new Slovenian drama and becoming the most performed Slovenian playwright in Europe and beyond. He has received numerous awards for his plays which are now close to twenty in number.

In his plays, he establishes a dialogue with Lacanian psychoanalysis, revealing games of sliding signifiers and new versions of the desire of the Other, signifying a radical otherness, an otherness that transcends the illusory otherness of the imaginary. In his early plays, written in the 1990s, he uses and appropriates the nature of various genres, including the underground culture of thrillers, which is suggested in the very titles of his plays: *Izganjalci hudiča* (*The Exorcists*, 1991), *Slastni mrlič* (*The Delicious Corpse*, 1992), *Nemir* (*Restlessness*, 1998) or *Ubijalci muh* (*The Fly Killers*, 2000). Matjaž Zupančič’s plays take place in in-between spaces, in reception areas and corridors, where people are constantly moving, coming and going in a mysterious chain of events.

Zupančič likes to play with different dramatic techniques and styles, from hyperrealism to mystery and thriller, from the direct depiction of reality to the absurd and the strangely poetic. In his black comedy *Bolje tič v roki kot tat na strehi* (*A Dick in the Hand is Worth Two Thieves in the Bush*) (2004), in a style in which Monty Python meets Harold Pinter, the characters act like robots, producing a series of repetitions that end in a strange sense of black comedy, using the vocabulary of psychiatry and neurology. In his play *Padec Evrope* (*The Fall of Europe*, 2011), he comments on and reveals the background of contemporary society after the turn of the millennium. In a small local hotel on the outskirts, significantly named Europe, they are having a private party where the local jet set is telling dirty jokes and making business deals.

However, when the rather drunken party company begins to break up, a proper global revolt takes place outside, with demonstrations and riots. The police close off all the entrances to the city, all roads are blocked, and cars are burning. In this desperate situation, the mendacity of the local elite is revealed. With his sarcastic black humour, Zupančič reveals the grotesque reality of the modern world and the crisis of ethics in today's society, be it in Europe or anywhere else.

Zupančič distils a particular condensation of metatheatrical commentary and hyperrealism of the Debordian society of the spectacle in an unusual and radical drama-essay on the contemporary mediated civilisation of reality shows and simulacra, his most (post-)dramatically or mediated play, *Hodnik (The Corridor, 2003)*. Zupančič deliberately chooses live performance, namely theatre, as a medium to comment on and deconstruct a currently highly exposed form of media, namely reality television. Guillermo Gómez-Peña's statement could illustrate Zupančič's starting point: "And each metier, language, genre and/or format demands a different set of strategies and methodologies" (73). Here he uses "pure theatre" as the appropriate medium, deliberately avoiding the intermedial means of today's theatre and staging a corridor of the ubiquity of reality television images, the very space of media violence in the age of humanitarian impotence.

This way, he reveals the problem of a subject with fictitious freedom that is presented as an illusion of interactivity, openness for collaboration and dialogue, which is reinforced by the electronic media of television. Zupančič stages a reality that he interprets as an image of Auslander's universe of television, which "enabled television to colonize liveness, the one aspect of the theatrical presentation that film could not replicate" (Auslander 13). The playwright is fully aware of the problematic fact that theatre has evolved into an imitation of media discourses and that the taste of today's public is being shaped by television, which has become the model and telos of theatre. Capital is no longer interested in the economy of the representation of live performance. Instead, it is intensely focused on the economy of media representation, which presents itself as a representation of reality in the here and now.

Matjaž Zupančič also derives from the fact that (as Auslander points out) "what we are seeing in many cases is not so much the incursion of media-derived 'technics' and techniques into the context of live performance but, rather, live performance's absorption of a media derived epistemology" (37). Despite that, Zupančič opts for a live performance, more specifically theatre, which "in the economy of repetition, live performance is little more than a vestigial remnant of the previous historical order of representation, a hold-over that can claim little in the way of cultural presence or power" (46). Being conscious of the fact that our concept of proximity and intimacy is rooted in the horizon of television, he uses this concept and the symbolic power

of television as a medium that enjoys a greater cultural presence and prestige than theatre in order to intrigue viewers and to put them in a state of awareness about the television's manipulateness and its "electronic noise", which presents itself as a reality more real than that of the live performance.

The question posed by *The Corridor*, and to a large extent by most of Zupančič's plays, is, therefore, the key question that Auslander is continually repeating and answering in his excellent book *Liveness*: Does a performance have its own ontology that is more honest than television re-enactments? The answer to this question is no. Moreover, Zupančič's play and the performance, which he also directed by himself, raise the crucial question of the possibility of subverting reality television in live performance.

Thus, while talking about Big Brother, *The Corridor* uses exclusively theatrical media to open up a picture of the deterritorialised ethics of the postmodern world and its cybernetic models of organising reality, of the real that is electronically produced out of matrices and memory banks, collapsing into a black hole produced by the media. In this way, he shows that (as Debord would say), even in theatre, the spectacle is today "both the result and the project of the present mode of production", it is "the heart of this real society's unreality" (6).

V. Živadinov and the Farewell Ritual to the NSK Supremat

The story of the deconstructions of the opposition between representation and presentation, characteristic of the post-mimetic, can also be detected in Dragan Živadinov's farewell rituals in his post-post-retro-garde phase. The object of our research will be *Supremat*, subtitled *The Farewell Ritual to Neue Slowenische Kunst and NSK* (produced by Živadinov in collaboration with the creative team of the costume designer Dunja Zupančič, dramaturg Jana Pavlič and choreographer Marko Mlačnik), which premièred in November 2002 at the Mladinsko Theatre. The performance was part of the complex preparatory procedure of his great utopian project *1:1*, which started in 1995. The title obviously refers to Kazimir Malevich's Suprematism, while the subtitle refers to the Slovenian retro- or trans-avant-garde movement of the 1980s and 1990s, to which Živadinov belonged. *Supremat* was conceived as a new personalised farewell ritual of the director from both the Russian historical avant-garde and the Slovenian neo-avant-garde. The performance uses the technique of pastiche and recycling of themes and styles in a new context.

Inspired by the 1986 play *Futurists* by the English author Dusty Hughes, *Supremat* focuses on the first poet to become a victim of post-revolutionary Russia, Nikolai Gumilev, a pioneer of the so-called Acmeist movement. By reintegrating the historical moments

from 1921 Saint Petersburg, the performance captures the very moment of the essential conflict between the avant-garde art and the political avant-garde and the very beginning of the process of exterminating the former in the development of the latter in the aftermath of the (Soviet) Revolution. The script of the performance, characterised by palimpsest, pastiche and appropriation techniques, can be read as a post-dramatic *opera aperta*, interweaving and combining fragments and paraphrases of Russian poetry of the time (Mayakovsky, Akhmatova, Gumilev, Blok ...) with the memoirs of Nadezhda Mandelstam, transformed by deconstructive interventions.



Dragan Živadinov: *Supremat*, the Mladinsko Theatre, 2002, photo by Miha Fras, in the photo: Romana Šalehar (Ana Andrejevna Akhmatova) and Olga Kacjan (Ana Andrejevna Akhmatova)

Supremat is also characterised by highly personalised and individualised appropriations of particular avant-garde and neo-avant-garde works, concepts and thoughts. First and foremost, there is the quotation of the FLUXUS table tennis and its rackets with a hole in the middle. It is an appropriation and a retro-citation of the famous neo-avant-garde “Fluxfest” sports. Specifically, the games played at Douglass College in New Jersey in February 1970. *Supremat* uses table tennis rackets with holes as the central visual symbol, coupled with the appropriation of Meyerhold’s biomechanical movements performed by the protagonists of the performers, all portraying the representatives of Russian art in 1921.

In *Supremat*, Živadinov emphasises the use of specific “ingredients”, so characteristic of his art, even more pointedly than in other performances. This time it is the PRIL dishwashing liquid, which is, of course, a reference to Joseph Beuys and his use of honey, felt and fat in the 1960s. The phrase “Art is only a temporary religion!” from the performance recalls and paraphrases Duchamp’s famous statement about art: “I don’t believe in it with all the mystical trimmings. As a drug, it’s probably very useful for many people, very sedative, but as a religion, it’s not even as good as God”.

The performance combines decontextualisation and recontextualisation of great, utopian inquiries into art. It fragments, deconstructs and appropriates them for its own use within the global world of post-dramatic and post-theatrical exchange. The de-hierarchised use of signs deliberately applies the concepts of simultaneity, plays with the density of signs, musicalisation, the specificity of visual dramaturgy and the intrusion of the real. In this way, it undermines the core of theatre as imitation (mimesis) but also the notion of logocentrism, which can be understood as the basic legacy of the concept of drama theatre.

VI. Deconstruction and Reconstruction of Representation: Divjak/Morano – Frlijić – Semenič

In the end, let us take the liberty of jumping to the present. After the many transformations brought about by the 1970s, 1980s and 1990s, the performance practices of the new millennium appear to be returning to some of the postulates of experimental theatre and its deconstructions of representation, but also to the desire for different, collaborative and documentary approaches to the material.

Take, for example, Žiga Divjak and Katarina Morano. The duo could be considered to belong to the group of authors who use various forms of theatrical tactics in order to achieve desired effects on the spectator or reader, including directors such as Oliver Frlijić, Nina Rajić Kranjac, Borut Šeparović, Janez Janša, Simona Semenič, Sebastijan Horvat, Jernej Lorenci ... Divjak and Morano question the structure of today’s society and the role of the individual in it. In their projects, they construct their own version of verbatim theatre, drawing, among other things, from the projects by Janez Janša (especially his performance *Slovensko narodno gledališče (Slovene National Theatre)*) and Oliver Frlijić (especially his performance *25.671* about the erased citizens of Slovenia). In this, they apply the procedures of verbatim theatre but also draw on Brecht’s learning plays and Augusto Boal’s principles of the Theatre of the Oppressed.

The genres of documentary performance and verbatim theatre were also consistently and radically explored by Oliver Frlijić in his performance about the erased entitled *25.671*

(Prešeren Theatre Kranj, 2013), based on real-life events and documents, which he intertwined with fiction and, in a way, even with quasi-documentary material and meta-theatrical essay for good measure. In this way, the performance radically questioned the status of the privileged witness that documentary and verbatim theatre sometimes too easily take on. In the Slovenian context, Oliver Frlić is the director who was never content with the basic form of verbatim theatre but has continually combined it with other genres, most notably the theatrical essay.

In their performance entitled *6*, Divjak and Morano also applied the classic procedures from this type of theatre, transcribing interviews, collaging them and composing the text of the performance. The editing is done by reducing large amounts of collected material and transforming it into the authorial outline of a theatre text. The working template of the text is created through rehearsals and is always subject to change. Divjak and Morano maintain the roles of actor, director, writer and other creators in the process but make them fluid, interchangeable and flexible. Creation is both individual and collective at the same time; the writer or Barthesian scriptor is not separated from other creators. They are not singular but rather part of the process. However, they participate in it primarily as the editor of the text, not so much as a playwright.

Divjak and Morano produce their texts in different ways. The post-dramatic documentary treatment of Cankar's *Hlapec Jernej in njegova pravica* (*The Bailiff Jernej and His Rights*) was the result of research into the true stories of workers devoid of rights. The performance follows contemporary real-life Jernejs as the creators found them in the field through visits to companies, associations, the coastal trade union confederation KS 90 and the Workers' Advice Centre. Through documentary material, we learn about the testimonies of workers at the Port of Koper, cleaners from cleaning services, construction workers, truck and van drivers, nurses and precarious architecture students in architectural firms. This results in deliberately rough material, interpreted and narrated by actors in the rhythm of working behind a conveyor belt. There is nothing spectacular about the editing or the staging tactics; the performance draws the spectators on the principle of less is more. Without noticing, they become witnesses and, at the same time, give testimony to the precariousness.

The project *6* was conceived by the dramaturg-director team in collaboration with the actors (Iztok Drabik Jug, Alja Kapun, Katarina Stegnar, Vito Weis and Gregor Zorc) and collaboratively explored the lack of tolerances in real-life events that occurred at the Kranj Student Residence in February 2016. The story was that the headmaster of the hostel decided to take in six unaccompanied asylum-seeking minors in an empty and unused wing of the student section of the hostel. The creative team was interested in the conflict between a part of the staff at the boarding school, "who basically support the idea that a fellow person should be helped, that children should be accommo-

dated in this hostel as, ultimately, this hostel was built to host minors who are being educated outside their place of [...] birth. And then, because of the pressure of the surroundings, they begin to question somewhat [...] this basic belief that they have to help” (Pograjc). The team collaborated with the investigative journalist Maja Ava Žiberna and the headmaster of the hostel Judita Nahtigal and produced documentary material based on research. The research, which lasted about four months, was part of a creative process in which they tried to get in touch with these minors in the field, widening the scope of their inquiry to include student hostels in Nova Gorica and Postojna. During the process, documentary materials began to be combined with fictional ones, based on authentic documents but derived from the actors’ imagination and improvisations. The result was a script and a performance in which acting and non-acting are constantly interchanged.



Žiga Divjak: 6, the Mladinsko Theatre, 2018, photo Matej Povše, SMG Archive

From the above, it should be clear that, in their performance 6, Divjak and Morano do not establish a pure form of verbatim theatre (similarly to Oliver Frljić in his performances 25.671 about the erased or *Our Violence and Your Violence*). It is a case of typical collaborative theatre with certain elements or features of the procedures from the Theatre of the Oppressed. Thus, their theatre structures a particular, no longer dramatic, matrix, with bold interweavings of documentary and fiction that at times make the latter more convincing than reality and the former more surreal than fiction. In do-

ing so, again, just like Frljić, they use the metatheatrical discourse that they weave into their performance-essays to comment on the social positioning of their performance, the conditions of its production and its possible political effects. At the same time, they consistently embody the basic definition of documentary theatre, as proposed by Peter Weiss in his paper “Notizen zum dokumentarischen Theater”: “Documentary theatre avoids any invention, it uses authentic materials, which are then – in a slightly reworked form, but unchanged in content – shown again on stage” (293–94).

To conclude, let us mention Simona Semenič as an example of experimental writing for the theatre at this time. She is interested in radical inversions of the dramatic and the post-dramatic in her plays-scripts. In Semenič’s work, we are exposed to the deconstruction of the opposition between representation and presentation, typical of the post-mimetic. Even though the author persistently creates disruptions in the fictional textual cosmos, the play nevertheless establishes a powerful process of re-dramatisation, creating intense plots and denouements. It is as if, at the same time, as deconstructing the dramatic, the drama and the dramatic are injected into the post-dramatic fabric of her plays. The post-mimetic thus coexists with the pre-mimetic; the “stripping down” of drama leads to the establishment of fiction.

In her plays, e.g., *tisočdevetsto enainosemdeset* (1981), Semenič problematises her own medium and the status of the author, the work and the reader or spectator, creating the hypertrophy of the process of creation itself. The thematisation and simultaneous self-reflexivity and self-irony of the status of the author produce a parallel problematisation of the ontological status of art and, at the same time, of reality itself. She is interested in what lies behind appearances and appearances of appearances. Her deconstruction of the dramatic and the fictional produces a specific post-Brechtian critique of the real. She reworks the dialogic form in conjunction with a variety of diverse textual strategies: from stage directions to descriptions closer to novels and fiction, narrative, essayistic, theoretical and other techniques that remind the audience that what they are reading or watching is no longer a real dialogue. However, in doing so, it produces distinctly dramatic effects, which Birgit Haas would probably call “dramatic drama” (Haas 45).

VII. Conclusion: Traces of the Experiments and Tectonic Shifts of the 1970s and 1980s

Based on past and contemporary examples, we have drawn a map of the practices of authorial theatre that Badiou *In Praise of Theatre* calls general oscillations. The spectator has to decide whether to surrender to this void and participate in an endless process. One is not called upon to enjoy but rather to think. The examples and

tactics we have touched upon show how performance practices in the 20th century, alongside other live arts and literature, were subjected to the consequences of what Mladen Dolar designates as “a century of gradual and catastrophically increasing mediatisation, when the media virtually covered and virtualised the very notion of reality, clothed it in images and completely veiled it so that the crisis of representation has never been greater” (“Gledališče ideje” 118). Thus, in the 21st century, we find ourselves in the midst of a period that Badiou, in a remarkably precise conversation with Nicolas Truong in his book *In Praise of Theatre*, defines with the syntagm “particularly confused times”, when the feeling of being completely devoid of ideas seems to have prevailed. “This contemporary confusion is that of a profound nihilism, which not only declares that ideas have disappeared, but adds that one can very well make do with this absence by living in a pure present, which doesn’t at all raise the problem of a reconciliation between immanence and transcendence” (Badiou, *In Praise of Theatre* 64). And according to Badiou, one of the essential tasks of theatre in this period of confusion is to “show the confusion as *confusion*” (64).

Thus today, we can undoubtedly detect traces of the experiments and tectonic shifts of the 1970s and 1980s. Performance and text are being re-situated and questioned by different types of post-dramatic theatricality. Theatre is moving away from the notion of the dramatic while society is becoming increasingly dramatised. In the last ten years or so, two major trends have emerged on European stages, which can be seen as a legacy of post-dramatic theatre. The first type is “stage writing”, as defined by the philosopher and theatre critic Bruno Tackels and embodied, for example, by Simona Semenič, Milena Marković and Anja Hilling. This stage writing (which is not exclusively of the textual type) repositions the text as the central focus of the creative process. The second type, embodied by Frlić, Divjak, Milo Rau and others, uses writings as matrices, which can be either visual, choreographic or transdisciplinary. The function of writing, as well as potential narration, is here either taken over by directing in the broader sense of the word, with all the means used in a performance, or it becomes a devising or collaborative creation that abolishes the hierarchical and guild-like divisions between acting, directing, playwriting and other segments of creation.

Regardless of the tentative division sketched above, all the forms that emerge from the post-dramatic, very radically question representation, the spectator’s belief in the existence of a parallel world outside our own and the notion of mimesis itself. This questioning of the conventional contract between actor and audience is often translated into the question: who is the actor, me or someone in the audience?

We have traced the story of deconstructions of the opposition between representation and presentation, typical of the post-mimetic, from the neo-avant-garde to the post-millennium. The neo-avant-garde of the performative turn with its textual and

theatrical acts, both with Jesih and Jovanović, marked the transition from a textual to a performative culture, characterised precisely by the performative nature of *bodily co-presence*. Both Jesih, with his *Limits* and *The Bitter Fruits of Justice*, and Jovanović, with the ritual slaughter of a chicken in the Križanke Hall (similar to Handke's *Offending the Audience*) and consistent translating of the textual into the ritual-bodily in Jožica Avbelj's *Memorial G*, conclusively enact the turn from theatre as a work of art and a fixed artefact, to the performative bodily co-presence of co-subjects (the actors and the spectators) in the event/happening.

Both the performance of Pupilija Ferkeverk Theatre and the performative orientation of Jesih's and Handke's drama of the absurd can be interpreted within the concept of contemporary performance and theatre after the performative turn in the 1960s: as different iterations of post-dramatic (Lehmann) or energetic (Lyotard) artistic corpora or acts that, according to Fischer-Lichte, "did not seek to be understood but experienced. They cannot be incorporated into the paradigm of hermeneutic aesthetics" (*The Transformative Power* 158). For this reason – as Peter Božič testified after experiencing *Monument G* – "they abolish the mediator between the actor's body and his acting, which we call the intellect or ratio" ("Razvoj" 37).

The textual, performative and conceptual innovations of the authors under discussion can thus be understood as part of the specificity of the last 50 years, marked by restlessness and a Badiou-like inability to decide between the end of the old and the beginning of the new. We have witnessed a series of aesthetic revolutions that shook the configuration of drama and theatre. We might say that the authors we have discussed in this paper are thinking about drama, theatre and society in a (post)dramatic form due to the need to tell new and fresh stories about the post-millennial crisis of ethics and society conditioned by neoliberal and post-socialist society. The geography of their literary and theatrical procedures shows us that Slovenian writing for theatre has ventured deep into the waters marked by both the post-dramatic and the performative turn. The artists and groups in question move away from the local (Slovenia) towards the global (anywhere in the world), from the dramatic to the post-dramatic, from the realistic to the absurd, from the physical to the metaphysical, from the theatrical to the metatheatrical, in order to capture the remnants of the fractured and fragmented meanings produced by sliding signifiers that only occasionally and temporarily encounter their signified.

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Sodobna dramatika je do neke mere dedinja neoavantgarde s konca šestdesetih in iz sedemdesetih let prejšnjega stoletja. Takrat se je namreč zgodil t. i. performativni obrat, ki je gledališče potegnil stran od reprezentacije k prezentaciji. Razvoj, ki je sledil, označujemo z različnimi oznakami, npr. postdramsko gledališče, estetika performativnega, v primeru dramskih besedil pa kot ne več dramski gledališki tekst, gledališče »u fris« ipd.

Tudi na Slovenskem se je konec šestdesetih let zgodil odločilen zasuk od besedila k dogodku. Takrat so nastali prvi hepeningi in performansi, ob *Pupilji* pa je Venko Taufer razglasil kar smrt literarnega gledališča. Na prvi pogled se torej zdi, da sodobna dramska pisava ponavlja prejšnje vzorce. Da morda radikalneje ubeseduje jezikovne in estetske igre, dekonstruira dramsko formo in torej radikalizira nastavke neoavantgard, a vendar v zadnjih dveh desetletjih govorimo o vračanju k dramskemu, o postpostdramskem, o (spet) dramskih tekstih itd.

S primerjalno analizo dveh radikalnejših besedil iz zbornika *Generator:: za proizvodnjo poljubnega števila dramskih kompleksov* (*Sinopsis za happening Hlapci* Dušana Jovanovića in *Generator, ki iz določenih enot in po preprostih pravilih proizvaja poljubno število dramskih kompleksov* Rastka Močnika) ter dveh besedil Simone Semenič in Varje Hrvatin (*mi, evropski mrliči* in *Vse se je začelo z galažem iz zajčkov*) razprava pokaže, da gre pri neoavantgardah za vprašanje gledališke uprizoritve in forme dramskega teksta, pri sodobni dramatikii pa bolj za način iskanja avtentičnosti in dramatičnih učinkov.

Ključne besede: Dušan Jovanović, Rastko Močnik, Simona Semenič, Varja Hrvatin, slovensko eksperimentalno gledališče, slovenska dramatika

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Sodobna dramatika in vprašanje dediščine neoavantgarde šestdesetih in sedemdesetih let

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Uvod¹

Sodobna dramatika je do neke mere dedinja neoavantgarde s konca šestdesetih in iz sedemdesetih let prejšnjega stoletja. Takrat se je namreč zgodil t. i. performativni obrat, ki je gledališče potegnil stran od reprezentacije k prezentaciji. Kot ugotavlja Barbara Orel ob razvoju performansa, je »pot v performans tudi v slovenskem prostoru šla prek estetike performativnega, pri kateri so imele vodilno vlogo ritualne oblike gledališča ter ritualom sorodne umetniške in družbene prakse, ki vse udeležence povezujejo v skupnost.« (»K zgodovini« 278) Razvoj, ki je sledil, označujemo z različnimi oznakami, npr. postdramsko gledališče (Lehmann), estetika performativnega (Fischer-Lichte), v primeru dramskih besedil pa kot ne več dramski gledališki tekst (Poschmann), gledališče »u fris« (Sierz) ipd.

Tudi na Slovenskem je konec šestdesetih let pomenil odločilen zasuk od besedila k dogodku. Takrat so nastali prvi hepeningi in performansi, ob *Pupiliji* pa je Venó Taufer razglasil kar smrt literarnega gledališča.

Na prvi pogled se morda zdi, da sodobna dramska pisava ponavlja prejšnje vzorce. Da morda radikalneje ubeseduje jezikovne in estetske igre, dekonstruira dramsko formo in torej radikalizira nastavke neoavantgard. Pa vendar v zadnjih dveh desetletjih govorimo o vračanju k dramskemu (Toporišič, »Dramska«), o postpostdramskem (Angel-Perez), o neodramskem gledališču (Monfort), (spet) dramskih tekstih (Haas) itd.

Vprašanji, ki se nam postavljata, torej sta:

Kje so razlike med eksperimentalnimi besedili druge polovice prejšnjega stoletja in sodobno slovensko dramatikó? Kaj so njihove skupne značilnosti?

¹ Zahvala: članek je nastal v okviru raziskovalnega programa Gledališče in medumetnostne raziskave (P6-0376), ki ga sofinancira Javna agencija za raziskovalno dejavnost Republike Slovenije iz državnega proračuna.

Osvetlili ju bomo z analizo dveh radikalnejših besedil iz zbornika *Generator:: za proizvodnjo poljubnega števila dramskih kompleksov (Sinopsis za happening Hlapci Dušana Jovanovića in Generator, ki iz določenih enot in po preprostih pravilih proizvaja poljubno število dramskih kompleksov Rastka Močnika)* ter njuno primerjavo z besedili Simone Semenič in Varje Hrvatin (s tekstoma *mi, evropski mrlič* Simone Semenič in *Vse se je začelo z golažem iz zajčkov* Varje Hrvatin).

Še preden pa se lahko lotimo analize izbranih besedil, moramo premisliti osnovne teoretske pojme, s katerimi teatrologija in literarna zgodovina opisujeta razvoj dramske pisave zadnjih 60 let.

Performativni obrat in njegove posledice v gledališču in dramski pisavi

Kot smo že opozorili na samem začetku, je ob koncu šestdesetih let v Evropi, ZDA pa tudi v takratni Jugoslaviji prišlo do radikalnih sprememb v umetnosti in njenem odnosu do družbe. Te je kasneje Erika Fischer-Lichte v svoji temeljni knjigi *Estetika performativnega* poimenovala z naslovnim terminom. Utemeljila ga je ob performansu jugoslovanske umetnice Marine Abramović *Lips of Thomas*, ki ga je ta izvedla 24. 10. 1975 v galeriji Krinzinger v Innsbrucku. Poanto spremembe avtorica opiše na naslednji način:

Takšen performans se izmika prijemom tradicionalnih estetskih teorij. Trmasto se upira hermenevtični estetiki, ki meri na to, da bi umetniško delo razumela. Tu namreč ne gre toliko za razumevanje dejanj, ki jih je izvedla umetnica, kot za izkustva, do katerih je pri tem prišla sama, pa tudi za tista, ki jih je izzvala v gledalcih; na kratko: gre za transformacijo udeležencev performansa. (19)

Da bi takšne dogodke lahko opisali in jim pripisali določene pomene, je potreben drugačen pristop, ki ga Fischer-Lichte imenuje estetika performativnega, saj tradicionalne estetske teorije umetnosti niso zmožne misliti umetniškega dela po performativnem obratu. »Ključnega momenta obrata, spremembe od dela in z njim vzpostavljenih relacij do dogodka – namreč subjekt proti objektu ter materialni status proti znakovnemu – niso zmožne doumeti« (31). Te pojmovne dvojice se namreč prekrivajo in s tem proizvajajo učinke liminalnosti, praga, ki udeležence transformira oz. ima za posledico emergenco (naključno pojavljanje) učinkov oz. pomenov.

Drug avtor, ki je pomembno konceptualiziral razvoj gledališča in gledaliških besedil po performativnem obratu, je Hans-Thies Lehmann s svojo knjigo *Postdramsko gledališče*. Tudi Lehmann izhaja iz spoznanja, da je gledališče v prvi vrsti stvar skupnosti. »Gledališče pomeni: čas, ki ga skupaj preživijo in skupaj porabijo igralci

in gledalci v *prostoru* [...]. Gledališka predstava na podlagi vedenja na odru in v prostoru za gledalce proizvede *skupni tekst*, tudi če ni izrečena nobena beseda« (20). Poudarjena je torej najprej zmožnost gledališča, da oblikuje skupnost, nato pa je problematizirana pozicija besedila, ki je bilo tradicionalno izvor in merilo uspešnosti gledališke uprizoritve ter element, ki je gledališkim znakom garantiral sintezo.

V postdramskem gledališču se ta hierarhija zamaje, elementi uprizoritve postanejo enakovredni, poudarjeni pa sta njihovi simultaneost in večpomenskost. Kot zapiše Lehmann že v uvodu svoje knjige:

Naslov »postdramsko gledališče« s tem, da namiguje na literarno zvrst drame, signalizira povezanost in izmenjavo, ki med gledališčem in besedilom obstaja še naprej, četudi je tu v središču diskurz *gledališča*, zaradi česar upošteva besedilo le kot element, plast in »material« odrske stvaritve, ne kot njenega vladarja. (21)

Postdramsko gledališče posledično proizvaja drugačna dramska besedila, ki jih Gerda Poschmann imenuje ne več dramski gledališki teksti, »v katerih jezik ni govorica likov – kolikor liki, ki jih je mogoče definirati, sploh še obstajajo – pač pa se pojavlja kot avtonomna teatralika« (21). Ne moremo več govoriti o elementih tradicionalne teorije drame, kakršni so dramska oseba, dramsko dejanje, ustvarjanje iluzije ... (prim. Kralj), ampak govorimo o jeziku, ki se osamosvaja, o govornih ploskvah, kakor jih imenuje Elfriede Jelinek, ki ustvarjajo napetost in odsevajo sodobni svet.

Za nas je zanimiv še Lehmannov pogled na neoavantgardo, ki jo razume kot tretjo etapo razvoja postdramskega gledališča, saj v to obdobje spadajo tudi besedila, ki so objavljena v *Generatorju*. Kot neoavantgardo sicer razume predvsem dramo absurda in lirsko dramo, a se zaveda, da v »60. letih nastane, v gibanju 68 pa doseže vrh nov duh eksperimentiranja v vseh umetnostih« (66). Pri tem omenja tudi hepeninge in performans ter posebej omenja, da je »Richard Schechner uprizoril *Dioniza 69* (*Dionysius 69*), pri katerem so bili gledalci povabljeni, da stopijo v telesni stik z igralci« (67). To pa nas že pelje v polje postdramskega. Za Lehmanna je namreč določujoča lastnost postdramskega prav položaj dramskega besedila. Ko skuša najti razlike med epskim gledališčem in gledališčem absurda na eni in postdramskim na drugi strani, zapiše:

Vendar je storjen korak proti postdramskemu gledališču šele, ko so gledališka sredstva onstran jezika enakopravna z besedilom in jih je mogoče sistematično misliti tudi brez njega. Zaradi tega ne bi govorili o »nadaljevanju« absurdnega in epskega gledališča v novem gledališču, temveč bi označili prelom, da se tako epsko kot tudi absurdno gledališče z različnimi sredstvi držita predstavljanja fiktivnega in fingiranega besedilnega kozmosa kot dominante, postdramsko gledališče pa nič več. (69)

Ker je dramsko besedilo znotraj uprizoritve detronizirano, se zamaje tudi pomen celote. Ta nima več koherence in je težko določljiv. Postane fluiden in odvisen od

interpretacije posameznika. Z Lehmannovimi besedami: »Gledališče nič več ne stremi po celovitosti estetske gledališke zgradbe iz besede, pomena, zvoka, geste, temveč dobiva značaj fragmenta in parcialnosti« (70). Prav to pa so, kot bomo videli v nadaljevanju, tudi poglavitne značilnosti obravnavanih dramskih tekstov. V njih izginjajo elementi drame, besedilo postaja razpoložljivo in ureja tudi ostale elemente gledališke uprizoritve. Pomen se izgublja oz. ostaja skrajno odprt, kar pelje v fragmentarnost in poljubnost interpretacije.

Opisani razvoj gledališke uprizoritve in umetnosti na sploh, ki je izšel iz duha študentskih nemirov leta 1968, se je v nekdanji Jugoslaviji ujel s težnjami po popolni svobodi ustvarjanja in po iskanju novega načina življenja. Kot ugotavlja Barbara Orel, je ta generacija sledila »imperativu kreativnega življenja, svojo radikalno držo pa je vzdrževala v svobodomiselnem levičarskem duhu, ki se upira vsakršnim oblikam političnega, družbenega, gospodarskega in kulturnega despotizma« (»K zgodovini« 278, 279). Ta zahteva po svobodi pa je seveda peljala stran od ustaljenih načinov uprizarjanja, od hierarhičnih razmerij znotraj uprizoritve in k oblikovanju skupnosti.

Nikakor pa tu ni šlo za slovenski fenomen, ampak za širše jugoslovanski. Tako Branislav Jakovljević v svoji natančni raziskavi razmerij med razvojem performansa in jugoslovanskega socializma prav tako zazna spontani nastanek študentskega gibanja leta 1968, ki pa je bilo kmalu nevtralizirano. Samoupravljanje se je namreč ponujalo kot družbena oblika, ki dopušča skrajno svobodo posameznika, torej nekakšno izpolnitev študentskih zahtev, ki pa seveda nikoli ni bila neproblematična. Tako Jakovljević analizira performans Raše Todosijevića *Odločitev kot umetnost*, ki ga je prvič izvedel avgusta 1973 v Galeriji Richarda Demarca v Edinburgu. Le nekaj mesecev kasneje ga je izvedel v Študentskem kulturnem centru v Beogradu na razstavi *Informacije II*, kjer je performans dobil povsem drugačne konotacije. Performans je umetnik izvedel s svojo partnerko Marinelo Koželj, ki je negibno sedela na stolu na odru. Raša je najprej pobarval štiri fikuse z belo barvo. Nato je svoje telo prekril s soljo in vzel iz akvarija živega krapa ter ga položil na tla. Potem je sam začel goltati velike količine vode, krap pa se je premetaval po tleh in umiral. Umetnik golta vodo in bruha, dokler riba ne pogine. Performer si pobarva eno uho v belo in se obrne proti občinstvu. V rokah drži baterijsko svetilko, dokler se baterija ne izprazni ali dokler ne more več zdržati v tem položaju (prim. 169).

Čeprav je britanska monarhija daleč od absolutizma 18. stoletja, njeno ideološko, politično in teološko ozadje v prvo izvedbo Todosijevićevega performansa *Odločitev kot umetnost* vnese noto plemenite in poudarjeno protidemokratske *umetnosti odločanja*. Ko ga vnovič izvede v jugoslovanski porevolucionarni družbi, isti performans postavi v ospredje popolnoma nov niz vprašanj. »[Č]e je bila prva v celoti integrirana v mrežo umetnostnih ustanov, je bil drugi izraz in nadaljevanje duha komune iz beogradskega junija '68« (172).

Kar je v Veliki Britaniji delovalo kot komentar kapitalističnih družbenih razmerij v monarhiji, je bilo v Jugoslaviji razumljeno kot oblastni obračun s študenti po letu 1968. Umetniki so torej s svojim umetniškim iskanjem postavljali tudi komentar svobode izražanja in pravice do posameznikove izbire življenjskega sloga, s čimer so posredno izražali družbeni komentar.

Na prvi pogled eksplicitnejši je performans Marine Abramović: »Ko je 20. aprila 1974 Marina Abramović po tistem, ko si je najprej porezala nohte na rokah in nogah ter si odrezala del las, nato pa vse to vrgla v ogenj, zgodaj zvečer stopila v gorečo peterokrako zvezdo, je stopila v presečišče umetnosti in politike, konceptualizma in politike, kar je bilo za Jugoslavijo po letu 1968 nekaj edinstvenega« (Jakovljević 206).

Marina Abramović je veliko eksplicitnejše pokazala na zvezo med oblastjo in umetnostjo, kar je kasneje še ponovila (npr. uporaba peterokrake zvezde v *Lips of Thomas*). Vendar pa tega dejanja ne moremo brati kot simbol oblastnega nasilja ali izgorevajočih revolucionarnih idealov. »Položaj v Jugoslaviji je bil veliko bolj zapleten, zato bi bilo znatno primernejše, če bi pet glavnih točk te plameneče strukture razlagali kot konstelacijo vzajemno nasprotujočih si sil, ki so v tistem času delovale v Jugoslaviji« (Jakovljević 208). Podobno ugotavlja Gašper Troha ob raziskavi slovenske dramatike in gledališča med letoma 1945 in 1990, ko prikaže občutljivo ravnovesje med večinoma nasprotujočimi si težnjami umetnikov, oblasti in publike, ki so omogočile razcvet slovenske dramske pisave in gledališča po letu 1960 (prim. *Ujetniki*). Razprava o odnosih med umetnostjo in oblastjo v socializmu pa seveda presega naš pričujoči namen, zato na tem mestu le povzemimo spoznanje, da je umetnost z estetskimi prelomi in iskanji v nekdanji Jugoslaviji dobila tudi politični učinek.

Sodobna dramska pisava med postdramskim in dramskim

Prav zaradi zgoraj omenjene pozicije alternativne kulture, ki je z margine prišla v center v osemdesetih letih prejšnjega stoletja, se je po letu 1990 gledališče na splošno, eksperimentalna umetnost pa še posebej, znašlo pred izzivom, ki ga lucidno formulira Barbara Orel: »Kako ohraniti in vzdrževati identiteto alternativnega, če ne nagovarja več s strukturnega mesta marginalnega, saj je razlika med centrom in margino načeloma razveljavljena?« («K zgodovini» 320).

Odgovor na to vprašanje je bilo iskanje novih konceptualnih in estetskih izhodišč, ki bi pomenila alternativo v novih kulturnopolitičnih razmerah samostojne države. Ta alternativa se je vzpostavila po letu 2000 v radikalizaciji postdramskega in kasneje v njegovem soobstoju z vračanjem k dramski formi.

Ker smo postdramsko gledališče in ne več dramski gledališki tekst že opisali, si pogledjmo, kakšne so najnovejše tendence v dramski pisavi, ki se pri posameznih avtorjih mešajo s postdramskimi ali bolj tradicionalno dramskimi elementi.

Birgit Haas ob sodobni nemški dramatiki ugotavlja, da je kljub dolgemu postdramskemu obdobju spet začela uporabljati nekatere dramske elemente. Kot zapiše ob dramatiki Dee Loher:

Kljub uporabi potujitvenega efekta se ne prepusti niti postmodernistični dekonstrukciji subjekta niti koncu pripovedi. Prav nasprotno, Loher gradi na konceptu revolucionarne marksistične estetike Walterja Benjamina, s katero je slednji skušal ohraniti človeškost v umetnosti, element človeškosti, ki bi lahko kljuboval tehničnim inovacijam njegovega časa. (Haas 74)

Pri tem pa ne gre za vračanje k realizmu, ampak za skrajno fragmentarne tekste, ki nosijo pečat postdramskega, saj avtorica

namenoma gradi občutek negotovosti kot posledico mešanice zasebnih in javnih političnih diskurzov. [...] Njeno delo je kreativno in uspešno obujanje brechtovskega gledališča v kontekstu postmoderne dobe, dobe, v kateri so ljudje ponovno zavzeli gledališki prostor. [...] Gledališče Dee Loher je gledališče opravnomočenja, politično gledališče, ki gledalca ne pusti povsem zmedenega pred podobo družbe po koncu zgodovine. (Haas 85)

Podobna spoznanja srečamo pri Tomažu Toporišiču, ki analizira dramsko pisanje po postdramskem. Pri tem ugotavlja, da avtorice Anja Hilling, Milena Marković in Simona Semenič na različne načine presegajo ne več dramsko gledališko pisavo. Tako detektira nezmožnost komunikacije in razstavljanje telesa in glasu ob Anji Hilling, dekonstrukcijo in rekonstrukcijo reprezentacije realnosti ob dramah Simone Semenič in kontaminacijo z lirskim in epskim ob delih Milene Marković. Pogledjmo si le njegov opis strukture dramatike Simone Semenič, ki nas bo v nadaljevanju posebej zanimala:

Dialoško obliko sicer vztrajno predeluje v družbi z raznorodnimi besedilnimi strategijami: od odskih smernic do opisov, ki so bližje romanu in prozi, pripovednih, esejističnih, teoretičnih in drugih tehnik, ki občinstvo opominjajo, da to, kar bere ali gleda, ni več realen dialog. Toda pri tem proizvede izrazito dramatične učinke, ki bi jih Haasova najbrž imenovala »dramatično dramske«. (»Dramska« 114)

Élisabeth Angel-Perez pride do podobnih ugotovitev. Namreč, da postdramsko gledališče preko dekonstrukcije drame pravzaprav kreira novo fikcijo, s tem pa se vrača k elementom, ki jih je prvotno dekonstruiralo. Kot zapiše sama ob koncu članka »Nazaj k verbalnemu gledališču«:

Avtor na odru izrisuje novo vrsto lirskega subjekta, ki obstaja nekje vmes med gledališčem in performansom in, čeprav se giblje v polju avtobiografskega [govori o

Zanimivo je, da Angel-Perez tu vzpostavlja povezavo med gledališčem in performansom, torej med eksperimentalnimi praksami iz šestdesetih in sedemdesetih let in sodobnim gledališčem, ki prav prek vdora realnosti ponovno ustvarja fiktivni svet drame, s tem pa tudi zunanjo referenco.

Z druge strani se problemu približa Anne Monfort v članku »Po postdramskem: pripoved in fikcija med odrsko pisavo in neodramskim gledališčem«. Odrska pisava ji pomeni celoten sistem znakov uprizoritve, med katerimi je besedilo le eden od njih in ostalim ni predhoden. Uprizoritve tako lahko vsebujejo neko besedilo, a se to ves čas meša z realnostjo odrske uprizoritve. Primer tega so izstopi igralcev iz vlog, pripovedovanje o prikazovanem svetu, elipse, zgoščevanje itd. Vse to pa seveda pomeni vdor pripovedi v gledališče. Na drugi strani gre za neodramsko gledališče, pri katerem obstajajo dramski liki in dejanje, čeprav so skrajno fragmentarni in se ves čas poigravajo z dvojnostjo fikcije in realnosti v gledališču. Kot zapiše Monfort: »Ta tekst [*Zasebno življenje* Ulrike Syha, op. a.] je tipičen primer neodramskega gledališča, pri katerem dejanje kljub vsemu ostaja, pa čeprav samo fragmentarno, prek oseb ali likov, ali celo če se igra z ambivalentnostjo med osebo in igralcem« (151).

Kot vidimo, tudi Anne Monfort ugotavlja, da gre pri sodobnem gledališču za prevpraševanje razmerja med realnostjo in fikcijo, ki ima svoje korenine v performansu in postdramskem gledališču. Ob tem pa velja poudariti, da obe avtorici odkrivata v teh tekstih in uprizoritvah ponovno vzpostavitev dramskih elementov, kakršni so dramske osebe in dramsko dejanje, čeprav je to večinoma skrajno fragmentarno. Poleg tega Monfort poudarja še eno poglobljeno lastnost, ki smo jo opisali že ob estetiki performativnega. To je vključenost gledalca in njegova aktivna vloga. Kot zapiše v zaključku svojega članka: »Kot odgovor svetu, ki je vse bolj prežet s fikcijo in dramatičnostjo, sodobne gledališke oblike kakor znova pretresajo vprašanje resničnega in izmišljenega, obenem pa gledalcu puščajo prosto pot, da si zamisli dramo, ki je na odru ni« (158).

Gledališko besedilo torej ni le material, ki ga poljubno spreminja ustvarjalna ekipa ob uprizoritvi, ampak je tudi v celoti odprta struktura, ki gledalca/bralca vabi k razmišljanju in ustvarjanju lastne interpretacije oz. celo zgodbe.

Pomudimo se sedaj še ob dokaj radikalni tezi Blaža Lukana, ki jo je formuliral ob najmlajši generaciji slovenskih dramskih piscev, konkretno ob Varji Hrvatin, ki nas bo v nadaljevanju posebej zanimala. Kot zapiše, tak tekst »ne vsebuje nobene didaskalije, pri čemer izkazuje tudi povsem nerazvidno dialoško linijo, hkrati pa z nobenim namigom v svoji pisavi ne napotuje na uprizoritev« (115). Kljub temu ta

besedila proizvajajo močne dramatične učinke, zahtevajo aktivno participacijo bralca oz. gledalca in jih zato nedvomno čutimo kot dramske, morda bolje uprizoritvene ali gledališke tekste. Takšno je tudi besedilo *Vse se je začelo z golažem iz zajčkov*, ki ga bomo analizirali v nadaljevanju in predvideva več različnih branj. Avtorica bralca/gledalca usmerja, da si glede na svoje poglede in razpoloženje ustvari svojo zgodbo iz predlaganih delov ali pa prebere besedilo od začetka do konca. A vse skupaj ni le igra v postmodernističnem smislu, ampak avtorica prek teh prizorov izpoveduje svojo zgodbo iskanja identitete, spopadanja z anoreksijo, strahovi itd. Lukan na koncu članka vendarle tvega z napotkom, kako brati in uprizoriti to dramatiko: »[O] svobojena kreativna evforija sodobnega dramskega pisca pričakuje tudi adekvaten odziv sodobnega režiserja in njegove ekipe« (118).

Iz predstavljenih teoretičnih izhodišč lahko zaključimo, da je modernizem šestdesetih in sedemdesetih let pomenil predvsem dekonstrukcijo dramske forme, vdor realnosti v gledališko uprizoritev in vključevanje gledalcev/bralcev oz. kreiranje skupnosti. Ta dediščina je močno opazna tudi v obdobju po postdramskem, ko pa sicer fragmentarna struktura ponovno proizvaja dramatične učinke in izkazuje nekatere elemente drame (npr. dramske like in dejanje). V nadaljevanju bomo s pomočjo primerjave konkretnih besedil skušali dognati paralele med eksperimentalnimi teksti iz obdobja modernizma in sodobno dramatiko na Slovenskem.

Sinopsis za happening Hlapci in mi, evropski mrlič

Prvi tekst, s katerim se bomo podrobno ukvarjali, je *Sinopsis za happening Hlapci*, ki je bil objavljen v reviji *Problemi Katalog* kot del repertoarnega načrta Male Drame SNG v Ljubljani v sezoni 1968/69. Izvedba je bila načrtovana v sklopu *Slovenska izvirna besedila*, kot avtorji pa so bili navedeni Žarko Petan (režiser), Dušan Jovanović (avtor) in Andrej Inkret (dramaturg). Do izvedbe ni nikoli prišlo, je pa Dušan Jovanović režiral Cankarjeve *Hlapce* v Mestnem gledališču ljubljanskem v sezoni 1980/81 (prim. *Generator* 356).

Gre za hepening, ki poveže gledalce in igralce v skupnost, obenem pa je usmerjen v zburjanje močnih, večinoma negativnih čustev, kot so strah, nelagodje, tesnoba. Začne se z vstopom v dogodek, ki spominja na ritual. Naslov tega dela je »Dvigalo groze«, preko katerega gledalci na koncu tudi zapustijo dogodek. V dvigalu med potovanjem ugasne luč in iz »teme se zaslišijo razni kriki, elektronski zvoki, molk, pospešeno dihanje in konkretna glasba. Dvigalo za nekaj časa obtiči, medtem zvočniki opozarjajo potnike, naj zadržijo mirno kri in ohranijo živce, ker jih bodo še potrebovali« (Jovanović 76). V foajeju in kadilnici se mešata na eni strani zabava – razstava slik, kipov, fotografij, prodaja pečenic in hrenovk ter čevljarske usluge in frizer – in ponovno glasna glasba

in hrup. Občutek nelagodja se stopnjuje v dvorani, kamor gledalce zaklenejo, luč ugasnejo, od zunaj pa se slišijo trkanje in pozivi, naj spustijo igralce noter.

Sledi Jermanov govor v gostilni iz četrtega dejanja Cankarjevih *Hlapcev*, ki pa ga komentirajo sočasne projekcije: »mladinske delovne brigade/ ceste/ podjetja/ delovni uspehi« (78). Sledi župnikova replika o tem, da so se časi spremenili in da je ljudstvo izbralo, kakor je izbralo, ki pa jo spremljajo projekcije hipijevskega življenja ter policijske represije. Besedilo je tako ves čas relativizirano, obenem pa pripeljana v neposredno sodobnost.

Dogajanje se sprosti s prihodom recitatorja in plesalke, ki ju spremljajo projekcije sončne pokrajine in abstraktnih kompozicij. Temu intermezzu sledita prihod Jermana in scena v gostilni iz četrtega dejanja Cankarjevih *Hlapcev*. Vendar je v tej sceni vse pretirano in groteskno. »Kostumi so mešanica pižam, spalnih srajc, poklicnih oblačil in golote [...]Možje so v čudnih pozah. [...] Nekdo med prisotnimi sedi na ogromni nočni posodi, ki v prizorišču dominira z megafonom v rokah in se napenja. To naj bi bila govorniška tribuna« (79).

Zbrani imajo nekakšen samoupravljavski sestanek, vmes igrajo družabne igre, Jermani pa se množijo do številke šest. Vsak novi Jerman interpretira iste odlomke iz Cankarjeve drame na drugačen način in s tem ustvarja nekakšno polemiko. »Polemika med petimi Jermani se začne živo in na moč razgibano. Govore se vse replike. Velik hrup, v katerem se polagoma besede več ne razločijo« (81).

Sledi vnovič bolj sproščeno dogajanje, ko se iz zvočnikov predvajajo reklame in napoved barskega programa, spremljajo pa jih projekcije cirkuških atrakcij. Na koncu igralec skozi megafon govori pesem o Robespieru, iz zvočnikov pa slišimo šest Jermanov, ki pojejo pesem o *Hlapcih*.

Ko zvočniki naznanijo konec hepeninga, ponovno sledi prehod skozi dvigalo groze.

Jovanovičev hepening je emblematičen primer gledališkega dogodka po performativnem obratu. Temelji na samonanašalni feedback zanki med izvajalci in udeleženci, vzbuja pri gledalcih močna čustva, ki so večinoma neprijetna, ob tem pa ustvarja občutek skupnosti že z ritualnim vstopom in izstopom, celo s fizično ujetostjo v dvorani (zaklenjena vrata), sestankom, na katerem so obravnavani »vsi problemi, ki zadevajo prisotne v gostilni in vse druge občane in državljanke« (79). Pomen je ves čas relativiziran – tako Jermanove in Župnikove replike spremljajo nasprotujoče si projekcije – pogosto se govora sploh ne sliši ipd. Pomen besed je tako izvotljen in interpretacija je prepuščena vsakemu gledalcu, pri čemer le-ta nima občutka, da se njegova sklada z doživljanjem in interpretacijo ostalih, še manj pa mu je jasno, kaj mu skuša povedati ustvarjalna ekipa.

Simona Semenič je besedilo *mi, evropski mrliči* napisala leta 2015, leta 2016 je bilo uprizorjeno v Slovenskem mladinskem gledališču (režija Sebastijan Horvat, premiera 5. 6. 2016). Gre za besedilo z močno prepoznavnimi postdramskimi značilnostmi – dogajanje je skrajno fragmentarno, besedilo pogosto ni izpisano in je prepuščeno uprizoritveni ekipi, avtorica ves čas pripoveduje s stališča gledalca/bralca, dramske osebe so bolj funkcije v celoti kot psihološko izdelani liki. Kljub temu je celota skrajno napeta in dramatična ter politično angažirana.

Na eni strani so konferansje, ki je nekakšen politični agitator in nam ves čas dopoveduje, da smo v dreku in da moramo nekaj ukreniti. Njegovo, javno, pozicijo dopolnjujejo vodovodarji, ki skušajo rešiti realno iztekanje dreka, v katerem se duši gledališka dvorana, Jolanda, ki kot nekakšen ovaduh beleži dogajanje na odru, in Milena, ki se lepa sprehaja sem in tja ter nas skuša očarati. Na drugi strani imamo intimne zgodbe, ki služijo kot kontrast družbenemu stanju in kot relativizacija javnega delovanja. Večinoma so statične. Takšna je Lojzka (Alojzija Bizjak), ki je prva na odru in ves čas le čaka. Na koncu se izkaže, da čaka na Smrt. Podobno pasivna je partizanka Milica, ki je v hospicu in ne more več govoriti, nam pa njeno tragično zgodbo družinskega nasilja pripoveduje avtorica. Sledi par »jakob in andreja / ali / jakob in silvo / ali / nina in andreja / ali / silvo in nina« (369, 370), ki kot podoba zaljubljenecv počasi hodi proti rampi in se drži za roke. Nasprotje tema predstavljata »jožica, 88 let, in milan, 91 let«. Ravno tako ljubimca, ki pa sta podoba mesenosti in užitka. »mi gledamo in se ne moremo prav odločiti, ali nam / je to prijetno / lepo je, če se dva poljubljata / ampak gledati jožico, 88 let, in milana, 91 let, kako / se žvalita, v nas prebuja mešana občutja« (371).

Celotno dogajanje se stopnjuje proti koncu, ko dvorano ogrožajo ogromne količine dreka, ki mezi iz kanalizacije. Skupina vodovodarjev ga skuša zaustaviti, a brez uspeha. Kriv je kurba židovska škrtka, ki ni hotel odobriti popravila, tako da so sedaj igralci in gledalci ne le v metaforičnem dreku, o katerem govori konferansje na začetku, ampak tudi v dejanskem dreku.

Konec se izteče v dvojno poanto. »politika je kurva iz kažina, bi čisto na koncu rekla / partizanka milica [...] ampak partizanka milica nikoli več / nikoli več ne bo prišla do besede« in »sonce, vetrc, morje / svoboda« (429). Politika je torej nered in kurba, temu nasprotna pa je podoba narave, ki morda pomeni svobodo.

Simona Semenič radikalizira nastavke, ki smo jih srečali že pri Jovanoviću. Besedilo je popolnoma naravnano na sprejemnika in na njegovo izkustvo. Besedilo pripoveduje pripovedovalka, ki jo bralec enači z avtorico in je obenem ena od bralk/gledalk: »četrtta replika je res dolga / mi se že presedamo na stolih / ker nam preseda / jebemumater, kako nam preseda ta agitka / raje pogledujemo proti mileni / milena je res lepa / res lepa« (367).

Hrup ni več glasna glasba in različni posneti zvoki, ampak je realiziran na ravni teksta kot hitro menjavanje diskurzov, ki mu mora bralec določiti točke izjavljanja oz. dramske osebe.

to je res, je res, da smo v dreku, ampak vsaj plavamo / tako moraš na to gledat / vsaj plavamo

zadostikrat povedal, da na ta način stvari ne peljejo / nikamor

katere stvari

stvari / stvari pač / družba / družbena ureditev / državna ureditev / ureditev vrtov / vrtovi / nisem še / nisem še

za vstop v združene države amerike ne rabim vizuma / rabim esta obrazec, karkoli naj bi že to bilo

onkraj česa, jebemumater?

milena odide (374, 375)

Zgornji citat je le odlomek, ki naj ponazori strukturiranost celotnega besedila. Na prvi pogled gre morda za nizanje različnih govorov, ki med seboj niso povezani po kavzalni logiki, ampak po absurdnem naključju, vendar ta zmes replik, didaskalij in refleksij dogajanja vendarle proizvede občutek dramskih oseb, o katerih smo že govorili. Skratka, ta kakofonija glasov se zvede na nekaj prepoznavnih nosilcev diskurza, ki se umeščajo v večjo, konfliktno strukturo, v kateri dogajanje poteka simultano. Slednje bega sprejemnikovo recepcijo, saj mora posameznemu dogajanju pripisati določen pomen v celoti.

Še več, samo besedilo se zaveda, da je le eden od elementov uprizoritve in da ga bo ustvarjalna ekipa temeljito predelala, dopisala, brisala ... Ves čas ostaja odprto in razpoložljivo. Tako npr. replike konferansjeja, ki je osrednji lik, saj ima največ prostora na odru, večinoma sploh niso izpisane.

režijska domislica

in potem je šele začel

prva replika

premolk, v katerem se začne vmes, vmes med prvo in zadnjo repliko

druga replika

druga replika je

izraz naklonjenosti / drža pozdravila / nekaj vsebinsko zelo pomembnega pravzaprav. ampak v civilizirani družbi v komunikaciji med odraslimi ljudmi bistvenega pomena / za vzdrževanje nivoja kultiviranosti / formalna reč, nepogrešljiva v prenosu zahtev in želja / izraz naklonjenosti / drža pozdravila (361)

Sam konferansje je lahko kdorkoli: »morda konferansje / ali mobilizator / moški lik, ki ga lahko igra tudi ženska [...] morda je bolje, da ga igra ženska / materinska figura / mehka, zaobljena, topla / z mirom v glasu / mirom / in strastjo« (363).

Govorjene replike na odru niso več ključnega pomena. Replike partizanke Milice, ki so pravzaprav najbolj pretresljiva zgodba o nasilju v družini in nasilju nad ženskami, ne morejo biti izgovorjene, saj Milica ne govori več. Avtorica pa izvede še eno izvotlitev besede. Besede, ki jih tekst slovarsko definira, da postanejo prazne. Npr. drkati, ki se veže na konferansjejevo agitacijo in na ljubezenski par:

drkati / prvič / samozadovoljevati se, masturbirati / france si ga drka štirikrat dnevno / drugič / drsati, starinsko / fantje so se drkali po ledu / tretjič / s stalnim rahlim premikanjem ali zgolj dotikanjem česa delati hrup ali motiti prisotne / nehaj že drkati stol! / četrtrič / nekoga mučiti, nesorazmerno obremenjevati, zafrkavati / 20 eur za parkiranje? ne me drkat! (369)

Drug postopek je pregibanje besede, ki sicer spada v kontekst: »je kot tofu napram / biftek / bifteka / bifteku / biftek / bifteku / biftekom / je kot tofu napram bifteku / drkanje napram seksu je kot tofu napram bifteku« (376).

Simona Semenič tako združuje številne postopke neoavantgardnega gledališča in postdramske pisave, kot so fragmentarizacija, simultanost dogajanja, izvotljenje besed, razpoložljivost besedila in s tem njegova detronizacija, obenem pa v *mi, evropski mrlič* lahko ponovno zaznamo obrise dramskih oseb, ki so med seboj v konfliktnih razmerjih. Slednja gradijo prepoznavno dogajanje ali vsaj nasprotje ter se iztečejo v zaključno poanto, ki ni povsem eksplicitna, a jo lahko kljub temu jasno prepoznamo kot poziv k svobodi, intimi in obrat stran od političnih projektov.

V formalnem smislu jo zaznamuje fragmentarnost besedila in simultanost dogajanja, kar je nedvomno dediščina postdramske pisave, obenem pa močan vdor lirizacije (glavna pripovedovalka celotno besedilo govori iz sebe in tudi komentira svoje intimno doživljanje dogajanja na odru) in epizacije (besedilo je močno prežeto s pripovedovanjem, kar pravzaprav omogoča njegovo simultanost in fragmentarnost). Tako je pri Simoni Semenič vidna močna dediščina uprizoritvenih tekstov iz obdobja modernizma, obenem pa že tudi njihovo preseganje in razvoj, ki ponovno vzpostavlja prav elemente drame, ki jih je dekonstruirala.

Generator, ki iz določenih enot in po preprostih pravilih proizvaja poljubno število dramskih kompleksov in Vse se je začelo z golažem iz zajčkov

Rastko Močnik je leta 1970 v 85. številki revije *Problemi* objavil dva teksta, ki pa tvorita celoto. Gre za *Generator*, serijo kombinacij prostorov, ljudi, drž, glasov in gibov, ki sledijo določenim pravilom. Ta pravila so bila objavljena na drugem mestu v številki pod naslovom *Drama*. Slednja je programska utemeljitev *Generatorja*, ki izhaja iz analize dramskega teksta. Zanj je značilno, da zelo natančno določa govorno razsežnost uprizoritve, veliko ohlapnejše pa so določeni drugi elementi (fonične vrednosti izvedbe, položaji in premiki aktantov ter gibi). Močnikova *Drama* prav nasprotno zelo togo definira fonično in kinetično razsežnost, ohranja pa svobodo oz. naključnost vsakokratne izvedbe, saj izhodiščne situacije določi žreb, razvoj pa je izbira med možnimi kombinacijami različnih elementov (prim. Močnik 101). Avtor v nadaljevanju definira enote in pravila dramskega teksta, pri čemer je zanimivo, da med enotami (prostori, ljudje, drž, glasovi in gibi) ni besedila, ampak gre za drugačna izvajalčeva izrazna sredstva oz. elemente uprizoritve. Ti se združujejo po določenih pravilih, predvsem pa se izmenjujejo v vnaprej določenih serijah. Tako je »zaporedje drž: a-b-c-d-e-a... [...] smeri gibanja skoz prostore: a) smer urinega kazalca: I-II-III-IV-I-..., b) smer, nasprotna od gibanja urinega kazalca« (102). Gre torej za nekakšno kompleksno igro, ki proizvaja poljubno število kombinacij osnovnih elementov, s tem pa tudi poljubno število dramskih kompleksov, kot jih imenuje avtor. Slednje so omejene z »nemožnimi kombinacijami«, ko bi bila ena od serij prekinjena oz. je ne bi bilo mogoče pravilno nadaljevati. V tem primeru se prekine gibanje skozi prostor in se kombinacija ponovi v istem prostoru ter nadaljuje z naslednjo kombinacijo v istem prostoru. Na koncu *Drame* Močnik zapiše navodilo: »Začetek: izhodiščne kombinacije in smer gibanja iz vsakega prostora določi žreb; konec: igre je konec, ko se hkrati zgodijo 4 nemožne kombinacije in zato vsi štirje ljudje hkrati obstanejo« (102).

Besedilo je izrazito usmerjeno v uprizoritev in stran od besedila. Slednjega ni, saj so dramski kompleksi sestavljeni iz drugih elementov uprizoritve. Še najbližje diskurzu je šest glasov, ki pa so predjezikovni elementi. Dogajanje je simultano, izvajajo ga štirje ljudje v štirih prostorih. Posamezni gledalec gradi pomen glede na lastno sprejemanje in doživljanje predstave, ki v njem lahko vzbuja le določene vtise, nikakor pa ne sugerira možnih pomenov. Tekst tako na prvi pogled spada v postdramsko tradicijo, pri čemer pa je manj poudarka na kreiranju skupnosti. Še več, zdi se, da je za to strukturo ključno naključje, žreb, kar izključuje racionalni subjekt. S tem je ta tekst močno zasidran v modernizmu z idejami o toku zavesti, avtomatski pisavi ipd.

Vse se je začelo z golažem iz zajčkov je dramski tekst, ki je nastal leta 2019 in bil istega leta tudi uprizorjen na Novi pošti Slovenskega mladinskega gledališča (režija Eva

Kokalj, produkcija KUD Krik in JSKD v sodelovanju z Novo pošto), Varja pa je leta 2020 za to besedilo dobila tudi Grumovo nagrado za mladega dramatika v okviru 50. Tedna slovenske drame. Tudi to besedilo se začne z navodili za uporabo oz. s »Prologom, ki je zelo dolga opomba«. V njej med drugim beremo:

1. Če se imaš za bolj razumsko osebo, ki daje prednost racionalnemu, si nagnjen k analiziranju ter sprejemaš odločitve na podlagi tega, kaj se ti najbolj splača, potem je zate najprimernejša *MOŽNOST A* [...]
2. Če se imaš za bolj emocionalno osebo, ki se hitro prepusti čustvom, si nagnjen k sanjarjenju ter sprejemaš odločitve na podlagi trenutnega razpoloženja, je zate najprimernejša *MOŽNOST B* [...]
3. Če pa si eden od bolj impulzivnih ljudi, se rad znajdeš v nenavadnih, naključnih situacijah, ravnaš spontano in se zanašaš na sprejemanje odločitev v trenutku, brez kakršnih koli pričakovanj, ti priporočam *MOŽNOST C*. (947)

Kar je skupnega *Generatorju* in *Vse se je začelo*, je uporabnost besedila. Bralec/gledalec ga odkriva glede na določene izbire. Celota predstavlja igro, skozi katero se ustvarja pomen. Vendar pri Varji ta igra ni več stvar naključja in ni ločena od sprejemnika. Prav nasprotno, glavna igralca sta, kot zapiše avtorica: »dramski avtor in bralec + ostali soigralci, ki v tišini pridno čakajo na stranski klopi« (945). Tu ne gre več za naključje in avtomatsko pisavo, pač pa za sprejemnikovo izbiro. Še več, ta izbira ga v temelju določa. Avtorica uporablja diskurz iz revij za življenjski slog ali knjig za samopomoč, ki dajejo nasvete glede na psihološki ustroj posameznika. Če smo racionalni, je za nas možnost A itd. Sprejemnik se torej z izbiro tudi psihološko definira oz. bo izbral glede na to, kako se želi ali se vidi. Te izbire se skozi celoten tekst ponavljajo, le da sedaj niso več vezane zgolj na psihološki profil sprejemnika, pač pa tudi na njegovo željo po smeri nadaljevanja: »ČE ŽELIŠ, DA GREM ŠTUDIRAT NEKAJ UPORABNEGA, obrni na stran 971« (969), ali življenjske izkušnje: »ČE SI TUDI TI KDAJ PREVARAL/-A SVOJEGA FANTA ALI PUNCO, obrni na stran 970« (968).

Celota so izseki iz avtoričine avtobiografije, na kar kažejo številne podrobnosti, kot so preimenovanje njenega očeta Emila Hrvatina v Janeza Janšo, njena izbira študija dramaturgije na AGRFT ... Ob teh zunanjih podrobnostih, ki sugerirajo branje drame na ključ, pa Varja ves čas razkriva svoje notranje doživljanje in psihološki razvoj, ki je potekal prek občutkov krivde in drugačnosti v otroštvu, prek kasnejšega spopadanja z anoreksijo, iskanja partnerja itd.

Kako se torej ta struktura in vsebina umeščata v postdramsko ali celo neodramsko paradigmo? Besedilo ostaja nekaj povsem razpoložljivega. Lahko ga beremo na več načinov in s tem sami kreiramo zgodbo avtorice. Slednja se tako kaže kot nekaj fikcijskega, kot pripoved, ki pa kljub temu temelji na resničnih dejstvih, kar ji daje veliko mero avtentičnosti. Sprejemnik je aktivni soustvarjalec lastne izkušnje in ta

je pravzaprav povsem osebna in neponovljiva. Izbor je narejen glede na trenutno razpoloženje, videnje samega sebe, iz tega izhajajočih odločitev, ki jih mora sprejeti, in občutka, da bo v vsakem primeru nekaj izpustil, zamudil. Vsaka izbira namreč prinaša tudi izgubo vseh ostalih možnosti. Prav to drugačno dožemanje, pogled pa je že za Lehmana eno temeljnih določil postdramskega. Tudi povezava med izvajalko/avtorico in sprejemnikom, ki se ves čas vzpostavlja preko nagovorov in izbir, je nekaj, kar bistveno definira gledališki dogodek, kot ga razume Erika Fischer-Lichte. Vendar pa gre v *Vse se je začelo* tudi za vdor pripovedi v dramsko besedilo. Čeprav je bilo besedilo nagrajeno kot najboljša drama mlade dramatičarke v letu 2020 in je bilo leto prej tudi uspešno uprizorjeno, Blaž Lukan že na začetku svoje analize opozori na več dilem: 1. Kako analizirati novo dramo zunaj vseh okvirov, definicij? 2. Kako to dramo brati? in 3. Kdo sploh bere? (prim. »Tega« 99, 100). Izhaja torej iz občutka, da gre za novo pisavo, ki »se včasih zdi resnično nova, nato pa spet nekaj že zdavnaj – še posebej v modernistični dramatik in postdramatiki – videne in reflektirane« (prav tam 97).

Kot smo ugotovili tudi sami, gre za preplet postdramske tradicije in močne epizacije in lirizacije. Po eni strani za vdor pripovedovalca, v konkretnem primeru dramatičarke same, ki pripoveduje o svojem življenju, ki pa nima več funkcije epizacije, preboja četrte stene v smislu Szondijevega koncepta, ampak skozi to pripoved prinaša lirski subjekt. Ta epizacija namesto potujitvenega učinka prinaša, prav nasprotno, učinek povezanosti med dramatičarko in gledalcem, ki sooblikujeta avtoričino intimno zgodbo oz. eno od njenih možnih interpretacij. Čeprav bi ob besedilu lahko govorili o prepoznavni dramski osebi (pripovedovalka/avtorica) in dramskem dejanju (prizorih iz njenega življenja, ki jih strukturira bralec s svojimi izbirami in imajo vnaprej določeno strukturo/-e), sta ta elementa drame uporabljena na izrazito postdramski način, ki temelji na dogodku, fragmentarnosti in aktivni vlogi sprejemnika. Tako izkazuje Varja Hrvatini močan vpliv postdramskega, ki pa ga cepi na enako močan vdor epizacije in lirizacije, s čimer ustvarja izrazito dramatične učinke.

Sklep

Sedaj lahko poskušamo odgovoriti na izhodiščni vprašanji. Kje so podobnosti in razlike med obravnavanimi teksti?

Podobnosti so očitne. Vsem gre za ustvarjanje gledališkega dogodka, ki je neponovljiv in zahteva aktivno udeležbo sprejemnika (bralca ali gledalca). V ta namen manipulirajo s sprejemnikovimi čustvi (npr. ustvarjanje nelagodja, tesnobe, zmedenosti), uporabljajo simultano dogajanje in fragmentarnost dejanja, s čimer od sprejemnika zahtevajo

odločitev za izbiro lastnega dogodka in seveda tudi lastne interpretacije. Z vsem tem spadajo ti teksti v domeno postdramskega in v tem smislu lahko potrdimo, da je vpliv eksperimentalnih besedil iz obdobja neoavantgard še vedno močno prisoten v sodobni slovenski dramatiki.

Vendar pa se med tema generacijama kažejo tudi nekatere pomembne razlike. Če gre pri Jovanoviću in Močniku v prvi vrsti za destrukcijo gledališke uprizoritve, za detronizacijo dramskega besedila z vsemi posledicami, je pozicija Simone Semenič in Varje Hrvatin bistveno drugačna. Gledališče se je v vmesnem obdobju že vrnilo k besedi in postalo družbeni forum v osemdesetih letih, se ponovno odvrnilo od besede in šlo v smer fizičnega gledališča, sodobnega plesa ... (devetdeseta leta) pa se spet vrnilo k besedilu (po letu 2000). Skratka, napetost med tekstom in odrom ni več osrednja točka dramske pisave, ampak postane to razmerje nekaj razpoložljivega. Podobno kot elementi tradicionalne drame (npr. dramska oseba, dejanje) in postopka epizacije in lirizacije. Semenič in Hrvatin uporabljata vse to na nove načine, da bi dosegla kar največjo vključenost sprejemnika. Predvsem izkušnja gledalca/bralca postane osrednja točka te pisave. Pri Semenič je nenehno reflektirana, saj se zdi, da avtorica/pripovedovalka pripoveduje prav s stališča gledalke. Varja jo izpostavlja z nenehnimi pozivi k izbiri, ki je vezana na gledalca, njegov psihološki profil in življenjske izkušnje. Tako smo priča močnemu vdoru pripovedi, ki se meša s prikazovanjem (diegezis in mimezis, kot ugotavlja Anne Monfort) in z močnim občutkom intimnosti ter avtentičnosti. Avtorici nas namreč potegneta v lastni svet oz. lastni pogled na svet, ki se zdi, da izhaja iz lirskega subjekta, ne nazadnje pa tudi iz sprejemnikovega, saj postanemo soustvarjalci predstave in njenih pomenov. Ravno ta preplet pa je tisto, kar ustvarja visoko stopnjo dramatičnosti in pritegne današnjega bralca/gledalca.

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To some extent, contemporary drama is the heir of the neo-avant-garde of the late 1960s and 1970s. This time was that of the so-called performative turn, which pulled theatre away from representation and towards presentation. The subsequent development can be designated by various labels, such as postdramatic theatre, the aesthetics of the performative and, in the case of dramatic texts, the no longer dramatic theatre text, "In-Yer-Face" theatre, etc.

In Slovenia, a decisive turn from text to event took place towards the end of the 1960s. During this time, the first happenings and performance art pieces were taking place. In reviewing the performance *Pupilija, papa Pupilo pa Pupilčki* (*Pupillja, Papa Pupilo and the Pupilceks*), Veno Taufer went as far as to declare the death of literary theatre. At first glance, it would thus appear that contemporary playwriting is merely repeating earlier patterns. While contemporary playwriting may more radically formulate linguistic and aesthetic games, it deconstructs the dramatic form and thus radicalises the premises of the neo-avant-gardes; in the last two decades, we have been talking about a return to dramatic, post-postdramatic and dramatic drama, etc.

Through a comparative analysis of two of the more radical texts from Blaž Lukan's anthology *Generator:: za proizvodnjo poljubnega števila dramskih kompleksov* (*The Generator:: for Manufacturing Any Number of Drama Complexes*), namely Dušan Jovanović's *Sinopsis za happening Hlapci* (*Synopsis for The Happening of Lackeys*) and Rastko Močnik's *Generator, ki iz določenih enot in po preprostih pravilih proizvaja poljubno število dramskih kompleksov* (*A Generator that Produces Any Number of Drama Complexes from Given Units and According to Simple Rules*) as well as Simona Semenič's *mi, evropski mrliči* (*we, the european corpses*) and Varja Hrvatín's *Vse se je začelo z golažem iz zajčkov* (*It All Started with the Bunny Rabbit Goulash*), the paper shows that the neo-avant-garde is more about the question of theatrical performances and the form of the dramatic text, while contemporary drama is more about the search for authenticity and dramatic effects.

Keywords: Dušan Jovanović, Rastko Močnik, Simona Semenič, Varja Hrvatín, Slovenian experimental theatre, Slovenian drama

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Contemporary Drama and the Question of the Neo-avant-garde Legacy of the 1960s and 1970s

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Introduction¹

To some extent, contemporary drama is the heir of the neo-avant-garde of the late 1960s and 1970s. This period saw the so-called performative turn, which pulled theatre away from representation and towards presentation. As Barbara Orel notes about the development of performance art: “The path to performance art in Slovenia also went through the aesthetics of the performative, in which ritual forms of theatre and ritual-related artistic and social practices that bind all participants into a community played a major role” (“K zgodovini” 278). The subsequent development can be designated by various labels, e.g., postdramatic theatre (Lehmann), the aesthetics of the performative (Fischer-Lichte) and, in the case of dramatic texts, the no longer dramatic theatrical text (Poschmann), “In-Yer-Face” theatre (Sierz), etc.

In Slovenia, a decisive turn from text to event took place towards the end of the 1960s. During this time, the first happenings and performance art pieces were taking place. In reviewing the performance *Pupilija, papa Pupilo pa Pupilčki* (*Pupilija, Papa Pupilo and the Pupilceks*), Veno Taufer went as far as to declare the death of literary theatre.

At first glance, it would thus appear that contemporary playwriting is merely repeating earlier patterns. While contemporary playwriting may more radically formulate linguistic and aesthetic games, it deconstructs the dramatic form and thus radicalises the premises of the neo-avant-gardes; in the last two decades, we have been talking about a return to dramatic (Toporišič “Dramska pisava”), post-postdramatic (Angel-Perez) and dramatic drama (Haas), etc.

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Thus, there are two questions that we have to ask here: What are the differences between the experimental texts of the second half of the 20th century and contemporary Slovenian drama? And what are their common features?

We will highlight these questions by analysing two of the more radical texts from Blaž Lukan's anthology *Generator:: za proizvodnjo poljubnega števila dramskih kompleksov* (*The Generator:: for Manufacturing Any Number of Drama Complexes*), namely Dušan Jovanović's *Sinopsis za happening Hlapci* (*Synopsis for The Happening of Lackeys*) and Rastko Močnik's *Generator, ki iz določenih enot in po preprostih pravilih proizvaja poljubno število dramskih kompleksov* (*A Generator that Produces Any Number of Drama Complexes from Given Units and According to Simple Rules*) and comparing them to Simona Semenič's *mi, evropski mrlič* (*we, the european corpses*) and Varja Hrvatin's *Vse se je začelo z golažem iz zajčkov* (*It All Started with the Bunny Rabbit Goulash*).

But before we analyse the selected texts, we need to consider the basic theoretical concepts that theatre studies and literary history use to describe the development of playwriting over the last 60 years.

The Performative Turn and Its Consequences in Theatre and Dramatic Writing

As pointed out at the beginning, radical changes in art and its relationship to society occurred towards the end of the 1960s in the USA, Europe and Yugoslavia. In her seminal book, *The Transformative Power of Performance*, Erika Fischer-Lichte later referred to these changes with the term the aesthetics of the performative. She based this term on the performance by the Yugoslav artist Marina Abramović entitled *Lips of Thomas*, which she performed on 24 October 1975 at the Krinzing Gallery in Innsbruck. The author describes the crucial point of this change as follows:

Such a performance eludes the scope of traditional aesthetic theories. It vehemently resists the demands of hermeneutic aesthetics, which aims at understanding the work of art. In this case, understanding the artist's actions was less important than the experiences that she had while carrying them out and that were generated in the audience. In short, the transformation of the performance's participants was pivotal. (Fischer-Lichte 16)

In order to be able to describe such events and to attribute particular meanings to them, a different approach is needed, which Fischer-Lichte calls the aesthetics of the performative since traditional aesthetic theories of art are not able to consider the work of art after the performative turn. "However, they are unable to grasp its key aspect – the transformation from a work of art into an event" (Fischer-Lichte 23). These

conceptual pairings overlap and thus produce the effects of liminality, a threshold that transforms the participants or results in the emergence (contingent appearance) of effects or meanings.

Another author who has significantly conceptualised this development of theatre and theatre texts after the performative turn is Hans-Thies Lehmann with his book *Post-dramatic Theatre*. Lehmann also proceeds from the insight that theatre is, first and foremost, a matter of community. "Theatre means the collectively spent and used up lifetime in the collectively breathed air of that space in which the performing and the spectating take place [...] The theatre performance turns the behaviour onstage and in the auditorium into a joint text, a 'text' even if there is no spoken dialogue on stage or between actors and audience" (17). Thus, he emphasises the capacity of theatre to form a community. Then he puts into question the position of the text, which has traditionally been considered the source and measure of the success of a theatrical performance and the element that guaranteed the synthesis of theatrical signs.

In postdramatic theatre, this hierarchy shatters, and different performance elements become equal in status while their simultaneity and multiple meanings become emphasised. As Lehmann writes in the introduction to his book:

By alluding to the literary genre of the drama, the title "Postdramatic Theatre" signals the continuing association and exchange between theatre and text. Nevertheless, the discourse of theatre is at the centre of this book and the text therefore is considered only as one element, one layer, or as a "material" of the scenic creation, not as its master. (17)

Consequently, the postdramatic theatre produces different dramatic texts, which Gerda Poschmann designates as no longer dramatic theatre texts, "in which language appears not as the speech of characters – if there still are definable characters at all – but as an autonomous theatricality" (18). We can no longer speak about the elements of traditional drama theory, such as the dramatic person, the dramatic act, the creation of illusion ... (cf. Kralj), but rather about language which becomes autonomous and about language surfaces, as Elfriede Jelinek calls them, that create tension and reflect the contemporary world.

Another important aspect for us is Lehmann's view of the neo-avant-garde, which he considers to be the third stage in the development of postdramatic theatre, as this is the period to which the texts published in *The Generator* anthology belong as well. While Lehmann considers the neo-avant-garde primarily as the drama of the absurd and lyrical drama, he is aware that "the 1960s see the development of a new spirit of experimentation in all arts" (53), which culminates in the 1968 movement. He also mentions happenings and performance art and points out that "In 1969, Richard Schechner stages *Dionysius 69*, in which the spectators are invited to get into physical

contact with the players” (53). And this already takes us into the area of the postdramatic. For Lehmann, the defining characteristic of the postdramatic is precisely the position of the dramatic text. As he endeavours to discern the differences between epic theatre and the theatre of the absurd on the one hand and postdramatic theatre on the other, Lehmann writes:

Yet the step to postdramatic theatre is taken only when the theatrical means beyond language are positioned equally alongside the text and are systematically thinkable without it. Hence we cannot speak of a “continuation” of absurdist or epic theatre in the new theatre but must name the rupture: that epic, as much as absurdist theatre, though through different means, clings to the presentation of a fictive and simulated text-cosmos as a dominant, while postdramatic theatre no longer does so. (55)

Since the dramatic text becomes dethroned within the performance, this also puts into question the meaning of the whole, which is no longer coherent and is quite challenging to define. It becomes fluid and depends on the interpretation of the individual. Lehmann states, “The aim is no longer the wholeness of an aesthetic theatre composition of words, meaning, sound, gesture, etc., which as a holistic construct offers itself to perception. Instead, the theatre takes on a fragmentary and partial character” (57). And, as we shall see below, these are also the main characteristics of the dramatic texts under discussion. In them, the elements of drama are disappearing, and the text becomes disposable and directs the other aspects of theatrical performance. Meaning is lost or remains extremely open, which leads to fragmentation and arbitrariness of interpretation.

In the former Yugoslavia, this development of theatre and the arts in general, which emerged from the spirit of the 1968 student riots, aligned with the aspirations for complete freedom of creativity and the search for a new way of life. As Barbara Orel notes, this generation pursued “the imperative of a creative life, and maintained its radical stance in a free-thinking leftist spirit, resisting all forms of political, social, economic and cultural despotism” (“K zgodovini” 278, 279). The demand for freedom naturally pointed away from established modes of performance, away from hierarchical relations within performances and towards the formation of community.

This, however, was not exclusively a Slovenian phenomenon but a broader Yugoslav one. Branislav Jakovljević, for example, in his detailed study of the relationship between the development of performance art and Yugoslav socialism, also detects the spontaneous emergence of the student movement in 1968, which was, however, soon neutralised. Self-management was presented as a social form that allowed for extreme individual freedom, thus fulfilling the demands of students. Nonetheless, it was always a bit problematic. This is how Jakovljević analyses Raša Todosijević’s performance piece entitled *Decision as Art*, first performed in August 1973 at the Richard Demarc Gallery in Edinburgh. Mere months later, he performed it at the Student Cultural

Centre in Belgrade at the exhibition *Information II*, where the performance took on completely different connotations. As his partner, Marinela Koželj sits impassively on a chair placed upstage right, the artist, stripped to the waist, first applies white paint to four small ficus plants positioned along the front edge of the stage. He covers his naked torso with salt, picks a live carp from a tank and places it on the floor. As the fish wriggles about the stage, he begins swallowing large quantities of water. The artist and the fish suffer in unison: the carp slowly suffocates on dry land, and Todosijević gulps water until he throws up, then drinks again. This “game” goes on until the carp dies. The performer paints one of his ears white and then faces the audience, holding a small battery-operated flashlight in his extended right arm. He holds it until the battery dies or until he can no longer hold up his arm (cf. 142).

Although the British monarchy is far from the absolutism of the 18th century, its ideological, political and theological background imbued the first performance of Todosijević’s *Decision as Art* with a note of noble and emphatically anti-democratic *art of decision-making*. However, when reprised in the post-revolutionary society of Yugoslavia, the same performance brought a whole new set of questions to the foreground. “[...] whereas the former was commercial, the latter was not; and while the former was fully integrated within the network of art institutions, the latter was an expression and continuation of the communal spirit of Belgrade’s June ‘68” (Jakovljević 144).

In the United Kingdom, this functioned as a commentary on capitalist social relations in the monarchy. In Yugoslavia, it was seen as a government reckoning with the students after the 1968 movement. Therefore, such artistic explorations of artists were also a commentary on the freedom of expression and the individual’s right to choose their lifestyle, thus indirectly presenting social commentary.

At first glance, Marina Abramović’s performance appears to be more explicit. “When, in the early evening of 20 April 1974, Marina Abramović stepped into a burning five-pointed star, having first clipped her finger- and toenails and cut some of her hair and thrown them into the flames, she entered into an intersection of art and politics, conceptualism and ideology, that was unique to post- 1968 Yugoslavia” (Jakovljević 177).

Marina Abramović pointed out the connection between power and art much more explicitly. She would repeat this gesture on later occasions (e.g., using the five-pointed star in her piece *Lips of Thomas*). However, this act cannot be read as a symbol of government violence or the extinguishing of fiery revolutionary ideals. “The situation in Yugoslavia was much more complex, and it might be more appropriate to read the five points of this burning structure as a constellation of mutually opposed forces at work in Yugoslavia at that time” (Jakovljević 179). I make a similar point in my study of Slovenian drama and theatre between 1945 and 1990 when I demonstrate the delicate balance between the largely conflicting tendencies of artists, authorities and

audiences that allowed for the flourishing of Slovenian playwriting and theatre after 1960 (Cf. Troha, *Ujetniki*). A discussion on the relationship between art and power under socialism is beyond the scope of our present purpose, so let us here merely summarise the realisation that art, with its aesthetic breakthroughs and explorations in the former Yugoslavia, also achieved political impact.

Contemporary Dramatic Writing between Postdramatic and Dramatic

After 1990, precisely due to the abovementioned position of alternative culture, which in the 1980s transitioned from the margins to the centre, theatre in general, and experimental art in particular, faced a challenge. As Barbara Orel so aptly formulates it: “How to preserve and maintain the identity of the alternative when it no longer speaks from the structural place of the marginal since the distinction between the centre and the margin has been abolished in principle?” (“K zgodovini” 320).

The answer to this question was to search for new conceptual and aesthetic starting points that could provide an alternative to the independent state’s new cultural and political conditions. After 2000, we can see this alternative emerge in the radicalisation of postdramatic theatre and later in its coexistence with a return to the dramatic form.

Since we have already described postdramatic theatre and the no longer dramatic theatre text, let us now look at the latest tendencies in dramatic writing, which become mixed with postdramatic or more traditionally dramatic elements, depending on individual authors.

Birgit Haas notes that, after a long postdramatic period, contemporary German drama has begun reintroducing some dramatic elements. She writes about the playwright Dea Loher:

Despite the defamiliarized *Verfremdungseffekt*, however, she neither subscribes to the postmodern decentering of the subject nor to the end of the metanarratives. Instead, Loher draws on Walter Benjamin’s revolutionary Marxist aesthetic that he established in order to retain a human element in the arts, a human element that would resist the technical innovations of his time (Haas 74, 75).

Loher is not, however, implying a return to realism but rather to the creation of radically fragmentary texts that bear the mark of the postdramatic, as she

deliberately causes a feeling of uncertainty, mainly due to the mixture of private and public political discourses. [...] her work is a creative and productive revival of the Brechtian theatre in the context of the post-postmodern age, an age in which human

beings have again reclaimed the theatrical space. [...] Loher's theatre is a theatre of empowerment, a politically engaged theatre that does not leave the bewildered spectator in front of a destroyed history. (Haas 85)

Tomaž Toporišič reaches similar insights when analysing dramatic writing after the postdramatic. In doing so, he notes that in different ways the authors Anja Hilling, Milena Marković and Simona Semenič reach beyond the no longer dramatic theatre writing. Thus, he detects the inability to communicate and the deconstruction of the body and voice in Anja Hilling's plays, the deconstruction and reconstruction of the representation of reality in Simona Semenič's plays, and the contamination with the lyrical and the epic in Milena Marković's works. Let us look at his description of the structure of Simona Semenič's dramatic works, which will be of particular interest to us later on:

She persistently reworks the dialogic form in conjunction with a variety of textual strategies: from stage directions to descriptions that are closer to novels and prose, to the narrative, essayistic, theoretical and other techniques, reminding the audience that what they are reading or watching is no longer a real dialogue. However, in doing so, she produces distinctly dramatic effects that Haas would probably call "dramatic drama". ("Dramska pisava" 114)

Élisabeth Angel-Perez reaches similar conclusions. Namely, that postdramatic theatre, through the deconstruction of drama, actually creates a new fiction, thus returning to the elements it was originally deconstructing. As Angel-Perez writes at the end of her article "Back to Verbal Theatre: Post-Post-Dramatic Theatres from Crimp to Crouch":

The author on the stage delineates a new sort of lyrical subject, half way between theatre and performance and, albeit on the mode of autobiography [author's note: here, she is referring to Tim Crouch's play *The Author*], relegitimizes fiction at the heart of post-dramatic theatre and therefore somehow recreates the drama. (30)

Interestingly, Angel-Perez establishes a link here between theatre and performance art, that is, between the experimental practices of the 1960s and 1970s and contemporary theatre, which re-creates the fictional world of drama, and thus external reference, precisely through the intrusion of reality.

In her article "Après le postdramatique: narration et fiction entre écriture de plateau et théâtre néo-dramatique", Anne Monfort approaches this problem from a different angle. To her, stage writing means the whole sign system of a performance, in which text is only one of the elements and does not precede the others. Thus, while performances may contain a text, it is constantly mixed with the reality of the stage performance itself. Examples of this can be seen in actors breaking the fourth wall or narrating about the depicted world, ellipsis, condensation, etc. All of this, of course, represents an intrusion of the narrative into the theatrical. On the other hand, there

is neo-dramatic theatre, where we can find dramatic characters and action. They are, however, highly fragmentary and constantly play with the duality of fiction and reality in the theatre. As Monfort writes: “This text [Author note: Ulrike Syha’s *Private Life*] is a typical example of neo-dramatic theatre in which there is still action, even if only fragmentary, through persons or characters, or even if playing with the ambiguity of the person and the actor” (151).

As we can see, Anne Monfort also notes that contemporary theatre is about questioning the relationship between reality and fiction, which draws its origins from performance art and postdramatic theatre. At the same time, it is worth pointing out that in these texts and performances, both authors discover the re-establishment of dramatic elements, such as dramatic characters and dramatic action, even if they are mostly highly fragmentary. In addition, Monfort emphasises another principal feature, which we have already described when discussing the aesthetics of the performative. This feature refers to the involvement of the spectator and their active role. As Monfort writes in the conclusion of her article, “As a response to an increasingly fictionalised and dramatised world, contemporary forms of theatre are rethinking the question of the real and the fictional, leaving the spectator free to imagine the drama that does not occur on the stage” (158).

A theatre text, therefore, is not only the material that the creative team arbitrarily changes in their performance. It is also a completely open structure that invites the spectator/reader to think and create their own interpretation or story.

Let us now turn to the rather radical thesis that Blaž Lukan formulated concerning the youngest generation of Slovenian playwrights, specifically Varja Hrvatin, who will be particularly interesting to us later. As Lukan writes, such a text “contains no stage directions, its line of dialogue is also completely indistinct, while at the same time, in such writing, there is no hint of direction whatsoever about its performance” (115). Nevertheless, such texts produce strong dramatic effects and require active participation on the part of the reader or spectator, and therefore undoubtedly feel like dramatic, or rather stage or theatre texts. This also goes for the play *It All Started with the Bunny Rabbit Goulash*, which we analyse below and which anticipates several different readings. The author directs the reader/spectator to either create their own story according to their own opinions and attitudes from the suggested sections or to read the text from beginning to end. But this is not merely a game in the postmodernist sense; through the scenes, the playwright tells her own story of searching for her identity, coping with anorexia, her fears, etc. At the end of his article, Lukan nevertheless takes a risk and suggests how to read and perform such drama: “The liberated creative euphoria of a contemporary playwright expects an appropriate response from the contemporary director and their crew” (118).

From the presented theoretical starting points, we can thus conclude that the modernism of the 1960s and 1970s meant, above all, the deconstruction of the dramatic form, the intrusion of reality into the theatrical performance, and the involvement of the spectators/readers, i.e., the creation of a community. This legacy can also be noted in the period following the postdramatic when the otherwise fragmentary structure once again produces dramatic effects and displays some elements of drama (e.g., dramatic characters and action). Below, we try to detect potential parallels between the experimental texts from the modernist period and contemporary Slovenian drama by comparing specific texts.

Synopsis for *The Happening of Lackeys and we, the european corpses*

The first two texts we will deal with in detail are *Synopsis for The Happening of Lackeys*, published in the journal *Problemi Katalog* as part of the repertoire plan for the 1968/69 season of the small stage of the Slovenian National Theatre Drama Ljubljana. The production was planned as part of the *Original Slovenian Texts* section, with Žarko Petan (director), Dušan Jovanović (author) and Andrej Inkret (dramaturg) listed as authors. The production was never carried out, but Dušan Jovanović directed Ivan Cankar's *Hlapci* (Lackeys) at the Ljubljana City Theatre in the 1980/81 season (cf. *The Generator* 356).

It is a happening that joins spectators and actors into a community while aiming to arouse strong, mostly negative emotions such as fear, discomfort and anxiety. It starts by entering an event that resembles a ritual. The title of this part is *The Elevator of Terror*, through which the audience eventually leaves the event. During the ride in the elevator, the lights go out and "various screams, electronic sounds, silence, rapid breathing and concrete music are heard in the dark. The elevator is stuck for a while, while loudspeakers warn passengers to keep calm and hold their nerves, as they will need them" (Jovanović 76). A party – an exhibition of paintings, sculptures, photographs – is going on in the foyer and smoking room. Somebody is selling sausages and hotdogs, a shoemaker and hairdresser are offering their services – and again, loud music and noise. A feeling of discomfort intensifies in the auditorium, where the spectators are locked inside, the lights are switched off, and they start hearing knocking from the outside and calls to let in the actors.

Next follows Jerman's speech in the tavern from Act Four of Cankar's *Lackeys*, which is commented on by simultaneous projections of "youth work brigades/ roads/ businesses/ labour successes [...]" (Jovanović 78). It is followed by the parish priest's reply that times have turned and the people have made their choice, accompanied by pro-

jections of hippie life and police repression. The text is thus constantly relativised. At the same time, it is also updated with the immediate present.

The action becomes a bit lighter with the appearance of a reciter and a dancer, accompanied by projections of a sunny landscape and abstract compositions. This intermezzo is followed by the arrival of Jerman and the tavern scene from Act Four of Cankar's *Lackeys*. Everything in this scene, however, is exaggerated to the grotesque. "The costumes are a mixture of pyjamas, nightgowns, professional clothes and nudity [...] The men appear in strange poses. [...] One of them is sitting on a huge bedpan, dominating the scene with a megaphone in hand and straining. This is supposed to be a speaker's podium" (79).

The assembled crowd holds a kind of self-management meeting, during which they play board games, and Jerman starts multiplying until there are six of them. Each new Jerman interprets the same passages from Cankar's play differently, thus creating a kind of polemic. "The polemic between the five Jermans begins in a lively and vigorous manner. They speak all the lines. A great noise, in which gradually the words are no longer distinguishable" (81).

Then it is back to more simple action, with commercials and bar announcements playing over the loudspeakers, accompanied by projections of circus acts. In the end, an actor recites a poem about Robespierre through a megaphone, and the six Jermans can be heard singing a song about the lackeys over the loudspeakers.

After the loudspeakers announce the end of the happening, the audience leaves in the elevator of terror again.

Jovanović's happening is an emblematic example of a theatrical event following the performative turn. Based on a self-referential feedback loop between performers and participants, it evokes strong, mostly unpleasant emotions in the audience while creating a sense of community already with the ritual entrance and exit, and even through physical confinement to the auditorium (with locked doors), a meeting at which "all the problems that concern the people present in the tavern, as well as all the other citizens, are confronted" (Jovanović 79). All meaning is constantly relativised – contradictory projections accompany both Jerman's and the Priest's lines – often, their speeches cannot be heard at all, etc. The meaning of the words is thus hollow, and their interpretation is left to each spectator without any reassurance that their interpretation is in line with the experience and interpretation of the others. And it is even less clear what message the creative team is trying to convey.

Simona Semenič wrote her play *we, the european corpses* in 2015, and it was first staged at the Mladinsko Theatre in 2016 (directed by Sebastijan Horvat, première 5 June 2016). It is a text full of readily recognisable postdramatic features – the action

is highly fragmented, the text is often not entirely written out, and it is up to the performance team to supplement it. The author is all the time narrating from the point of view of the spectator/reader. The characters appear more like wholesome functions than fully psychologically articulated persons. Nevertheless, the whole is extremely tense and dramatic as well as politically engaged.

On one side, there is the character of the master of ceremony (emcee), a kind of political agitator who keeps telling us that we are swimming in shit and that we need to do something about it. His public position is complemented by a group of plumbers who are trying to resolve the issue of the actual leakage of faeces that is drowning the theatre auditorium, as well as Jolanda, who is keeping track of the action on stage as a kind of a snitch, and Milena, who is wandering around looking all pretty and trying to charm us. On the other side, there are intimate stories that serve as a contrast to the social situation and a relativisation of public action. They mostly appear very static. This is the case with Lojzka (Alojzija Bizjak), who is the first one to come on stage and is just waiting for the whole duration of the performance. In the end, it turns out that she is actually waiting for the character death. The partisan Milica, who is in hospice care, is similarly passive, unable even to speak, while her tragic story of domestic violence is related to us by the author. Next comes the couple “jakob and andreja/ or/ jakob and silvo/ or/ nina and andreja/ or silvo and nina” (Semenič 8). They represent the image of a couple of lovers slowly strolling towards the ramp, holding hands. Their opposites can be seen in “jožica, 88, and milan, 91”, who are also a couple of lovers. They, however, represent the image of carnality and pleasure. “we’re watching and can’t really decide whether we’re comfortable with this/it’s nice when two people are kissing/ but to watch jožica, 88, and milan, 91, make out evokes mixed emotions in us” (Semenič 9).

The action intensifies towards the end when the auditorium is threatened by vast amounts of shit pouring out of the sewers. The group of plumbers is trying to stop it but to no avail. The one to blame for this is a motherfucking stingy Jewish git who refused to authorise replacing the pipes, so now the actors and the audience find themselves not merely in metaphorical shit the emcee talks about at the beginning but also in actual shit.

The ending ends in a double punchline: “politics is a whore from a brothel, milica the partisan would say in the end [...] but milica the partisan will never again/never again get her words in edgeways” and “sun, breeze, sea/ freedom” (Semenič 39, 40). Thus, politics turns out to be a mess and a whore, while its opposite is represented by the image of nature, which perhaps stands for freedom.

Simona Semenič radicalises the starting points we have encountered in Jovanović’s text. Her text is wholly oriented towards its receiver and their experience. The text is

narrated by a narrator whom the readers identify as the author herself but who, at the same time, appears to be one of the readers/spectators:

the fourth line is truly long /we're fidgeting in our chairs already/because we're tired/
bloody hell how we're tired of this agit-prop/we prefer to glance towards milena/mile-
na is truly beautiful/ truly beautiful. (Semenič 6, 7)

The noise here is no longer produced by the loud music and various recorded sounds; rather, it is actualised at the level of the text as the rapid exchange of discourses, for which the reader has to identify their points of enunciation, i.e., their *dramatis personae*.

it is true that we're in shit, but at least we're swimming/this is how you should be
looking at it/at least we're swimming
often told enough that this way, things will lead us nowhere
what things
things/ things, like/society/social structure/state structure/garden structure/gar-
dens/i haven't yet/i haven't yet
to enter the united states of america, i don't need a visa/ i need the esta form, what-
ever that's supposed to be
beyond what, dammit?
milena leaves. (Semenič 11)

The above quotation is just an excerpt to illustrate the structure of the whole text. At first glance, it may appear to be a series of diverse speeches, not related by any causal logic but rather by absurd coincidence. However, this pell-mell of lines, stage directions and reflections on the action nevertheless produce the sense of *dramatis personae* we have already discussed. In short, it is possible to reduce this cacophony of voices to some identifiable representatives of the discourse, situated within a more extensive, conflicting structure in which the action is happening simultaneously. The latter interferes with the receiver's reception since they have to attribute to individual events specific meanings in the grand scheme of what is happening.

The text is aware that it is merely one element of the performance and will be extensively reworked, rewritten, crossed out, etc., by the creative team. Thus it remains open and disposable at all times. For example, the lines of the emcee, who appears to be the play's central character, are mostly not written out at all since he is given the most time and space on stage.

a theatrical effect
and only then he started
the opening line
a pause, in which the in-between begins, the in-between between the opening and clos-

ing lines

the second line

the second line is

an expression of affection/a stance of a greeting/something trifling in content, in fact, but in a civilised society of utmost importance in communication among adults/to maintain a level of sophistication/a formal thing, indispensable in the transfer of demands and wishes/an expression of affection/a stance of a greeting (Semenič 3).

The emcee himself can be anyone: “perhaps the emcee /or the mobilizer/ a male character that can also be played by a woman [...] perhaps it’s better that he’s played by a woman/a maternal figure/ soft, rounded, warm/ with peace in her voice/ peace/ and passion” (4).

The lines spoken on stage are no longer essential. The lines of the partisan Milica, which tell a shocking story of domestic violence and violence against women, cannot be spoken since Milica can no longer speak. The author here performs another hollowing out of the word. In a dictionary-like manner the text defines words to make them empty, e.g., to jerk off, which refers to the emcee’s agitation and the loving couple:

to jerk/ one/ to jerk off: to masturbate./ france jerks off four times a day/two/to make spasmodic motions:/my legs jerked from fatigue/ three/to make and serve (ice-cream sodas, for example) at a soda fountain./why don’t you go outside and jerk yourself a soda?/four/to jerk around: to take unfair advantage of, deceive, or manipulate/ 20 euros for parking? don’t try to jerk around with me! (Semenič 7, 8)

A different approach is to play around with a word which otherwise fits the context: “is like tofu compared to/beefsteak/rump steak/skirt steak/sirloin/ top loin/flank/ is like tofu compared to beefsteak/jerking off compared to sex is like tofu compared to beefsteak” (Semenič 11, 12).

Simona Semenič thus combines many procedures of neo-avant-garde theatre and postdramatic writing, such as fragmentation, simultaneous action, hollowing out of words, the disponibility of the text and thus its dethronement, while at the same time, it is possible to detect in *we, the european corpses* the outlines of the dramatis personae who are in conflicting relationships with each other. These make up recognisable actions or at least contrasts and culminate in a conclusion that is not entirely explicit but can nevertheless be identified as a call for freedom, intimacy and turning away from political projects.

The formal structure is characterised by the fragmentary nature of the text and simultaneous lines of action, which undoubtedly represents the legacy of postdramatic writing, but also a decisive irruption of lyricisation (the narrator tells us the entire text from her own personal position, commenting on her intimate perception of what

is going on on stage) and episation (the text is heavily infused with narration, which allows for its fragmentary nature and simultaneous action). Thus we can discern a strong legacy of performance texts of the modernist period in Simona Semenič's work. At the same time, she also reaches beyond them and develops them in a way that re-establishes the very elements of drama that she has deconstructed.

A Generator that Produces Any Number of Dramatic Complexes from Given Units and According to Simple Rules and It All Started with the Bunny Rabbit Goulash

In 1970, in issue 85 of the journal *Problemi*, Rastko Močnik published two texts that, however, form a unit. *A Generator* is a series of combinations of spaces, people, stances, voices and movements that follow specific rules. These rules were published in a different section of the journal entitled *Drama*. This was a conceptual explication of *A Generator*, which derived from an analysis of the dramatic text, which is characterised by an exact definition of the spoken dimension of the performance. In contrast, other elements (phonic values of the performance, the characters' stances and movements) are much more loosely defined. Contrary to that, Močnik's *Drama* defines the phonic and kinetic dimensions very precisely while retaining the freedom or rather the contingent nature of each performance, as the starting situations are determined by the luck of the draw, and the subsequent development depends on the possible combinations of various elements (Cf. Močnik 101). The author goes on to define the units and rules of the dramatic text, and it is interesting to note that the text does not feature among its units which instead consist of other means of expression by the performers or other elements of the performance (spaces, people, stances, voices and movements). These are combined according to specific rules, but above all, they alternate in predefined series. Thus, the "sequence of attitudes is: a-b-c-d-e-a... [...] the directions of movement through the spaces are: a) clockwise: I-II-III-IV-I-..., b) counterclockwise" (Močnik 102). Thus, what we are dealing with is a kind of complex game that can produce any number of combinations of its essential elements and, therefore, also any number of dramatic complexes, as the author calls them. The latter is limited by "impossible combinations", which we would get if any of the series got interrupted or could not be continued properly. In this case, the movement through space would be interrupted, and the combination would be repeated in the same space and continued with the following combination in the same space. At the end of *Drama*, Močnik writes down the instructions: "Start: the starting combinations and the direction of movement from each space are determined by draw; end: the game is over when four impossible combinations happen at the same time, and thus all four people stop at the same time" (102).

The text is explicitly performance-oriented and moves away from the text. There is no text, as the dramatic complexes are composed of other performance elements. The closest thing to discourse is the six voices which, however, represent pre-linguistic elements. The action is simultaneous, performed by four people in four spaces. The individual spectator constructs meaning according to their own reception and experience of the performance, which can only evoke certain impressions, but in no way suggest potential meanings. Thus, at first sight, the text could be said to belong to the postdramatic tradition, however, with not so much emphasis on the creation of community. Moreover, it would appear that chance, and the luck of the draw is crucial to its structure, which excludes the rational subject. In this sense, the text is firmly rooted in modernism with its ideas about the stream of consciousness, automatic writing, etc.

It All Started with the Bunny Rabbit Goulash is a play written in 2019 and first staged at the Nova pošta (The New Post Office) of the Mladinsko Theatre in the same year (directed by Eva Kokalj, produced by KUD Krik and JSKD in coproduction with The New Post Office). In 2020, Varja won the Young Playwright Award for this text at the 50th Week of Slovenian Drama. Her text also begins with some instructions for use, i.e., a “Prologue, which is a very long footnote”. Here one can read:

1. If you consider yourself to be more of a rational person, who prefers the rational, is prone to analysis and makes decisions based on what promises the biggest payoff, then go for *OPTION A*. [...]
2. If you consider yourself to be more of an emotional person, who is quick to be overwhelmed by emotion, is prone to daydreaming and makes decisions based on momentary disposition, go for *OPTION B*. [...]
3. If, however, you are one of the more impulsive people, who like to get involved in unusual, random situations, act spontaneously and rely on making decisions on the spur of the moment, without any expectations, I recommend *OPTION C*. (Hrvatín 947)

What *A Generator* and *It All Started* have in common is how the text can be used. The reader/spectator discovers it according to particular choices. The whole represents a game through which meaning is created. But in Varja’s case, this game is no longer a matter of chance and is not separated from the receiver. On the contrary, the main players are, as the author writes: “the playwright and the reader + the other players waiting in silence on the side bench” (Hrvatín 945). It is no longer a matter of chance and automatic writing but rather a consequence of the receiver’s choice. What is more, this choice fundamentally determines them. The author uses the discourse from lifestyle magazines or self-help books, which offer advice adapted to the individual’s psychological makeup. If we are more of a rational type, we should go for option A, etc. Thus, by making their choice, the receiver also psychologically defines themselves, i.e., they choose according to what they want to be like or how they want to perceive themselves. These choices are repeated throughout the text, except that now

they are no longer linked to the psychological profile of the receiver alone but also to their desire for which direction to follow: "IF YOU WANT ME TO STUDY SOMETHING USEFUL, turn to page 971" (Hrvatín 969), or to their life experience: "IF YOU EVER CHEATED ON YOUR BOYFRIEND OR GIRLFRIEND, turn to page 970" (Hrvatín 968).

The bulk of the play comprises excerpts from the author's autobiography, as indicated by many details, such as her father Emil Hrvatín changing his name to Janez Janša, her choice to study dramaturgy at the Academy for Theatre, Radio, Film and Television ... Besides these external details, which suggest a turnkey reading of the play, Varja continuously reveals her inner experience and psychological development that unfolded through feelings of guilt and alienation throughout her childhood, her later struggles with anorexia, her search for a partner, etc.

How do this structure and content fit the postdramatic or even neo-dramatic paradigm? The text remains perfectly disposable. We can read it in different ways and thus create the author's story by ourselves. The latter thus manifests itself as a fictional story. However, one that is nevertheless based on facts, which gives it imbues it with a great deal of authenticity. A recipient actively co-creates their own experience, which is, in fact, entirely personal and unrepeatable. The choice depends on their mood at the moment, the way they see themselves, the resulting decisions they have to make and the feeling that, in any case, they will miss something, for every choice entails the loss of all other possibilities. For Lehmann, it is precisely this different perception – this different view – that essentially defines the postdramatic. Also, the connection between the performer/author and the receiver constantly maintained through direct addressing and choices, fundamentally defines the theatrical event as understood by Erika Fischer-Lichte. However, *It All Started* is also about the intrusion of the narrative into the dramatic text. Even though the text was awarded the Best Young Playwright Award in 2020 and was successfully staged the year before, Blaž Lukan points out several dilemmas from the beginning of his analysis: 1) How to analyse a new drama that is outside all frameworks and definitions? 2) How to read this drama? And 3) Who is the one reading it at all? (cf. "Tega teksta" 99, 100). He proceeds from the intuition that this is a piece of new writing, which "sometimes appears to be genuinely new, but then again as something already seen and reflected long ago - especially in modernist drama and postdrama" ("Tega teksta" 97).

As we have determined, the play combines postdramatic tradition and strong episatation and lyricisation. On the one hand, the intrusion of the narrator, in this concrete case, this is the playwright herself, who narrates her life, no longer has the function of episatation, of breaking the fourth wall in the sense of Szondi's notion; instead, the narrative introduces the lyrical subject. Rather than producing an alienating effect, the episatation has the opposite effect of creating a connection between the playwright and

the spectator, both co-creating the author's intimate story or, rather, one of its possible interpretations. Although we could speak of an identifiable dramatic character (the narrator/author) and dramatic action (scenes from her life, which are structured by the reader's choices and have a predetermined structure or structures), these two elements of the play are used in a distinctly postdramatic way, based on the event, fragmentation and the active role of the receiver. Thus, Varja Hrvatin displays a strong influence of the postdramatic, which she combines with the equally strong intrusion of episation and lyricisation, thus creating distinctly dramatic effects.

Conclusion

At this point, we can try to answer our two starting questions. What are the similarities and differences between the analysed texts?

The similarities are apparent. All of the plays endeavour to create an unrepeatable theatrical event that requires the active participation of the receiver (be it the reader or spectator). To this end, they manipulate the receiver's emotions (e.g., creating discomfort, anxiety, confusion) and introduce simultaneous activities and fragmented action, thus requiring the receiver to choose their own event and, of course, their own interpretation. All of this places these texts clearly into the domain of the postdramatic. In this vein, we can confirm that the influence of experimental texts from the neo-avant-garde period is still strongly present in contemporary Slovenian drama.

However, there are also some crucial differences between the two generations. If Jovanović and Močnik are primarily concerned with the destruction of theatrical performance and the dethronement of the dramatic text with all consequences that this leads to, the position of Simona Semenič and Varja Hrvatin is fundamentally different. In the intervening period, theatre already returned to the spoken word and became a social forum in the 1980s, then turned away from the word again and moved in the direction of physical theatre and contemporary dance (the 1990s), and finally returned to the text once more (after 2000). In short, the tension between text and stage is no longer the focal point of playwriting; instead, this relationship becomes disposable, just like the elements of traditional drama (e.g., dramatic characters and action) and the process of episation and lyricisation. Semenič and Hrvatin use all of these in new ways to maximise the receiver's involvement. Above all, the experience of the spectator/reader becomes the focal point of this writing. In Semenič's work, this is constantly reflected upon, as the author/narrator appears to be telling the story from the spectator's point of view. Varja emphasises the spectator's experience by constantly calling upon them to make a choice bound to the spectator, their psychological profile and their life experiences. Thus, we are witnessing a forceful

intrusion of the narrative combined with spectacle (diegesis and mimesis, as Anne Monfort notes) and a strong sense of intimacy and authenticity. The authors draw us into their own world, their own worldview, which seems to emanate from the lyrical subject, and, ultimately, also from the receiver themselves, as we become co-creators of the performance and its meanings. And it is precisely this interplay that creates a high degree of drama and appeals to today's readers/spectators.

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Leta 2005 je skupina dramatikov in dramaturgov na pobudo dramatičarke Simone Semenič in v tesnem sodelovanju s teoretikom uprizoritvenih umetnosti Rokom Vevarjem v okviru Gledališča Glej osnovala PreGlej. Skupina se je ukvarjala s problematiko dramskega pisanja in v nekaj letih vzpostavila platformo za ustvarjanje, razvoj in mednarodno izmenjavo dramskih pisav. Njihovo delo je bilo zavezano vzpostavitvi samih pogojev za ustvarjanje dramskih besedil. S tem namenom so uporabili formo bralne uprizoritve – ne le kot javno predstavitev drame, temveč kot metodo za razvijanje drame, ki prinaša dramo kot delo v nastajanju. Članek pokaže, da ima tovrstna praksa dramskega pisanja na slovenskih odrih svoje predhodnike v eksperimentalnih gledaliških praksah šestdesetih in sedemdesetih let 20. stoletja (v izvedbi neoavantgardnih skupin pesnikov 441/442/443, Nomenklatura in LKB – Literarni klub Branik ter v nastopih pisateljev, ki so predstavljali svoja literarna dela v Pekarni). Pesniki in pisatelji so uprizarjali svoja dela, ki prvenstveno niso bila namenjena uprizarjanju, pri tem pa ustvarili teatralne oblike pisanja za oder, s katerimi so izstopali tako iz konvencij dramskega ustvarjanja kakor tudi iz tradicije gledališča. Uprizarjanje literature in bralne uprizoritve so obravnavane v kontekstu uprizoritvenega pisanja, ki označuje raznovrstna razmerja med pisavo in uprizoritvijo, pri tem pa se osredotoča na proces pisanja kot uprizoritvenega dejanja.

Ključne besede: literatura, poezija, drama, uprizoritev, bralna uprizoritev, uprizoritveno pisanje

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Uprizarjanje literature in bralne uprizoritve

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Skupina PreGlej¹ je leta 2005 začela organizirati dramske delavnice, v okviru katerih so potekale bralne uprizoritve novonastalih dramskih besedil. Bralno uprizarjanje je bilo zamišljeno kot način ustvarjanja drame – ne le kot njena javna predstavitev, temveč kot proces, v katerem imajo dramatik priložnost izkusiti, kako njihova drama učinkuje na gledališkem odru in kako jo doživlja občinstvo, po končani uprizoritvi pa jo v pogovoru z režiserjem, igralci in gledalci prediskutirati in na osnovi povratnih informacij dramsko besedilo izboljšati. Bralne uprizoritve v PreGlejevem Laboratoriju so vzpostavile pogoje za procesualno dramsko ustvarjalnost. Predhodnike takšnega načina dramskega pisanja je na slovenskih odrih mogoče prepoznati v eksperimentalnih gledaliških praksah šestdesetih in sedemdesetih let 20. stoletja, ki so raziskovale razsežnosti besede v mediju gledališča in pri tem razvile raznovrstne oblike uprizoritvenega pisanja.

Uprizarjanje poezije v izvedbi skupin pesnikov

Predstavljanje literature na slovenskih odrih je privzemalo različne uprizoritvene oblike. Poleg tradicionalnih literarnih večerov (pesniških, proznih in – redkeje – dramskih del), ki redno spremljajo gledališko ponudbo v institucionalnih gledališčih, so se že vsaj od petdesetih let 20. stoletja, zlasti pa v šestdesetih in sedemdesetih, na eksperimentalnih odrih začele pojavljati raznovrstne inscenacije literature, ki so izkazovale težnje po gledališkem eksperimentu, kot uprizoritve pa so bile pogosto prezrte. Mednje se uvrščajo uprizoritve poezije v skupini 441/442/443 (ki se je preobrazila v Gledališču Pupilije Ferkeverk), raziskave zvočne podobe besed v skupinah Nomenklatura in LKB – Literarni klub Branik, predstavitve literarnih del slovenskih pisateljev v Pekarni. Njihovi avtorji so na gledaliških odrih preverjali razsežnosti besede in literarnih del, ki prvenstveno niso bila namenjena uprizarjanju. V gledališču so prepoznali privlačen in učinkovit medij za neposredno komunikacijo z občinstvom in prostor za raziskavo besede. Odrske izvedbe so vključevale različne

¹ Zahvala: članek je nastal v okviru raziskovalnega programa Gledališke in medumetniške raziskave (P6-0376), ki ga sofinancira Javna agencija za raziskovalno dejavnost Republike Slovenije iz državnega proračuna.

akcije, dejanja in situacije, ki so bile ožarjene z ustvarjalnim zanosom samih avtorjev in neločljivo povezane z vedenjskimi praksami. Obravnavane bodo v kontekstu t. i. uprizoritvenega pisanja (*performance writing*). Ali kot ta pojem opredeli Caroline Bergvall: »Uprizoritveno pisanje raziskuje razmerja med besedilnimi in na besedilih utemeljenimi deli, ki se razvijejo v povezavi z drugimi mediji in diskurzi«, pri tem pa odpira prostor za »preiskovanje formalnih in ideoloških strategij, ki jih pisatelji in umetniki razvijejo tekstualno, kot odgovor ali reakcijo na svoj lastni čas in svoja področja« (»What do We Mean«). Kot pojasni Ric Allsopp, oznaka uprizoritveno pisanje poskuša držati v napetosti »pisanje in njegovo uprizoritev, uprizoritev in njeno pisavo« ter vzpostavlja okvir za raznolike prakse pisanja in uprizarjanja, ki bi spričo tradicionalnih načinov gledanja in pisanja sicer ostale utišane ali prezrte (77). Gre za nenehno spreminjajoče se razmerje med pisavo in uprizoritvijo, ki vsaka s svoje strani označujeta dve skrajni točki, med katerima krožijo in se oblikujejo raznovrstne prakse uprizoritvenega pisanja. Pojem uprizoritveno pisanje ni časovno opredeljen ali vezan na določen slog uprizarjanja, saj zajema množstvo raznolikih razmerij med pisanjem in/kot uprizarjanjem oziroma uprizoritvijo kot pisavo, osredotoča pa se na »transformativno igro besedila kot uprizoritve« (prav tam).

Najprej se bomo posvetili skupinam pesnikov, ki so na gledaliških odrih uprizarjali svojo poezijo. Neoavantgardna skupina pesnikov 441/442/443 (ta je z vsako naslednjo uprizoritvijo poezije spremenila zadnjo številko v svojem imenu in se preimenovala v Gledališče Pupilije Ferkeverk) je poezijo razumela »v njeni 'uporabnosti' za javno uprizarjanje v podobi gledališkega dogodka« (Svetina, »Gledališče Pupilije Ferkeverk« 92). V težnji po komunikativnosti poezije so pesniki iskali »ustrezen prostor za svoj javni 'performance'« in v gledališču prepoznali medij, v katerem »lahko pesniška beseda dobi popolnoma novo razsežnost« (prav tam). Po pričevanju Iva Svetine so bili pri tem inspirirani tudi z javnimi branji poezije Allena Ginsberga in znamenitimi moskovskimi večeri Jevgenija Jevtušenka. Za našo razpravo sta zanimiva predvsem literarna nastopa na odru Male drame *V počastitev tisočletja nosečnosti in stoletja prve pomoči* maja 1968, ko je pesnikom pri odrski realizaciji pomagal Jurij Souček, in *Žlahtna plesen Pupilije Ferkeverk*, ki jo je leta 1969 režiral Dušan Jovanović. V obeh so avtorji nastopili v vlogah pesnikov, ki sami uprizarjajo svojo poezijo.

Pomen premestitve poezije v medij gledališča v skupini 441 nazorno predstavi Ivo Svetina. Iz njegovega zapisa je dobro razvidno, kako je potekal proces »prevajanja« poezije v jezik gledališča, kot se izrazi, to je prenos in transkripcija jezikovnega znaka v znakovne sisteme odra. V njem je mogoče prepoznati sledi Barthesove semiologije. Kot pravi Svetina, je v »ugledališčenju« poezije v *Tisočletju nosečnosti*

vse bolj tudi »kretnja« postajala jezik, avtorji pesmi pa »igralci«, ki se sicer niso »vživljali« v like oziroma junake igre, dramskega teksta, ampak so prav z navzočnostjo na odru, vklenjeni v magični ris razsvetljene kocke, oživljali svoje besede, verze, pesmi.

To oživljanje je peljalo po poti »igre«, improvizacije in radosti nad jezikom, ki je širil odrski prostor in v hipu postavljaj pred gledalce ves svet, ujet v mrežo pesniškega jezika. V določenem trenutku se je poezija, njena literarnoestetska funkcija umaknila v ozadje in v ospredje je stopilo telo, glas, kretanja, šum ... (Svetina, »Prispevek« 88)

Živa navzočnost pesnika na odru je postajala pomembnejša od same pesmi, k čemur je pripomogla tudi glasba, ki je »pesniško tkivo razgrajevala, ovirala ali spodbujala njegovo interpretacijo, hkrati s to 'demontažo' poezije« pa je bledela podoba »aristokratskega pesnika« in poslušalci so »postajali vse bolj gledalci«. Svetina poudari, da je šlo za »kreacijo in manj za interpretacijo pesmi« (prav tam).

V *Žlahtni plesni Pupilije Ferkeverk*, ki so jo pripravili v sodelovanju z režiserjem Dušanom Jovanovićem, so se pesnikom pridružili novi člani, ki niso bili literarni ustvarjalci. Pesmi niso več interpretirali oziroma utelešali le njihovi avtorji, temveč tudi drugi nastopajoči. Kot opozarja Svetina, ni šlo več »zgolj za avtorsko interpretacijo pesmi določenega avtorja, ampak za proces, ko so vsi nastopajoči postali akterji, igralci novega tipa, ki se niso več utemeljevali na 'vživljanju' v posamezne dramske like, ampak so z individualno energijo in navzočnostjo, z gibom in besedo dajali novo podobo tako pesmim kot tudi njihovim avtorjem« (»Prispevek« 91). V procesu kolektivnega ustvarjanja predstave se je – povedano s Svetinovimi besedami – zgodila »'demokratizacija' pesniškega akta, saj pesniški akt ni le akt ustvarjanja, ampak tudi akt 'podajanja' pesmi, stik med pesnikom in 'občanom'« (prav tam). Življenje poezije kot gledališke predstave je pomenilo »odrekanje zahtevi pesmi kot absolutnega organizma jezika« (prav tam). V njihovi naslednji predstavi *Pupilija, papa Pupilo pa Pupilčki* so se pesniki prepustili uprizoritveni viziji Dušana Jovanovića, njihova poezija pa je bila le del besedilnega gradiva uprizoritve; postavljena je bila v kontekst drugih umetnostnih in raznovrstnih neumetnostnih besedil.² Za to priložnost so se preimenovali v 443 oziroma Gledališče Pupilije Ferkeverk. Opredelili so se kot »gibanje 443«, in sicer kot gibanje, ki »deluje na področju gledališča, literature, filma, likovne umetnosti in še vsepovsod« (Svetina, »Prispevek« 96).

V primeru skupine 441/442/443 je dobro razviden sam proces premeščanja poezije v medij gledališča. Pri skupini Nomenklatura pa se temu pridružuje teoretski premislek o zvočni podobi pesniške besede na odru. Gledališki eksperimenti skupine Nomenklatura temeljijo na preiskovanju odnosa med literaturo in glasbo, pri čemer sta beseda in zvok obravnavana kot enakovredna partnerja. Za konceptualna izhodišča na področju literature je skrbel Boris A. Novak, na področju glasbe pa Bor Turel. Za pričujočo razpravo so še posebej zanimivi začetki njihovega dela v času, ko so delovali kot literarna skupina in jih je – prav tako kot skupino 441/442/443 – vodila želja po komunikaciji z občinstvom.

² Besedilo so sestavljale: pesem Tomaža Kralja, ljudska pesem *Lepa Anka kolo vodi*, pesem Jovana Vesela Koseskega in Majakovskega, besedilo fotoromana v italijanskem jeziku, uganka, sporazumevanje v jeziku gluhonemih, besedilo reklame za Alpsko mleko, besedilo v latovščini, besedilo iz rubrike Zaupni pomenki v reviji rumenega tiska. Besedilo *Pupilije* je objavljeno v monografiji *Prišli so Pupilčki*.

Razmerje med pomenom in zvenom besed so igrivo preiskovali na glasbeno-literarnih dogodkih, na katerih so uprizarjali svojo poezijo.³ Na 3. kulturnem maratonu na Filozofski fakulteti, ki je bil zamišljen kot manifestacija študentske (sub)kulture in drugih študentskih dejavnosti, so leta 1973 svojo poezijo predstavili Boris A. Novak, Igor Likar, Milan Kleč in Jure Perovšek. Skupinski nastop so izvedli tako, da so okrog prizorišča razpeli vrvi in po vzoru boksarskega ringa ustvarili neke vrste pesniški ring. V njem so pesniki sočasno interpretirali vsak svoje pesmi, in sicer tako, da so si podajali verze svojih pesmi in si jih – kot udarce pri boksu – izmenjevali po načelu »verz za verz«. Tako je do polnega izraza prišla zvočna podoba pesmi, sam pomen pesmi pa je bil dekonstruiran.

V skladu s pesniškim credom Borisa A. Novaka, po katerem naj »zven besede pomeni in pomen besede zveni!«,⁴ se je Nomenklatura posvečala raziskovanju odnosa med zvokom in pomenom besede. To je v bistvu de Saussurjevo vprašanje o razmerju med označevalcem (zvočno in likovno podobo besede) in označencem (pomenom besede), na katero so se tudi teoretsko sklicevali. Usmerili so se v preiskovanje zvočne ravni jezika. To je dobro razvidno iz koncepta za hepening *Zvok, ne jezi se* (1974). Hepening je potekal po zgledu igre Človek, ne jezi se. V Festivalni dvorani, kjer je bil izveden, so bila označena polja, po katerih so se pomikali udeleženci. Njihovo gibanje je določal met kocke, ki jo je metal član skupine Nomenklatura. Na poljih so bila navodila za izvedbo različnih nalog oziroma »zvočnih akcij«, njihov razpon pa je segal »od spočenjanja osnovnih zvočnih akcij preko vključitve pomensko še neformiranih glasov do glasbenega posredovanja pesmi, najvišje zvočne oblike pomensko razčlenjene govorice« (Nomenklatura, »Koncept« 189). T. i. »zvočne akcije s telesom« (kot je denimo plosk z rokami: plosk z ravnimi dlanmi, zaokroženimi dlanmi, plosk po vrhni strani zapestja; udarec dlani ob druge dele telesa, ob tla itd.) so se stopnjevale v zahtevnosti vse do »branja teksta« (razlikovali so karikirano branje, branje z različno hitrostjo, jakostjo, višino, petje teksta) (prav tam 195). Šlo je za uprizarjanje zvočnega telesa besede, sporočanja njene glasovne vrednosti. Izpostavljanje foničnega označevalca v razmerju do označene vsebine je odprlo pot t. i. zvočnemu pisanju.

Podobno bi lahko ugotovili za skupino LKB – Literarni klub Branik (njihovo ime je parodija na priljubljeni mariborski Športni klub Branik). Leta 1965 jo je v Mariboru ustanovil Miroslav Slana, zato da bi mladim ustvarjalcem zagotovil možnosti javnega nastopanja. V tretjem letu dejavnosti so Miroslav Slana, Andrej Brvar, Tone Partljič, Drago Jančar in Franček Hedl svoje literarne proizvode (tako so jih imenovali sami) odmevno predstavili na malem odru SNG Maribor dne 19. septembra 1968.

3 Nomenklatura je tudi pozneje, kot gledališka skupina oziroma »Laboratorij za alkimijo umetnosti«, občasno prirejala glasbeno-pesniške večere (tako so jih imenovali sami), med njimi: *Ogledalo tišine* oktobra 1974, poskus totalne improvizacije *Uho trenutka* decembra 1974, *Zven, ki vene* februarja 1976 itd. O eksperimentih skupine Nomenklatura sem natančneje pisala v razpravi »Raziskave besede in zvoka v skupini Nomenklatura«.

4 Citat je vzet iz zapisa »Poezija jezika«, ki ga je Boris A. Novak objavil ob izidu svojega pesniškega prvenca *Stihožitje* v Ljubljanskem dnevniku 31. decembra 1977.

Predstavljeni so bili kot reklama (v Brvarjevem primeru) in na način zlogovne členitve besednih zvez, vzetih iz telefonskega imenika (v Slanovem primeru).

Predstavitve literarnih del v Pekarni

V gledališču Pekarna (kot »poskusu vmesnega medija med gledališčem in drugimi umetniškimi izrazi«, ki je izkazoval težnjo k »totalnemu gledališču«, kot po Ladu Kralju povzame Ivo Svetina (*Gledališče Pekarna* 415)) so imeli posebno vlogo t. i. literarni večeri sodobnih slovenskih pisateljev. Natančneje jih predstavi Ivo Svetina v monografiji *Gledališče Pekarna*, v posebnem poglavju z naslovom »Gledališče in literatura« (415–420). To so bili gledališki dogodki, na katerih so ustvarjalci želeli na drugačen način predstaviti ustvarjalnost živih pisateljev in ki večinoma niso bili deležni gledaliških kritik.⁵ Kot pojasni Kralj, ni šlo »za tradicionalne literarne večere, ampak za neke vrste hepeninge«, le da tega imena niso uporabljali (prav tam 416). Osredotočimo se na tiste, v katerih so nastopili sami avtorji.

Ob izidu pesniške zbirke Iva Svetine *Vaša partijska ljubezen, očetje! Herojska smrt življenja ...* je avtor leta 1976 priredil dogodek, ki je prevzel formo gledališke predstave. Po Svetinovem pričevanju je dogodek vzbudil precejšnjo pozornost; najbrž tudi zaradi provokativne vsebine in same zasnove zbirke, ki je slavila oktobrsko revolucijo in jo hkrati ironizirala. To je bil tudi razlog, da zbirka ni izšla pri mariborski založbi Obzorja (leta 1972), temveč v samozaložbi (leta 1976). Svetina je v Pekarni zrežiral prizore, v katerih so nastopili Aleš Valič (kot Lenin), Jerca Mrzel (kot Leninova žena Nadežda Krupska) in tudi on sam. Za to se je odločil po zgledu predstave, ki si jo je nekaj let prej ogledal v Rimu v Teatru Laboratorio. Tam je videl recital pesmi Vladimirja Majakovskega v izvedbi znanega italijanskega igralca Carmela Beneja. Ta je s patosom in ironijo recitiral pesmi ob glasbeni spremljavi, kar je Iva Svetino tako navdušilo, da je takšen pristop v Pekarni ubral tudi sam. Oder je bil »okrašen z rdečimi zastavami, veliko Leninovo fotografijo, na kateri leži v ležalniku, in z diapozitivi z glavo Mossfilma, na katerem je značilen kip dveh borcev za lepšo prihodnost, za raj na Zemlji, moškega in ženske v značilni sorealistični ikonografiji, razgaljenih prsi in s kladivom in srpom v roki, v ozadju pa rdeča zvezda na enem od kremeljskih zvonikov« (Svetina, *Gledališče Pekarna* 419). Dramatičnost dogodka je nakazoval »velikanski ventilator, ki je občasno naredil (revolucionaren) veter, razgibal rdeče zastave in napovedal prihod novega časa« (prav tam).

⁵ Izvedeni so bili: *Večer Lojzeta Kovačiča* (1972), *Večer Daneta Zajca* (1972 v režiji Iva Svetine), *Večer Marka Švabiča ali »Predavanje o slovenski paranoji«* (1973 v režiji Lada Kralja), literarni večer Matjaža Kocbeka z naslovom *Smrt po smrti po bogu (literarno doživetje s toplim bifejem, žonglerjem, pesmicami, drobovino in zelnatimi glavami)* prav tako leta 1973, *Happening Iva Svetine ali »Tiskovna konferenca«* (1973 v avtorjevi režiji, ob izidu njegove knjige *Heliks in Tibija*), *Večer Ferdinanda Miklavca* (1973), *Vaša partijska ljubezen, očetje! Herojska smrt življenja ...* (1976 v režiji Iva Svetine, ob izidu njegove knjige s tem naslovom). V *Repertoarju slovenskih gledališč 1972–1977* v dveh primerih režiserja nista navedena.

Leta 1973 je bil izveden *Večer Marka Švabiča ali »Predavanje o slovenski paranoji«* (1973), in sicer v obliki predavanja (danes bi ga označili za predavanje - performans, *lecture performance*). Pisatelj se je gledalcem predstavil kot predavatelj, »ki 'v asketski pozi' stoji za pultom z mikrofonom in kozarcem vode ter predava o 'slovenski paranoji'« (prav tam 416). Izkaže se, da gre za »predavanje 'o paranoji Marka Švabiča' oziroma razkrivanje njegovega pisateljskega procesa pred javnostjo« (prav tam). Ta je na obiskovalce učinkoval osupljivo, saj je avtor spregovoril »o svojih kar najbolj intimnih doživetjih, sanjah, morah, obsesijah«, v nadaljevanju pa odgovoril še na nekaj novinarjevih vprašanj. Kot ugotavlja Svetina, je bila »'predstava', ki jo je uprizoril Švabič, nekaj popolnoma drugačnega od dolgočasnega branja, ki se skoraj po pravilu godi na običajnih literarnih večerih,« in jo označi za obliko totalnega gledališča (prav tam 417).

Nastop Matjaža Kocbeka *Smrt, po smrti, po bogu* pa je bil »pravi hepening«, o čemer zgovorno priča tudi oznaka dogodka: *Literarno doživetje s toplim bifejem, žonglerjem, pemicami, drobovino in zelnatimi glavami* (1973). Sredi bogato aranžiranega dogajanja, »okrašenega« s precejšnjimi količinami mesa, je Kocbek interpretiral svoje pesmi, nastop pa je navezal na »nesramne ekshibicije« v predstavi *Pupilija, papa Pupilo pa Pupilčki* v izvedbi Gledališča Pupilije Ferkeverk, v kateri je pred leti tudi sam nastopil (prav tam 417).

Konec šestdesetih in v sedemdesetih letih 20. stoletja so pesniki in pisatelji v uprizoritvah svojih literarnih del igrivo preiskovali življenje jezika na gledaliških odrih, zvočno in vizualno podobo besede ter opazovali, kako učinkuje na gledalce. Kako ugledališčiti poezijo in prozo? To je bilo osrednje vprašanje, s katerim so se ukvarjali: kako lingvistični znak prenesti in preobraziti v znakovne sisteme odra.

Tri desetletja pozneje je skupina dramatikov in dramaturgov v PreGleju razprla problematiko ustvarjanja dramskih besedil. Če je literate neoavantgardnih skupin gledališče zanimalo kot prostor, ki omogoča raziskavo novih razsežnosti literarne besede, in kot medij, ki (drugače kot knjižna objava) omogoča neposredno komunikacijo z občinstvom, je bilo avtorjem PreGleja gledališče primarni medij, v katerem so uresničevali svoje zamisli. V PreGleju so se ukvarjali z vprašanjem: kako napisati dramo? Osredotočili so se na vprašanje, kako premestiti logiko odra v dramsko besedilo, in na strategije prenosa znakovnih sistemov odra v lingvistični znak.

Bralne uprizoritve v PreGleju

Leta 2005 je skupina dramatikov in dramaturgov mlajše generacije, zbranih okrog Simone Semenič, osnovala skupino PreGlej. V sodelovanju s teoretikom Rokom Vevarjem so v okviru Gledališča Glej v nekaj letih vzpostavili platformo za ustvarjanje,

razvoj in mednarodno izmenjavo dramskih pisav. PreGlej je nastal iz želje po pridobitvi znanj in veščin iz dramskega pisanja, pa tudi kot kritika obstoječih razmer na področju gledališkega izobraževanja in samega vrednotenja dramskih del. V tistem času se je bilo v slovenskem prostoru mogoče seznaniti z veščinami dramskega pisanja na delavnicah, ki jih je organiziral festival Teden slovenske drame v Kranju, ne pa tudi na Akademiji za gledališče, radio, film in televizijo.⁶ Iz potrebe po razvijanju dramskih besedil so organizirali vrsto dejavnosti, ki so spodbujale in zagotavljale kontinuirano in sistematično delo na dramskih besedilih.

PreGlejčki (kot jih po analogiji s Pupilčki imenuje Maja Šorli, tudi sama aktivna članica PreGleja) so o dramskem besedilu razmišljali kot o potencialni uprizoritvi. V PreGlejevem Laboratoriju so vsako drugo soboto v mesecu obdelovali nova oziroma nastajajoča dramska besedila, se o njih pogovarjali in jih nadgrajevali. Organizirali so predavanja, ki so spodbujala teoretsko premišljevanje dramskega ustvarjanja. Poleg tega so vpeljali bralne uprizoritve kot učni proces ustvarjanja drame, ki omogoča procesualno dramsko pisavo in prinaša dramo v razvoju kot delo v nastajanju. Oder so uporabili kot medij za komunikacijo z občinstvom – s prvimi bralci, poslušalci oziroma gledalci. Bralne uprizoritve so bile zastavljene kot nadaljevanje dramske delavnice, na kateri dramatik sprevidi, kako dramska beseda učinkuje na odru, in ima priložnost skupaj z režiserjem, igralci pa tudi z gledalci predebatirati svoje delo. Pripravljali so jih v sodelovanju z režiserji in igralci svoje generacije. Po bralni uprizoritvi kot prvi javni predstavitvi novega dramskega dela je stekel pogovor, v katerem so bili k izmenjavi mnenj povabljeni vsi prisotni. Na ta način so PreGlejčki poskušali v proces nastajanja drame vključiti tudi gledalce. Z uprizoritvenega vidika so bile to neke vrste aranžirke, ki so po eni strani zagovarjale preprostost bralnouprizoritvenih prijemov, kot pravi Simona Semenič (Jesenko 27), po drugi strani pa nedovršenost samih uprizoritev. Ali kot bralno uprizoritev opredeli Blaž Lukan: »gre za vrnitev k tekstu, ki pa ne pomeni revitalizacije nekakšne anahronistične dramskogledališke paradigme, temveč za metodološko vzpostavitev teksta kot uprizoritvenega polja, ki za svojo uprizoritev potrebuje le svojo 'tekstualnost'« (194).

PreGlejeve bralne uprizoritve izkazujejo razumevanje dramskega ustvarjanja kot uprizoritvenega pisanja, ki pojmuje dramo kot zmeraj že premeščeno v medij gledališča ter transkribirano v jezik odra. To je bilo razvidno tudi v izvedbi *Devetih lahkkih komadov* (2007), zastavljenih kot provokativna politična gesta in kritika vrednotenja dramskih besedil v slovenskem prostoru. Kot pravi Rok Vevar, je bil v Sloveniji eden osrednjih problemov ta, »da gledališka elita zelo natančno 've, kaj je dobra drama'« (»PreGlej« 19). Po njegovem mnenju je bil v slovenskem prostoru takrat najbolj cenjen »dramski realizem, tekoč dialog, jezik v funkciji okoliščin,

⁶ Predmet dramsko pisanje se je na UL AGRFT začel izvajati ob uvedbi bolonjske reforme na Univerzi v Ljubljani v študijskem letu 2009/10.

situacije in intence ter ne niti preveč kompleksne niti komplicirane strukture. Skratka: nekaj, kar se da nategniti na metodološke klišeje psihološkega realizma« (prav tam). V preučevanju in teoretskem premišljevanju drame kot literarne zvrsti in uprizoritvenega dogodka so na dramskih delavnicah v PreGlejevem Laboratoriju raziskovali, kaj vse je lahko drama. Vevar je dal udeležencem nalogo, naj raziščejo, kaj bi po analogiji z Duchampovim pisoarjem v dramatiki lahko pomenil *ready-made*. Rezultat je bil zbirka besedil – *Devetih lahkih komadov*, vzetih iz različnih kontekstov vsakdanjega življenja (kot so navodila za uporabo pralnega stroja, poljudnoznanstvena besedila, medicinska besedila, prepis strokovne debate, *chata*, foruma itd.), ki so jih udeleženci delavnice nato avtorsko obdelali.⁷ Njihova uprizoritev je prevzela hibridno obliko bralne uprizoritve in performansa, ki so ga izvedli 1. aprila 2007, na dan, ko je v Kranju potekala zaključna slovesnost Tedna slovenske drame in so podelili tudi Grumovo nagrado za najboljše izvirno dramsko besedilo.⁸ *Devet lahkih komadov* je bilo zamišljenih kot »akcija«, s katero so »poskušali zmotiti red, ki narekuje kriterije za slovensko dramsko pisanje« (Šorli, »Političnost« 18). Hkrati pa je šlo za temeljito preizpraševanje ne več dramskih gledaliških besedil. Maja Šorli PreGlejčke primerja s Pupilčki, ki so leta 1969 v predstavi *Pupilija, papa Pupilo pa Pupilčki* prav tako uporabili raznovrstna umetnostna in neumetnostna besedila, vzeta iz drugih medijev in njihovih kontekstov, vendar njihova premestitev na oder ni bila sporna. Pravzaprav besedilo za *Pupilijo* in njegova sestava sploh nista bila deležna pozornosti. Šokanten je bil sklepni prizor, v katerem je bila obredno zaklana kokoš, ki je po presoji Vena Tauferja pomenila »smrt literarnega, samo estetično funkcionalnega gledališča na Slovenskem« (42). Štiri desetletja pozneje je izvedba t. i. *ready made* besedil v PreGleju dodatno razvnela v tistem času žgoče razprave o tem, kaj je drama. Osredinjala so jih vprašanja, kaj je izvirna drama in kaj je slovenska izvirna dramatika.⁹ To je bil čas krize dramskega pisanja in pomanjkanja novih dram, ko so repertoarna gledališča izdatno uprizarjala dramtizacije proznih del (te so bile sicer stalnica na slovenskih odrih), sočasno pa je porast uprizoritev snovalnega gledališča porodil vrsto t. i. ne več dramskih gledaliških besedil.

Skupina PreGlej je formo bralne uprizoritve popularizirala tudi na prvem festivalu dramske pisave v slovenskem prostoru PreGlej na glas! (leta 2006), ki je prerasel v mednarodni festival. V osmih letih svojega delovanja je uspešno spodbujal izmenjavo dramskih besedil (na relaciji Ljubljana–New York–Ljubljana – mesta v nekdanji

7 Postopke avtorske obdelave *ready-made* besedil predstavi Maja Šorli (»Dva primera« 76). Avtorji so bili: Zalka Grabnar Kogoj, Iztok Ilc, Jerneja Kušar, Miha Marek, Janko Oven, Peter Rezman, Simona Semenič, Maja Šorli in Rok Vevar.

8 Besedilo *Devet lahkih komadov* je konkuriralo tudi za Grumovo nagrado. Zanimivo je, da je bilo tri leta pozneje za Grumovo nagrado nominirano *ready-made* besedilo Janeza Janše *Slovensko narodno gledališče*. Uprizoritev (v formi dobesečnega gledališča, t. i. *verbatim theatre*) je sicer že leta 2008 prejela Borštnikovo nagrado za gledališke inovacije in estetski preboj. To je bilo eno od petih dramskih besedil, ki so bila v letu 2010 nominirana za Grumovo nagrado. Podeljene so bile tri enakovredne nagrade: Ivu Prijateljju za dramo *Totenbirt*, Simoni Semenič za *24ur* in Ivu Svetini za dramo *Grobница za Pekarno*.

9 Ta vprašanja so pregledno analizirana v tematskem bloku »Literatura in teater« v reviji Literatura (januar/februar 2006, letn. 18, št. 175–176, str. 67–190).

Jugoslaviji idr.) in pospešil uprizarjanje novih dram v slovenskih gledališčih. PreGlej je z entuziastično kulturno-umetniško gverilo, kot se izrazi Rok Vevar (»Za dramsko pisavo« 3), sprožil pravi trend bralnih uprizoritev. Kot oblika javne predstavitve drame se je uveljavila na festivalu Teden slovenske drame, na katerem vsako leto bralno uprizorijo nominiranke za Grumovo nagrado za najboljše dramsko besedilo; prav tako na Akademiji za gledališče, radio, film in televizijo, kjer jih kontinuirano pripravljajo študentje (bodisi pod mentorstvom Žanine Mirčevske bodisi samostojno). Dramatiki in dramaturgi mlade generacije so vzpostavili tudi novo platformo dramske ustvarjalnosti in ustanovili festival dramske pisave Vzkrik (leta 2017).

Dramatičarka in pobudnica PreGLEja Simona Semenič je bralno uprizarjanje uporabila kot postopek pri snovanju dram tudi zunaj PreGLEja, denimo pri pisanju besedila za uprizoritev *še ni naslova* v režiji Tomija Janežiča in izvedbi Slovenskega mladinskega gledališča (2018). Besedilo je pisala sproti, ko so že potekale vaje in je bilo v sodelovanju z igralci mogoče preveriti njegovo odrsko dimenzijo ter ga uskladiti, ali bolje, razvijati v dialogu z režiserjem in uprizoritvenim konceptom. Čeprav takšen način uprizoritvenega pisanja redko zasledimo v repertoarnih gledališčih, je bil v zgodovini gledališča pogosta praksa. Kot opozarja Rok Vevar, je »klasična dramatika nastajala sproti, se pravi: skupaj s prakso«, se pravi s sprotnimi »bralnimi uprizoritvami«, ki so sugerirale popravke (»PreGLEj« 20). Kot zgled izpostavi Shakespearjevo dramatiko.

V slovenskem gledališču so na takšen način nastajala denimo besedila Emila Filipčiča za uprizoritve v režiji Vita Tauferja: *Altamira* (SNG Drama Ljubljana, 1984), *Atlantida* (Slovensko mladinsko gledališče, 1988) in *Božanska tragedija* (Prešernovo gledališče Kranj, 1989). Tomaž Toporišič navaja, da je Filipčič nastopil kot rezidenčni pisatelj, njegovo vlogo v procesu ustvarjanja uprizoritve pa primerja z Barthesovim modernim pisarjem (129). Ob tem ugotavlja, da je to vlogo pred njim prevzel tudi Milan Jesih, ko je v Eksperimentalnem gledališču Glej pripravljal besedilo za *Limite* (1973) v režiji Zvoneta Šedlbauerja, v devetdesetih letih pa Andrej Rozman, denimo ko je v Slovenskem mladinskem gledališču pisal besedilo za *Tartifa* (1993) v režiji Vita Tauferja (prav tam 129–130). Na takšen način so v SMG nastale tudi *Žrtve mode bum-bum* (1975) Dušana Jovanovića. Produkcija dramskih besedil kot praksa uprizoritvenega pisanja se je uveljavila tudi v snovalnem gledališču.

Sklep

Neoavantgardnim gledališkim praksam in PreGleju je bilo skupno zanimanje, kako njihova (pesniška, prozna in dramska) dela učinkujejo na občinstvo. Povezovalo jih je vprašanje o naravi odrskega znaka. V šestdesetih in sedemdesetih letih 20. stoletja so se pesniki in pisatelji ukvarjali s tem vprašanjem z vidika premestitve lingvističnega znaka v znakovne sisteme odra. V prvem desetletju 21. stoletja pa so dramatik in dramaturgi v PreGleju pristopili k temu vprašanju prav z nasprotnega vidika: kako naseliti logiko znakovnih sistemov odra v lingvistični znak? Oziroma drugače povedano: kako misliti dramo, kot da bila že ugledališčena, in napisati dramsko besedilo?

Pesniki in pisatelji, ki so predstavljali svoja literarna dela občinstvu, so utelešali samo pisavo, ob tem pa dopuščali, da jih presega in se razrašča v druge znakovne sisteme odra. Pri tem so ustvarili raznovrstne oblike uprizoritvenega pisanja, ki so porajale zgodnje primere ne več dramskih gledaliških besedil na slovenskih odrih, in z njimi oblikovali odrske estetike v zarisu postdramskega gledališča. Tri desetletja pozneje so udeleženci PreGleja uporabili formo bralne uprizoritve kot metodo za procesualno dramsko ustvarjanje. Na bralnih uprizoritvah so v dialogu z uprizoritvi in gledalci preverjali, kako njihove drame delujejo na odru, z namenom, da bi usvojili tehnike dramskega pisanja in vzpostavili dramo kot predstavo. Z uprizoritvenim pisanjem so funkcijo dramskega avtorja delili z ustvarjalci uprizoritve in tudi z gledalci. Zavezani raziskovanju drame kot zvrsti in v iskanju inovativnih pristopov k oblikovanju ne več dramskih gledaliških besedil, so povezovali prakso dramskega pisanja s teorijo drame in gledališča. S celoto svojih dejavnosti (z organizacijo prvega slovenskega festivala dramske pisave PreGlej na glas!, konstruktivno kritiko sistemov vrednotenja dramskih besedil, popularizacijo bralnih uprizoritev) so med mlajšo generacijo gledaliških ustvarjalcev vzbudili zanimanje za dramsko pisanje kot trendovsko dejavnost, v slovenskem prostoru pa pomembno prispevali k revitalizaciji samega področja dramske ustvarjalnosti. Raznolikim umetniškim interesom neoavantgardnih skupin in skupine PreGlej navkljub pa so njihovi avtorji izstopali iz konvencij pisanja oziroma produkcije gledaliških besedil ter z uprizoritvenim pisanjem utirali poti novim pristopom in estetikam uprizarjanja.

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In 2005, on the initiative of playwright Simona Semenič and in close collaboration with performing arts theorist Rok Vevar, a group of playwrights and dramaturgs founded PreGlej within the Glej Theatre in Ljubljana, Slovenia. The group confronted the issues of playwriting and, within a few years, established a platform for the creation, development and international exchange of dramatic writing. Their work was committed to establishing the conditions necessary for creating dramatic texts. To this end, they used the form of staged readings – not only as a public presentation of dramatic plays but as a method for developing drama, bringing drama as a work in progress. The article shows that this kind of playwriting practice on Slovenian stages has its precursors in the experimental theatre practices of the 1960s and 1970s (as applied by the neo-avant-garde groups of poets 441/442/443, Nomenklatura and LKB – Literarni klub Branik, as well as in the performances of writers presenting their literary works at the Pekarna Theatre). Poets and writers staged their works, which were not primarily intended to be performed, creating theatrical forms of writing for the stage, which fit neither the conventions of drama nor the tradition of theatre. The staging of literature and staged readings are discussed in the context of performance writing, which characterises the multiple relationships between writing and performance, focusing on the process of writing as a performative act.

Keywords: literature, poetry, drama, performance, staged reading, performance writing

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Performing Literature and Staged Readings

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In 2005,¹ the PreGlej group in Ljubljana, Slovenia, started organising drama workshops, which included staged readings of newly written plays. The staging of readings was conceived as a way of creating drama – not only as its public presentation but as a process in which playwrights have the opportunity to experience how their play functions on the theatre stage, see how the audience experiences it, and then, after the reading, discuss it with the director, actors and audience and, based on their feedback, improve the play. The staged readings in PreGlej Laboratory established the conditions for processual dramatic creativity. The precursors of this kind of playwriting on Slovenian stages can be identified in the experimental theatre practices of the 1960s and 1970s, which explored the dimensions of the word in the medium of theatre and, in the process, developed forms various of performance writing.

Poetry Performed by Groups of Poets

The presentation of literature on Slovenian stages has taken various forms of performance. In addition to traditional literary evenings (poetry, prose and, less frequently, drama) that regularly supplement the repertoire in institutional theatres, various types of stagings of literature with a tendency towards theatrical experimentation began to appear on experimental stages as early as the 1950s, and especially in the 1960s and 1970s. Their performative qualities, however, were mostly ignored. They include stagings of poetry by the group 441/442/443 (which later transformed into the Pupilija Ferkeverk Theatre), explorations of the sound image of words by the groups Nomenklatura and LKB – Literarni klub Branik (The Branik Literary Club) and presentations of literary works by Slovenian writers in the Pekarna Theatre. In these presentations, the authors could examine on theatre stages the dimensions of words and literary works that were not primarily intended for performance. They recognised theatre as an attractive and effective medium for direct communication

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with the audience and a place for exploring texts. Stage performances included various actions, acts and situations animated by the authors' creative enthusiasm and inseparably linked to behavioural practices. We will consider them in the context of the so-called performance writing since, as Caroline Bergvall defines it, performance writing needs to "explore the kinds of relationship text-based work entertains when developed in conjunction with other media and other discourses", opening up a space for "investigation of the kinds of formal and ideological strategies which writers and artists develop textually in response or in reaction to their own time and their own fields" ("Keynote"). As Ric Allsopp explains, the label performance writing "attempts to hold in tension both writing and its performance, performance and its writing" and establishes a framework for diverse writing and performance practices that would otherwise remain silenced or ignored in the face of traditional ways of seeing and writing (77). The relationship between writing and performance is constantly changing. Each marks the two extremes between which various practices of performance writing circulate and take form. The notion of performance writing is not temporally defined or tied to a particular style of performance, as it encompasses a multiplicity of diverse relations between writing and/as performance, or performance as writing and focuses on the "transformative play of text as performance" (77).

Let us first look at the groups of poets who have performed their poetry on theatre stages. The neo-avant-garde group of poets called 441/442/443 (the group changed the final number in its name with each successive performance of poetry and later renamed itself the Pupilija Ferkeverk Theatre) understood poetry "in its 'usefulness' for public performance in the form of a theatrical event" (Svetina, "Gledališče Pupilije Ferkeverk" 92). In the quest to make poetry more communicative, the poets sought "an appropriate space for their public 'performance'" and identified the theatre as a medium in which "poetic words can take on a completely new dimension" (92). According to Ivo Svetina, they were also inspired by Allen Ginsberg's public readings of his poetry and the famous Moscow evenings of Yevgeny Yevtushenko. Particularly interesting for our discussion are the literary presentations entitled *V počastitev tisočletja nosečnosti in stoletja prve pomoči* (*In Celebration of the Millennium of Pregnancy and the Century of First Aid*), when the actor Jurij Souček helped the poets with their stage realisation, and *Žlahtna plesen Pupilije Ferkeverk* (*The Noble Mould of Pupilija Ferkeverk*), directed by Dušan Jovanović. They took place on the Small Stage of the Slovenian National Theatre Drama Ljubljana in May 1968 and 1969, respectively. In both, the authors appeared in the roles of poets performing their own poetry.

The importance of the transposition of poetry to the medium of theatre in group 441 is illustrated by Ivo Svetina. His account clearly shows how the process of "translating" poetry into the language of theatre, as he puts it, i.e., the transfer and transcription of the linguistic sign into the sign systems of the stage, took place. Traces of Bar-

thes's semiology can be discerned in this. As Svetina says, in the "theatricalisation" of poetry in *In Celebration of the Millennium of Pregnancy*:

It happened that increasingly "gesture" also became a language. The authors of poems became "actors" who, despite not "inhabiting" the characters or heroes of a play, a dramatic text but who, precisely by their presence on the stage, locked in the magic circle of the illuminated cube, brought their words, verses, poems to life. This animation took us along the path of "play", improvisation and the enjoyment of language, which expanded the space of the stage and, in an instant, placed before the audience a whole world caught in the network of poetic language. At a particular moment, poetry, its literary-aesthetic function, receded into the background, and what came to the fore was the body, voice, gesture, sound ... ("Prispevek" 88)

The live presence of the poet on the stage became more important than the poem itself. This was further aided by music, which "dismantled the poetic fabric, hindered or encouraged its interpretation, and at the same time, with this 'dismantling' of poetry", the image of the "aristocratic poet" faded, and the listeners "were becoming more and more like spectators". Svetina emphasises that it was "not so much about interpreting the poem but rather about creating" (Svetina, "Prispevek" 88).

In *The Noble Mould of Pupilija Ferkeverk*, the poets were joined by new members who were not literary artists. Poems were no longer interpreted or embodied only by their authors but also by other performers. As Svetina points out, it was no longer "just a matter of an authorial interpretation of a poem by a particular author but a process in which all the performers became actors, actors of a new type, who no longer based themselves on 'inhabiting' individual dramatic characters, but who, with their individual energy and presence, with movement and words, gave a new image to both the poems and their authors" ("Prispevek" 91). In Svetina's words, in the process of the collective creation of the performance, "a 'democratisation' of the poetic act happened since the poetic act is not only an act of creation but also an act of 'passing' a poem, it is about the contact between the poet and the 'citizen'" ("Prispevek" 91). The life of poetry as a theatre performance meant "renouncing the claim of the poem as an absolute organism of language" ("Prispevek" 91). In their next performance, *Pupilija, papa Pupilo pa Pupilčki* (*Pupilija, Papa Pupilo and the Pupilceks*), the poets surrendered themselves to Dušan Jovanović's vision, and their poetry functioned only as part of the textual material of the performance; set in the context of other artistic and diverse non-artistic texts.² For the occasion, they renamed themselves 443, or Pupilija Ferkeverk Theatre. They defined themselves as the "443 Movement", namely as a movement "working in the field of theatre, literature, film, visual arts and everywhere else" (Svetina, "Prispevek" 96).

² The text consisted of: a poem by Tomaž Kralj, the folk song "Lepa Anka kolo vodi" ("Pretty Anka Leads the Kolo"), a poem by Jovan Vesel Koseski and Mayakovsky, the text of a photo novel in Italian, a riddle, communication in sign language, the text of an advertisement for the Alpsko Mleko brand of milk, a text in Latin and a text from the "Confidential" section of a yellow press magazine. The entire text of Pupilija is published in the monograph *Prišli so Pupilčki*.

In the 441/442/443 group, the process of shifting poetry into the medium of the theatre is clearly discernible. In the case of the Nomenklatura group, this process is joined by a theoretical reflection on the sound image of the poetic word on stage. Nomenklatura's theatrical experiments are based on investigating the relationship between literature and music, treating words and sounds as equal partners. Boris A. Novak was responsible for the conceptual starting points in the field of literature, while Bor Turel took over the music. Particularly interesting for the present discussion are the beginnings of their work when they were working as a literary group and – like the 441/442/443 group – were driven by the desire to communicate with the audience.

The group playfully explored the relationship between the meanings and sounds of words at musical-literary events where they performed their poetry.³ In 1973, Boris A. Novak, Igor Likar, Milan Kleč and Jure Perovšek presented their poetry at the 3rd Cultural Marathon at the Faculty of Arts, conceived as a manifestation of student (sub)culture and other student activities. The group performance was carried out by stretching ropes around the venue and creating a kind of poetry ring in the form of a boxing ring. The poets interpreted their poems simultaneously by passing lines of their poems to each other and exchanging them – like punches in boxing – in a “verse for verse” manner. In this way, the sound image of the poems came to full expression while the meaning of the poem itself was deconstructed.

Following Boris A. Novak's poetic maxim that “the sound of the word means and the meaning of the word sounds!”,⁴ Nomenklatura was devoted to exploring the relationship between the sound of the word and its meaning. This relationship is essentially Ferdinand de Saussure's question of the relationship between the signifier (the acoustic and visual image of the word) and the signified (the meaning of the word), to which they theoretically referred. They focused on investigating the acoustic level of language. This investigation is well illustrated by the concept for their happening *Zvok, ne jezi se* (*Sound, Don't Get Angry*, 1974). The happening was modelled on the cross and circle board game known in the Slovenian language as *Človek, ne jezi se* (*Man, Don't Get Angry*).⁵ In the Festivalna dvorana (Ljubljana Festival Hall), where it was performed, they marked out the fields in which the participants moved. Their movement was determined by the roll of a die by a member of the Nomenklatura group. The fields contained instructions for the performance of various tasks or “sound actions”, ranging “from the conception of basic sound actions, through the incorporation

3 Even later, as a theatre group or Laboratorij za alkimijo umetnosti (Laboratory for the Alchemy of Art), they would occasionally organise musical-poetry evenings (as they called them), including *Ogledalo tišine* (*Mirror of Silence*) in October 1974, an experiment in total improvisation *Uho trenutka* (*The Ear of the Moment*) in December 1974, *Zven, ki vene* (*The Sound that Withers*) in February 1976, etc. I have written in more detail about the experiments of Nomenklatura in the essay “Raziskave besede in zvoka v skupini Nomenklatura”.

4 This quotation comes from the essay “Poezija jezika”, published by Boris A. Novak on the occasion of the publication of his poetic debut *Stihožitje* in *Ljubljanski dnevnik* on 31 December 1977.

5 Editor's note: The Slovenian game takes its name from the German cross and circle game, *Mensch ärgere Dich nicht*. English variations of this game are known as *Sorry!*, *Parcheesi* or *Aggravation*.

of semantically still unformed voices, to the musical mediation of poems, the highest sonic form of semantically articulated speech" (Nomenklatura, "Koncept" 189). The so-called "sound actions with the body" (such as clapping the hands; clapping with straight palms, with rounded palms, slapping the top of the wrist; clapping the palms against other parts of the body, the floor, etc.) intensified in complexity all the way to "reading the text" (exploring exaggerated reading, reading at different speed, intensity, pitch, singing of text) (195). It was about performing the acoustic body of the word, communicating its vocal value. The exposition of the phonic signifier in relation to the signified content opened the way to so-called acoustic writing.

A similar observation could be made about the LKB group – Literarni klub Branik (The Branik Literary Club) (their name was a parody of the popular Branik Sports Club from Maribor), founded in 1965 in Maribor by Miroslav Slana to provide young artists with opportunities for public appearance. In the third year of their activity, on 19 September 1968, Miroslav Slana, Andrej Brvar, Tone Partljič, Drago Jančar and Franček Hedl presented their literary products (as they called them themselves) on the Small Stage of the Slovenian National Theatre Maribor. They presented them in the style of advertisements (in Andrej Brvar's case) or as syllabic articulations of phrases taken from the telephone directory (in Miroslav Slana's case).

Presentations of Literary Works at the Pekarna Theatre

Pekarna Theatre was "an attempt at an intermediate medium between theatre and other artistic expressions", which demonstrated a tendency towards "total theatre", as Ivo Svetina quotes Lado Kralj in his monography (*Gledališče Pekarna* 415). Here, the so-called literary evenings of contemporary Slovenian writers held a special place. They are presented in more detail in the monograph's chapter entitled "Gledališče in literatura" ("Theatre and Literature") (415–420). These were theatrical events in which the creators wanted to present the works of living writers differently and were mainly not subject to theatrical criticism.⁶ As Kralj explains, these were "not traditional literary evenings, but a kind of happenings", except that they did not use this label (qtd. in Svetina, *Gledališče Pekarna* 416). Let us focus on the events which featured the authors themselves.

⁶ They carried out the following events: *Večer Lojzeta Kovačiča* (*Lojze Kovačič's Evening*), 1972; *Večer Daneta Zajca* (*Dane Zajc's Evening*), 1972, directed by Ivo Svetina; *Večer Marka Švabiča ali "Predavanje o slovenski paranoji"* (*Marko Švabič's Evening or "A Lecture on Slovenian Paranoia"*), 1973, directed by Lado Kralj; Matjaž Kocbek's literary evening entitled *Smrt po smrti po bogu. (Literarno doživetje s toplim bifejem, žonglerjem, pesmicami, drobovino in zelnatimi glavami)* (*Death after Death after God. (A literary experience with a warm buffet, juggler, poems, tripe and cabbage heads)*), also in 1973; *Happening Iva Svetine ali "Tiskovna konferenca"* (*Ivo Svetina's Happening or "Press Conference"*), 1973, directed by the author alongside the publication of his book *Heliks in Tibija* (*Heliks and Tibija*); *Ferdinand Miklavc's Evening* (*Večer Ferdinanda Miklavca*), 1973; *Vaša partijska ljubezen, očetje! Herojska smrt življenja ...* (*Your Party Love, Fathers! The Heroic Death of Life ...*), 1976, directed by Ivo Svetina, alongside the publication of his book of the same title). In two cases, *The Repertoire of Slovenian Theatres 1972–1977* does not note the directors.

In 1976, on the occasion of the publication of Ivo Svetina's poetry collection *Vaša partijska ljubezen, očetje! Herojska smrt življenja ...* (*Your Party Love, Fathers! The Heroic Death of Life ...*), the author staged an event that took the form of a theatre performance. According to Svetina's testimony, the event attracted considerable attention, probably due to the provocative content and the very conception of the collection, which simultaneously celebrated and ironized the October Revolution. For this reason, the collection was not published by the Maribor publishing house Obzorja (in 1972) but rather as a self-published edition (in 1976). In the Pekarna Theatre, Svetina directed scenes which featured Aleš Valič (as Lenin), Jerca Mrzel (as Lenin's wife, Nadezhda Krupskaja) and himself. He decided to do this after a performance he had seen a few years earlier at the Teatro Laboratorio in Rome. There, he had seen a recital of Vladimir Mayakovsky's poems performed by the well-known Italian actor Carmelo Bene, who recited the poems with a great deal of pathos and irony, accompanied by music, which impressed Ivo Svetina so much that he decided for a similar approach at the Pekarna Theatre. The stage was "decorated with red flags, a large photograph of Lenin lying in a deckchair, and slides with Mossfilm's logo showing a typical statue of two people fighting for a better future, for a paradise on Earth, a man and a woman in typical socialist realist iconography, bare-chested and holding a hammer and sickle, with a red star on one of the Kremlin's belfries in the background" (Svetina, *Gledališče Pekarna* 419). The dramatic nature of the event was indicated by "a giant fan that occasionally made (revolutionary) winds, unfurled the red flags and announced the coming of new times" (419).

In 1973, *Večer Marka Švabiča ali »Predavanje o slovenski paranoji«* (*Marko Švabič's Evening, or 'A Lecture on Slovenian Paranoia'*) was performed as a lecture (today, it would be described as a lecture performance). The writer presented himself to the audience as a lecturer "standing 'in an ascetic stance' behind a lectern with a microphone and a glass of water, lecturing on 'Slovenian paranoia'" (Svetina, *Gledališče Pekarna* 416). This lecture turned out to be "'on the paranoia of Marko Švabič', or rather the revealing of his writing process to the public" (416). It had a striking effect on the audience, as the author spoke "about his most intimate experiences, dreams, nightmares, obsessions" and then went on to answer a few further questions posed by a journalist. As Svetina notes, "the 'performance' staged by Švabič was something completely different from the boring reading that almost as a rule takes place at ordinary literary evenings" and describes it as a form of total theatre (417).

Matjaž Kocbek's performance *Smrt, po smrti, po bogu* (*Death After Death After God*) was "a real happening", as the event's label eloquently testifies: *A literary experience with a warm buffet, juggler, poems, tripe and cabbage heads* (1973). Amid the richly decorated action, "adorned" with considerable amounts of meat, Kocbek interpreted his own poems and related the performance to the "shameless exhibitions" in the performance

Pupilija, Papa Pupilo and the Pupilceks, performed by the Pupilija Ferkeverk Theatre, in which he had also appeared a couple of years earlier (Svetina, *Gledališče Pekarna* 417).

In the late 1960s and 1970s, poets and writers, in performances of their literary works, playfully investigated the life of language on the theatre stage, the acoustic and visual image of the word, and the effect it had on the audience. How to turn poetry and prose into theatre? This was the central question they addressed: how to transpose and transform the linguistic sign into the sign systems of the stage.

Three decades later, a group of playwrights and dramaturgs in PreGlej addressed the problem of creating dramatic texts. If the writers of the neo-avant-garde groups were interested in theatre as a space for exploring new dimensions of the literary word and as a medium that (unlike the book form) allowed direct communication with the audience, for the PreGlej authors, the theatre was the primary medium in which they realised their ideas. In PreGlej, they addressed the question: How to write a play? They focused on the question of how to transfer the logic of the stage into a dramatic text and on the strategies for transferring the sign systems of the stage into the linguistic sign.

Staged Readings in PreGlej

In 2005, a group of playwrights and dramaturgs of the younger generation gathered around Simona Semenič and founded the PreGlej group. In collaboration with the theorist Rok Vevar, in a couple of years, they managed to establish a platform for the creation, development and international exchange of playwriting within the Glej Theatre. PreGlej was born out of a desire to acquire knowledge and skills in playwriting and as a critique of the existing situation in theatre education and the evaluation of dramatic works. At that time, it was possible to learn about playwriting skills in Slovenia at workshops organised by the Week of Slovenian Drama in Kranj but not at the Academy of Theatre, Radio, Film and Television, University of Ljubljana.⁷ The need for developing dramatic texts led to organising a series of activities to encourage and ensure continuous and systematic work on dramatic texts.

The PreGlejceks (PreGlejčki) (as Maja Šorli, herself an active member of PreGlej, calls them, in analogy with the Pupilceks) thought of dramatic text as a potential performance. On the second Saturday of every month, they worked on new or emerging drama texts in the so-called PreGlej Laboratory, discussing and improving them. Lectures were organised to encourage theoretical reflection on playwriting. In addition, they introduced staged readings as a learning process of playwriting, allowing for

⁷ The course of Drama Writing was introduced at the UL AGRFT with the implementation of the Bologna Reform at the University of Ljubljana in the academic year 2009/10.

processual playwriting and presenting the developing drama as a work in progress. They used the stage as a medium of communication with the audience – the first readers, listeners or spectators. The staged readings were conceived to be a continuation of the drama workshop, in which the playwright could learn how their dramatic text functions on the stage and get the opportunity to discuss their work with the director, the actors and the audience. The readings were prepared in collaboration with directors and actors of the generation. After the staged reading as the first public presentation of a new play, a discussion took place in which all attendees were invited to exchange their opinions. In this way, the PreGlejceks tried to involve the audience in the process of the play's creation.

From a staging perspective, these were blocking rehearsals that advocated not only, as Simona Semenič puts it, the simplicity of reading and staging approaches (qtd. in Jesenko 27) but also the unrefined nature of the performances. Or, as Blaž Lukan defines staged readings, “It does mean a return to the text, although this does not imply a revitalisation of some anachronistic dramatic theatre paradigm but rather a methodological legitimisation of the text as the area of performance that does not require anything but its own ‘textuality’ for its staging” (*Text as Stage* 211).

PreGlej's staged readings demonstrate an understanding of playwriting as performance writing that conceives of drama as always already transposed into the medium of theatre and transcribed into the language of the stage. This view of playwriting was also evident in the performance of *Devet lahkih komadov* (*Nine Easy Pieces*, 2007), conceived as a provocative political gesture and a critique of the evaluation of dramatic texts in Slovenia. According to Rok Vevar, one of the central problems in Slovenia was that “the theatre elite ‘knows exactly what good drama is’” (“PreGlej” 19). In his opinion, what was most appreciated in Slovenia at the time was “‘dramatic realism’, fluent dialogue, language in the function of circumstances, situations and intentions, and neither too complex nor complicated structures. In short: something that can be adapted to the methodological clichés of psychological realism” (19). In the study and theoretical reflection on drama as a literary genre and a performance event, the drama workshops at PreGlej Laboratory explored what else drama could be. According to the analogy with Duchamp's urinal, Vevar gave the participants the task of exploring what Ready Made could mean in drama. The result was a collection of texts – *Nine Easy Pieces* taken from various contexts of everyday life (such as washing machine instructions, popular science texts, medical texts, transcripts of a professional debate, a chat, a forum, etc.), which the workshop participants then authorially reworked.⁸ Their performance took the hybrid form of a staged reading and performance, which was carried out on 1 April 2007, the day on which the closing

⁸ The processes of authorial reworking of the “ready-made” texts are presented by Maja Šorli (“Dva primera” 76). The authors were Zalka Grabnar Kogoj, Iztok Ilc, Jerneja Kušar, Miha Marek, Janko Oven, Peter Rezman, Simona Semenič, Maja Šorli and Rok Vevar.

ceremony of the Week of Slovenian Drama took place in Kranj and the Slavko Grum Award for the best new Slovenian play was awarded.⁹ *Nine Easy Pieces* was conceived as an “action” which “attempted to disrupt the order that dictates the criteria for Slovenian playwriting” (Šorli, “Političnost” 18). Besides this, it also meant a thorough questioning of no longer dramatic theatrical texts. Maja Šorli compares PreGlejceks with the Pupilceks, who also used diverse artistic and non-artistic texts taken from other media and their contexts in their performance *Pupiliija, Papa Pupilo and the Pupilceks* in 1969. Their transfer to the stage, however, was not controversial. In fact, the text for *Pupiliija* and its composition did not receive any attention at all. The shocking bit was the final scene, in which a chicken was ritually slaughtered, which, as interpreted by Veno Taufer, signified “the death of literary, merely aesthetically functional theatre in Slovenia” (42). Four decades later, the performance of the so-called ready-made texts in PreGlej further inflamed the then-heated debates about what constituted drama. These discussions focused on the questions of what is original drama and what is original Slovenian drama.¹⁰ It was a time of crisis in drama writing and a lack of new plays, while repertory theatres were increasingly staging dramatisations of prose works (which have been a constant feature on Slovenian stages). At the same time, the increase in devised theatre productions brought forth many so-called no longer dramatic theatre texts.

The PreGlej group also popularised the form of staged readings with the first festival of drama writing in Slovenia called PreGlej na glas! (PreGlej Out Loud!) (2006), which grew into an international festival. During the eight years of its existence, it has successfully promoted the exchange of dramatic texts (Ljubljana – New York, Ljubljana – cities in the former Yugoslavia, etc.) and accelerated the staging of new plays in Slovenian theatres. PreGlej, with its enthusiastic cultural-artistic guerrilla, as Rok Vevar puts it (“Za dramsko pisavo” 3), started a proper trend of staged readings, establishing it as a form of public presentation of drama at the Slovenian Drama Week festival where every year the nominees for the Slavko Grum Award for best new Slovenian play are presented in the form of staged reading; and at the Academy of Theatre, Radio, Film and Television, where they are continuously put on by students (either under the supervision of Žanina Mirčevska or independently). Playwrights and dramaturgs of the younger generation have also established a new platform for dramatic creativity, founding the Vzkrik! Festival of Dramatic Writing (in 2017).

9 The text of *Nine Easy Pieces* also competed for the Slavko Grum Award. Interestingly, three years later, Janez Janša’s “ready-made” text *Slovenian National Theatre* was nominated for the Slavko Grum Award. The production (in the form of the so-called verbatim theatre) had already won the 2008 Borštnik Award for theatre innovation and aesthetic breakthrough. It was one of the five plays nominated for the 2010 Slavko Grum Award. Three equivalent awards were bestowed to Ivo Prijatelj for his play *Totenbirt*, Simona Semenič for *24ur (24HRS)* and Ivo Svetina for his play *Grobница za Pekarno (A Tomb for Pekarna Theatre)*.

10 These issues are comprehensively analysed in the thematic section “Literatura in teater” (“Literature and Theatre”) in the *Literatura* journal (January/February 2006, Vol. 18, No. 175–176, pp. 67–190).

The playwright and PreGlej initiator Simona Semenič has used staged readings as a procedure in the creation of plays also outside PreGlej, for example, when writing the text for the production *še ni naslova* (*no title yet*) directed by Tomi Janežič and performed by the Mladinsko Theatre (2018). She wrote the text on the fly when rehearsals were already underway, and it was possible to check its stage dimension in collaboration with the actors and to harmonise or, better, develop it in dialogue with the director and the concept of the performance. Although this kind of playwriting can rarely be seen in repertory theatre, it has been a common practice throughout the history of theatre. As Rok Vevar points out, “classical drama was produced on the fly, that is to say: together with practice”, that is to say, with ongoing “staged readings” that suggested further revisions (“PreGlej” 20). He points to Shakespeare’s dramatic work as an example.

In Slovenian theatre, for example, Emil Filipčič’s texts for the productions directed by Vito Taufer were created in this way: *Altamira* (SNT Drama Ljubljana, 1984), *Atlantida* (*Atlantis*, Mladinsko Theatre, 1988) and *Božanska tragedija* (*The Divine Tragedy*, Prešeren Theatre, Kranj, 1989). Tomaž Toporišič notes that Filipčič acted as a writer-in-residence and compares the role of Filipčič in the process of creating a production to Barthes’s modern scriptor (129). He also notes that Milan Jesih had taken on this role even earlier when preparing the text for *Limite* (*Limits*, 1973), directed by Zvone Šedlbauer at the Glej Experimental Theatre and that, in the 1990s, Andrej Rozman took it on when writing the text for *Tartif* (*Tartuffe*) directed by Vito Taufer at the Mladinsko Theatre in 1993 (129–130). This is also how Dušan Jovanović’s *Žrtve mode bum-bum* (*Victims of the Bang-Bang Fashion*) was created at the Mladinsko Theatre in 1975. The production of dramatic texts as performance writing has also become established in devised theatre practices.

Conclusion

Neo-avant-garde theatre practices and PreGlej shared an interest in how their (poetic, prose and dramatic) works affect the audience. What was common to them was the question of the nature of the stage sign. During the 1960s and 1970s, poets and writers addressed this question regarding the transposition of the linguistic sign into the sign systems of the stage. In the first decade of the 21st century, however, playwrights and dramaturgs in PreGlej approached the question from the opposite perspective: how to inhabit the logic of the sign systems of the stage in the linguistic sign? Or, to put it another way: how to think of drama as if it had already been staged and to write a dramatic text?

The poets and writers who presented their literary works to the audience embodied writing itself while allowing it to transcend them and grow into other sign systems

of the stage. In doing so, they created diverse forms of performance writing that gave rise to early examples of no longer dramatic theatre texts on Slovenian stages, and this way shaped the stage aesthetics in the outline of post-dramatic theatre. Three decades later, the PreGlej participants used the form of staged readings as a method for processual playwrighting creation. In the staged readings, they were testing how their plays functioned on stage in dialogue with the performers and the audience in order to master the techniques of playwriting and to establish drama as a performance. Through playwriting, they shared the function of the playwright with the staging's creators and the audience. Committed to the exploration of drama as a genre and in search of innovative approaches to the creation of no longer dramatic theatre texts, they linked the practice of playwriting to the theory of drama and theatre. Through the totality of their activities (the organisation of the first Slovenian playwriting festival PreGlej na glas!, constructive criticism of the systems of evaluation of dramatic texts and the popularisation of staged readings), they aroused interest in playwriting as a trendy activity among the younger generation of theatre artists. They significantly contributed to revitalising the field of dramatic creativity in Slovenia. Despite the diverse artistic interests of the neo-avant-garde groups and the PreGlej group, their authors reached beyond the conventions of writing or producing theatre texts and paved the way for new approaches and aesthetics of performance through performance writing.

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V pričujočem prispevku bomo obravnavali koncept bralnih uprizoritev. Ugotavljali bomo, da gre v polju mlade dramske pisave za prevladujoč uprizoritveni format, ki pa ga ne gre razumeti kot vmesno stopnjo med branjem in uprizarjanjem, temveč kot povsem samostojen in polnokrven umetniški žanr. Mnoge bralne uprizoritve so zato opustile funkcijo »prve informacije« o tekstu in njegovem avtorju ter namesto tega postale čisto prava uprizoritev teksta, s čimer se je odprlo široko polje za gledališki eksperiment. To bomo preiščevali na primeru konkretnih praks, za katere je značilno, da besedilo postane glavno ali celo edino, kar je za gledališki dogodek potrebno, branje (na vse mogoče načine in oblike) pa zato ključno gledališko sredstvo.

Ključne besede: mlada generacija, bralna uprizoritev, eksperiment, generator, uprizarjanje, branje

Varja Hrvatina (1993), **Maša Radi Buh** (1998) in **Jakob Ribič** (1995) kot pisci sodelujemo že od leta 2018. Skupaj smo ustvarjali oddajo *Teritorij teatra* na Radiu Študent, pripravili kolektivno predavanje v okviru *Maskinega* seminarja sodobnih scenskih umetnosti, objavljamo pa tudi v revijah (*Maska*, *Amfiteater*) in gledaliških listih. V študijskem letu 2022/23 smo kot teoretsko-raziskovalni kolektiv postali štipendisti Sklada Jerneja Šugmana (ZDUS). Trenutno raziskujemo vidike nevidenega in kolektivnega dela v uprizoritvenih umetnostih ter ustvarjanje mlade generacije dramskih avtorjev in avtoric.

GENERATOR:: za poljubno število bralnih uprizoritev

Varja Hrvatini, Maša Radi Buh, Jakob Ribič

Akademija za gledališče, radio, film in televizijo, Univerza v Ljubljani

Uvod¹

V zadnjem desetletju so se bralne uprizoritve v polju mlade dramske pisave vzpostavile kot prevladujoč uprizoritveni format, hkrati pa je za večino avtorjev to pogosto postal tudi edini način, da se njihovo besedilo sploh lahko uprizori. Prav zato se je skupaj s tem pojavila potreba, da bralna uprizoritev ne bi bila več le nekakšna vmesna faza v razvoju besedila, preludij k nečemu potencialnemu, kar naj bi še prišlo, kar je torej zgolj odloženo v prihodnost, saj ta za mlade avtorje pogosto ni nič drugega kot le nedoločljiv ali neizvedljiv jutri. Mnoge takšne uprizoritve so zato opustile funkcijo »prve informacije« o tekstu in njegovem avtorju in namesto tega postale čisto prava uprizoritev teksta, s čimer se je odprlo široko polje za gledališki eksperiment.²

Pojem gledališkega eksperimenta je tako širok, da ga na tem mestu skorajda ni mogoče pojasniti drugače kot s pomočjo velikega poenostavljanja, grobega zgoščanja množice divergentnih in razvejanih uprizoritvenih praks oziroma nenatančnega, skorajda že nasilnega poenotenja mnogih singularnosti pod le en skupni imenovalec. Toda kljub tej raznolikosti se zdi, da gledališka eksperimentalnost prejšnjega stoletja, vsaj v svojem prevladujočem delu, kaže na neko splošno naravnanoost, na neko rdečo nit, namreč na poskus detronizacije gledališkega besedila, torej na odvzem primata, ki ga je v odnosu do odra vzdrževala gledališka literatura. Kot je mogoče razumeti Blaža Lukana: zavezniški odnos med tekstom in odrom, ki je pomenil predvsem dominacijo prvega nad drugim, se je, čeprav nikoli ni bil zares zgleden in neproblematičen, v 20. stoletju spremenil v konkurenčni odnos, kar je šlo skupaj s konstitucijo gledališke režije in avtonomizacijo gledaliških sredstev (prim. Lukan, *Gledališka* 185–87). Prav

¹ Avtorji članka so v letih 2022/2023 štipendisti Sklada Jerneja Šugmana, ki ga je ustanovilo Združenje dramskih umetnikov Slovenije (ZDUS). Jakob Ribič (šifra 54771) je poleg tega vključen v program »Mladi raziskovalci« in (so) financiran s strani Javne agencije za raziskovalno dejavnost Republike Slovenije iz državnega proračuna ter v raziskovalni program »Gledališke in medumetniške raziskave« (P6-0376), (so)financiran s strani Javne agencije za raziskovalno dejavnost Republike Slovenije iz državnega proračuna.

² To seveda ne pomeni, da se bralne uprizoritve niso pojavljale že prej in da niso (bile) prisotne tudi v drugih kulturnih prostorih. Vendar to presega predvideni obseg in okvir naše raziskave, zato se v nadaljevanju namenoma osredotočamo na preučevanje bralnih uprizoritev zgolj v kontekstu dramske pisave mlade generacije.

zato v tem na novo vzpostavljenem odnosu morda ne bi smeli iskati ciljne usmerjenosti gledališke eksperimentalnosti, pač pa prej podlago, osnovo za to, da je lahko oder spregovoril s svojim lastnim jezikom oziroma z vsem, kar temu jeziku lahko pripada. S tem se je seveda odprla brezmejna kopica možnosti za raziskovanje uprizoritvenih potencialov, torej vsega tega, kar gledališče lahko je ali kar je z gledališčem mogoče početi, posledično pa se je temeljno spremenila tudi dramska pisava sama. Nemogoče je tu naštetih vse pomembne spremembe, ki so se zgodile, a že če jih omenimo samo nekaj, ena od tendenc postane zelo očitna: dramski avtor je izgubil prevladujočo vlogo, vzpostavilo se je režisersko gledališče, pojavile so se številne nove prakse, mnoge med njimi so razširile pomen gledališča ali pa so se celo pojavile iz, strogo vzeto, negledaliških umetniških sfer; med njimi denimo hepening in performans, konec koncev pa se je spremenilo tudi dramsko pisanje, kar je kmalu terjalo nove terminološke rešitve, kakršni sta bili denimo »ne več drama« ali »postdrama«, ki vsaka na svoj način pričata o domnevnem koncu (klasične) dramske pisave.

Pri plastenju tega, kaj vse je lahko gledališki eksperiment, bomo v nasprotju s pravkar zapisanim na sledi določenemu obratu. To ne pomeni, da bomo ponovno skušali utrditi primat dramskega pisanja in se od uprizoritve vrniti nazaj k tekstualnosti. Ne bo nam šlo za advokaturu gledališkega teksta, ki bi v gledališče ponovno vrnila avtorja in njegovo besedilo ter napravila nekakšen obrat od performativnega obrata. To namreč ne bi bilo nič drugega kot konservativno pozivanje k vrnitvi v domnevno stare dobre čase, ko naj bi bilo vse tako, kot mora biti. Nasprotno od tega nas bodo še vedno zanimali uprizoritveni potenciali odra, le da bomo o teh razmišljali v nekakšnem presenetljivem zglobu med branjem in uprizarjanjem. Na sledi bomo ustvarjalskim praksam, ki ohranjajo zanimanje za uprizoritev, vendar ne na račun dramskega besedila, pač pa prav znotraj njegovega lastnega okvira. Za to pa bo potreben določen premik v osnovni paradigmi. Gledališko besedilo za nas ne bo več samo nosilec ali vir pomena, pač pa polnokrvni in samostojni akter. Bralne uprizoritve bomo zato razumeli kot neke vrste performans gledališkega teksta; performans, ki namesto igralčevega telesa uporablja telo besedila in njegovo materialnost, na tem preseku pa raziskuje, kaj vse je z njim mogoče napraviti ter kakšne vse uprizoritvene potenciale ima lahko preprosto branje.

Eksperiment bomo zato razumeli predvsem kot poskus in tveganje nekaj napraviti drugače. Če se eksperiment vzpostavlja kot odstopanje in alternativa že obstoječemu, predvsem pa tistemu, kar je v danem umetniškem, družbenem in političnem kontekstu prepoznano kot prevladujoče, potem se bomo v nadaljevanju spraševali, ali ni morda estetsko opolnomočenje in refunkcionaliziranje žanra bralnih uprizoritev prav takšno področje eksperimenta. Bralne uprizoritve se namreč kot alternativa obstoječemu stanju uveljavljajo vsaj na treh nivojih: v situaciji, v kateri večina besedil mladih avtorjev ostaja neuprizorjenih, najprej predstavljajo alternativno možnost,

morda celo »zasilni izhod« za uprizoritev teh besedil, hkrati pa so vendarle precej več kot samo »zasilni izhod«, saj z drugačnimi uprizoritvenimi postopki predstavljajo tudi alternativo prevladujočim uprizoritvenim metodam (za bralno uprizoritev namreč kostumi, scenografija, rekviziti, oder ipd. niso več potrebni; zdi se, da sta dovolj že samo tekst in njegovo potencialno občinstvo); dalje, bralne uprizoritve, ki se razumejo na tak način, torej kot polne in celostne *uprizoritve*, nasprotujejo in predstavljajo alternativo prevladujočemu razumevanju tega formata kot nečesa, kar je le vmesna stopnja v razvoju besedila in zato samo nekakšna »poluprizoritvena forma«; navsezadnje pa bralne uprizoritve omogočajo tudi alternativo obstoječim dramaturgijam gledaliških tekstov in možnost drugačne besedilnosti, saj odpirajo vprašanje, kaj tekst vse *lahko je* in na kakšne vse načine nam lahko sporoča. Če je prevladujoč način uprizarjanja besedil takšen, da se tekst poskuša prevesti v odrske znake in s tem razpustiti v »jezik odra«, bralne uprizoritve radikalno vztrajajo pri tem, da je besedilo glavno, bistveno in celo edino, kar je za gledališki dogodek potrebno, branje pa zato ključno gledališko sredstvo. To seveda omogoča razvoj bistveno drugačnih dramskih pisav, saj je s tem dokončno suspendiran do neke mere še vedno prevladujoč, zagotovo pa nadvse omejujoč kriterij uprizorljivosti.

V pričujočem zapisu se bomo posvetili prav bralnim uprizoritvam in to povezali z vprašanjem, kako danes še generirati eksperiment, kdo ga generira in kje se tu nahaja mlada generacija. Preverili bomo, ali so danes generator njenega eksperimenta prav bralne uprizoritve, hkrati pa to navezali na vprašanje siceršnjega statusa in pozicioniranosti dramatike in njenih avtorjev. Tako bomo najprej skušali definirati, kaj sploh razumemo pod pojmom »bralne uprizoritve« in kaj pomeni, če uprizoritve te vrste vzpostavimo kot samostojen uprizoritveni format. V nadaljevanju se bomo spraševali, zakaj se med mladimi avtorji v nekem obdobju pojavi pravi val bralnih uprizoritev, pri tem pa ugotavljali, da je popularizacija tega formata verjetno tesno povezana s sodobnimi prekarnimi ekonomskimi razmerami, v katerih trenutno delujejo (ne nujno samo) mladi ustvarjalci. Ker so za bralne uprizoritve potrebna kar najmanjša sredstva, so pogosto namreč sploh edina možnost za uprizoritev, ki pa je lahko kljub minimumu produkcijskih pogojev vseeno estetsko polna in zanimiva. To bomo v zadnjem delu skušali prikazati na konkretnih primerih različnih praks mladih dramskih avtoric.

Branje kot uprizarjanje

Pojem »bralne uprizoritve« takoj vzbudi pozornost. Med seboj namreč združuje tisto, kar naj ne bi bilo združljivo. Branje povezuje z uprizarjanjem, a po klasičnem teatrološkem modelu branje ravno ni uprizoritev, je prav radikalno nasprotje uprizoritve – uprizoritev naj bi se domnevno začela šele tam, kjer se konča branje,

torej s prevodom ali prenosom besed, zapisanih na papirju in namenjenih branju, v »jezik odra«, se pravi v mizanscenske premike, v režijo luči, koreografijo gibov in gest, v scenografske in kostumografske rešitve, tudi v glasbo ipd. Gledališke vaje – proces, ko dramsko besedilo svoj status literature zamenja za polnokrvno uprizoritev na odru – so zato običajno strukturirane prav po poti od branja do tistega, kar naj bi bilo pravo uprizarjanje. Tako se navadno začnejo z »branjem za mizo«, čez čas, v kasnejši in domnevno zrelejši fazi, pa »se gre v prostor«, najprej morda tako, da si igralci še pomagajo s tekstom v svojih rokah, nazadnje pa že popolnoma brez njega. Takrat je branja konec, s tem pa naj bi menda nastopil čas za pravi gledališki dogodek.

Zdi se, da je prav s tem razcepom povezan tudi dvojni status dramskega pisanja, razpetega med literaturo in gledališčem. Takšno aporijo precej značilno vzpostavljata dve veliki in vplivni estetski teoriji, Aristotelova in Heglova. Čeprav obe do tako vzpostavljene opozicije pristopata z nasprotnega konca in zagovarjata povsem različni stališči, imata vendarle skupno to, da »uprizarjanje« in »branje« razumeta kot ekskluzivni možnosti, pri čemer je mogoče izbrati le eno ali drugo, ni pa ju mogoče misliti na isti estetski premici, torej prepleteni v medsebojni odnos, *branje kot vrsto uprizoritve*. Aristotel, denimo, zagovarja prepričanje, da je spektakel, *opsis*, najmanj pomemben od šestih elementov tragedije, saj da »lahko tragedija naredi vtis tudi brez gledališke uprizoritve in igralcev« (84), »že ob samem branju spoznamo njeno vrednost« (137);³ Hegel pa po drugi strani poudarja nujnost uprizoritve, češ da »nobene gledališke igre ne bi smeli natisniti, temveč bi moral biti rokopis [...] namenjen le odrskemu repertoarju« (44). Te njegove vrstice je morda treba brati v kontekstu časa, v katerem se je pojavila tako imenovana bralna drama (*Lesedrama* ali *Buchdrama*), ki je s tem, ko ni bila namenjena uprizoritvi, merila zgolj na bralce, ne pa tudi na gledalce. Toda v vsem tem se le ponavlja in utrjuje binarno razmerje med uprizoritvijo in branjem kot *opozicijsko* razmerje oziroma kot razmerje nasprotovanja in celo medsebojnega izključevanja. Čeprav med branjem in uprizarjanjem seveda obstaja razlika – tiho branje v samotni na primer še ne zadostuje za gledališki dogodek – in čeprav drži, da se pri »bralnih uprizoritvah« med njima vzpostavlja *določeno* razmerje, nas bo tu, med Heglom in Aristotelom, branjem in uprizarjanjem, literaturo in odrom zanimal spoj, nekakšna dialektika med obema poloma, poskus eno postaviti v drugo.

Dihotomija med tekstom in odrom se nam v današnjem času namreč zdi presežena, morda celo nesmiselna in zastarela, zato bi jo bilo morda koristno zavrtni. V polju gledališke teorije se je to pravzaprav že zgodilo, in to na obeh koncih, torej tako na strani besedila, ki ga je Gerda Poschmann opredelila s pojmom gledališki tekst in mu pripisala »imanentno performativno, teatralno dimenzijo« (102), kot na strani odra, ki ga je po mnenju Bruna Tackelsa mogoče razumeti kot prazno stran, na katero se režija nanaša

³ Kot poudarja Florence Dupont, že naslov Aristotelovega besedila, *Poetika*, »napeljuje na tehniko pisanja gledališke igre ali epske pesnitve« (17) in ne na ritualni odrski dogodek.

kot »nekakšno pisanje, odrska pisava ali pisava odra (fr. *écriture de plateau*)« (81). Tako kot je torej teatralnost inherentna kvaliteta besedila samega, je tudi režija neke vrste odrska pisava, ki ima »samosvojo slovnico, jezik, besedišče, slog in ritem« (prav tam) in zato predpostavlja obstoj gledalca kot »odrskega bralca« (88). Skratka, namesto da bi še naprej vztrajali v aporiji med tekstom in odrom, je oder sam že mogoče razumeti kot vrsto teksta, hkrati pa tudi tekst obravnavati v njemu imanentni teatralni dimenziji.

Podobno tudi bralnih uprizoritev ne bomo obravnavali kot pojava, razpetega med ti skrajnosti. Kajti če med branjem in uprizarjanjem postavimo zarezo in ju ločimo na nasprotna si pola, potem bralna uprizoritev ne more biti zares ne eno ne drugo, lahko je samo nekaj vmesnega, nekakšna tretja pot, ki *ni več samo* branje (tu so vendar igralci oziroma performerji in njihovo občinstvo, branju pa je pogosto dodana interpretacija in nemalokrat tudi že kakšna režijska intervencija), niti *še ne* prava uprizoritev, saj je to navsezadnje še vedno pač »le« branje besedila. Bralna uprizoritev se tako v procesu od nastanka besedila, ki se običajno piše v samotni avtorjevega delovnega prostora, do njegove javne uprizoritve pred gledališkim občinstvom nahaja nekje na polovici in je tako pač le nekakšna vmesna faza v še nedokončanem delovnem procesu. Avtor svoj tekst sicer res že ponudi javnosti, a še ne tako, da bi šlo za čisto »pravo« uprizoritev, funkcija bralne uprizoritve pa je zato le informativna. Pisec dobi informacijo o svojem tekstu, ki ga preveri tako, da po eni strani svoje besede prvič položi v usta igralcev, po drugi pa tako, da zbere odzive občinstva in morda tudi že njihova kritična mnenja. Hkrati informacijo o tekstu in nemalokrat tudi o njegovem avtorju dobi tudi »zainteresirana« javnost, med njimi seveda predvsem tisti, ki bi tekst potencialno lahko uprizorili oziroma vsaj sprejeli odločitev o njegovi uprizoritvi ali tiskani objavi, torej režiserji, producenti, direktorji gledaliških hiš in uredniki. Bralna uprizoritev tako za avtorja pomeni zgolj razvojno stopnjo v pisanju, saj z njeno pomočjo dobi pomembne in nemalokrat sploh prve povratne odzive o napisanem, na tej podlagi pa lahko svoje besedilo nato dopolni, popravi, izboljša in spremeni, za potencialne »gledališke agente« pa je to prav tako le nekakšna vmesna faza pri odločitvi o uprizoritvi besedila in/ali angažmaju njegovega avtorja. To spomni na podobo gledališkega trga, na katerem avtorji potencialnim strankam ponujajo in prodajajo svoje blago, najsi bo to njihov tekst ali kar oni sami.⁴

Stranski učinek tako razumljenega koncepta »bralnih uprizoritev« je, da ta umetniški žanr postane tako uprizoritveno kot teoretsko precej nezanimiv, saj je zreduciran le na funkcijo in namenjen zgolj temu, da gre besedilo skozi prvo (pre)izkušnjo odra, ki pa je le

4 O tem je sicer obširno pisal že Blaž Lukan, ki v misel priključuje tudi precej zgovorno podobo trga: »Problematičen je tako lahko, prvič, odnos samih, praviloma še neuveljavljenih avtorjev, ki z bralnimi uprizoritvami v resnici skoraj brez sredstev ali z minimalnim materialnim vložkom možnim 'kupcem' ponujajo potencialno 'vrednost', ki jo ta lahko pridobi na estetskem ali realnem trgu. Od nje torej pričakujejo 'profit', ki se lahko udejanji kot možni angažma, 'odkup' ali samo kot prepoznanje estetske vrednosti ponujenega kot naložba v prihodnost, v vsakem primeru pa gre za same negotove (ekonomske) kategorije. Ali pa se, drugič, kot problematičen izkaže odnos naslovnikov ali potencialnih 'kupcev', ki s pomočjo bralnih uprizoritev, ki jih ne pripravljajo sami, na dovolj preprost in lagoden način (torej brez posebnega lastnega vložka in truda, kakršnega denimo predstavljajo poizvedbe, natečaji, štipendije, vlaganja v 'talente') pridejo do razloga in podlage za lastno investicijo (in intervencijo), ki jim bo prinesla drugačen 'profit' kot samim ustvarjalcem.« (Lukan, *Gledališka* 176, 177)

eden od korakov na poti h končnemu cilju, torej k objavi ali uprizoritvi besedila. Takšne »poluprizoritve« so lahko zanimive za avtorje in za redko, predvsem pa pragmatično naravnano občinstvo, torej tisto, ki si obeta kakšno novo kvalitetno besedilo ali vsaj potencialno zanimivega gledališkega sodelavca, ter v najboljšem primeru še za nekaj gledaliških entuziastov, ki se iz nepojasnjenih razlogov radi seznanjajo s tekočo in novo produkcijo dramskih besedil. Ker pa so bralne uprizoritve za mnoge (pretežno mlade) avtorje edina možnost, da se njihovo besedilo sploh uprizori, se mnogi med njimi takšnemu funkcionalističnemu načinu razumevanja odrekaajo in namesto tega vzpostavljajo estetsko avtonomijo tega umetniškega žanra. Le tako se namreč lahko izognejo temu, da bi bile bralne uprizoritve samo slaba tolažba, zasilni nadomestek za avtorje, ki težko upajo na tisto, kar naj bi bila domnevno prava dovršitev teksta, to je bodisi njegova uprizoritev na gledališkem odru bodisi njegova objava v kakšni od publikacij ali knjižnih izdaj.

Namesto da bi branje in uprizarjanje postavljali v medsebojno nasprotje in namesto da bi vztrajali pri tem, da se med seboj nujno izključujeta, torej predlagamo, da ju postavimo v isti estetski kontinuum. Morda bi to razmerje najučinkoviteje ponazorila podoba Möbiusovega traku, pri katerem se pri postopnem napredovanju z izhodiščne točke prej ali slej najdemo na nasprotni strani. Na tem traku nas bo zanimalo mesto intersekcije, tisti spoj, pri katerem ena ravnina preide v drugo, ko torej branje postane popolnoma avtonomna uprizoritev.⁵ To bi pomenilo, da bi lahko branje pod določenimi pogoji postalo čisto pravi gledališki dogodek. Ti pogoji so presenetljivo minimalni: Blaž Lukan je denimo že v osemdesetih letih ob javnem branju Ivana Mraka ugotavljal, da se je razkrilo »gledališče v svojem izvornem pomenu«, čeprav je bilo za to potrebno tako malo, kot so denimo samo »stol in miza, odprta knjiga na njej, skromna razsvetljava ter oddaljena muzika« (Lukan, *Dramaturške* 23). To je v prekarnih razmerah, v katerih delujejo (mladi) dramski pisci, opogumljajoče, saj jim za uprizoritev svojega besedila pogosto ne preostane drugega, kot da delajo v komaj ustreznih produkcijskih pogojih. Honorarji so nizki, zato časa za vaje ni veliko, prav tako je lahko zelo skromen tudi nabor avtorskih sodelavcev. Poleg tega je premalo denarja tudi za razkošne (ali sploh kakršne koli) kostume, scenografijo in rekvizite, pogosto pa ni niti odra, saj si avtorji namesto institucij svoj prostor običajno izborijo le v kakšnih zelo obrobni in alternativnih prostorih, kjer so tudi možnosti osvetlitve borne in minimalne. V takšnih pogojih je lastno besedilo nemogoče uprizoriti na način »velikih« gledaliških produkcij. Ti poskusi se lahko končajo samo zelo klavrno, poleg tega pa so tudi ideološko problematični, saj so v popolnem sozvočju s prevladujočo logiko kapitala, ki si s čim manj vložka želi

⁵ To je mogoče razumeti tudi povsem dobesedno, saj nekatere bralne uprizoritve ne vključujejo več glasnega interpretativnega branja ali pa se poigravajo s tem, kdo bere (prim. Lukan, *Gledališka* 174). Lukan izpostavi nekaj sodobnih primerov bralnih uprizoritev, ki se jim slovarska definicija ne prilega več (prim. 173, 174), kar ne odpira le potrebe po spremenjenem slovarskem geslu, temveč morda tudi vprašanje ustrezne terminologije. Morda bi nekateri primeri sodobnih bralnih uprizoritev, ki presegaajo klasično definicijo tega pojma, potrebovali nov terminološki pojem ali pa bi bilo treba obstoječemu vsaj dodati kakšno predpono (npr. postbralna uprizoritev ali ne več bralna uprizoritev). To vprašanje na tem mestu ponujamo samo v premislek.

čim več izkupička, to pa je prav zato tudi kontraproduktivno: če je mogoče s tako malo denarja ustvarjati predstave, potem pač ni potrebe, da bi ga bilo kadar koli več. Če pa v nasprotju s tem predpostavimo, da so lahko bralne uprizoritve popolnoma samostojen in polnovreden umetniški žanr, potem s tem izgubimo tudi potrebo, da se iz njih dela nekaj »več« od tega, kar je mogoče napraviti glede na dane (predvsem finančne) zmožnosti. Tako so lahko uprizoritve te vrste docela iskrene v tem, da nastajajo v prekarnih pogojih, da gre v nekem smislu celo za revno gledališče, a revno le glede produkcijskih pogojev in nikakor ne glede svoje estetske vrednosti. Spet pa je slednjo mogoče ustvariti le pod pogojem, da se bralni uprizoritvi kot umetniškemu žanru najprej sploh prizna, da ima kakršen koli uprizoritveni potencial. Prostor za raziskovanje se namreč odpre šele z opustitvijo ideje o tem, da gre pri bralnih uprizoritvah le za vmesno fazo med branjem in uprizarjanjem. Šele tako se lahko branje dojame kot potencialno zanimivo gledališko sredstvo, ki ga je vredno raziskati in ki obeta stvaritev povsem celostnega gledališkega dogodka.⁶ To torej pomeni, da se je treba vztrajno upirati kakršni koli pretenziji po tem, da bi bralne uprizoritve vzbujale vtis, da nastajajo v dobrih, morda celo institucionaliziranih pogojih dela, hkrati pa se na račun skromnih pogojev tudi ne gre vnaprej resignirano odpovedati kakršnim koli uprizoritvenim ambicijam. Poanta je v tem, da so bralne uprizoritve, prav kolikor so zares *bralne* (in nič več kot to), tudi uprizoritveno zanimiv umetniški format, hkrati pa svojo estetsko dimenzijo podkrepijo tudi s politično, saj s tem, ko ne prikrivajo svojih produkcijskih pogojev nastanka, sporočajo nekaj v smislu: evo, to so pogoji, v katerih trenutno lahko delujemo.

Generatorji eksperimenta

Kot eksperimentalna forma so se bralne uprizoritve pojavljale v različnih obdobjih, v nadaljevanju pa bomo premislili, kdaj se ustvarjalci k takšnemu formatu zatekajo in zakaj.

Eksperimentalne in celo gverilske bralne uprizoritve so se pojavile že v času delovanja skupine PreGlej. Njeni takratni člani (dramski pisci, med katerimi so bili Simona Semenič, Simona Hamer, Peter Rezman idr.) so format bralnih uprizoritev razumeli predvsem kot odziv, komentar ali celo kritično gesto, s katero so problematizirali stanje slovenske sodobne dramatike, njenih piscev ter predvsem načinov in postopkov njihovega uprizarjanja. PreGlejevi ustvarjalci so si zaradi ekonomskih pogojev, še bolj pa zaradi okrnjenosti produkcijskih sredstev prisvojili format bralne uprizoritve, ki

⁶ O tem je Blaž Lukan pisal in govoril na različnih mestih, med drugim tudi na okrogli mizi o neodvisnosti bralne uprizoritve, ki jo je KUD Krik leta 2019 organiziral na Novi pošti: »Bralna uprizoritev išče možnosti uprizoritve znotraj samega besedila in to na več ravneh. Ne samo na ravni interpretacije besedila, ampak tudi na ravni samega nosilca, grafičnega zapisa, načina podajanja besedila, projekcije, vzpostavljanja odnosa do besedila, vključitve občinstva v to nastajanje besedila pred nami. V bistvu smo priča rojstvu gledališča iz duha besedila, ampak prav v tej primarni obliki. Odpira se veliko polje, ki pa zahteva čas. Najhujša oblika bralne uprizoritve so bralke, ki so provizoriji, nadomestki, tolažilne mini predstave. To je degradacija bralke.« (Potočan 21)

je postal njihov zaščitni znak, iz avtorske svobode, ki jo je ponujal, pa so se sčasoma razvili nekateri najprezentnejši sodobni dramski pisci pri nas.

Zdi se, da je z uveljavitvijo omenjenih ustvarjalcev in s pogostejšim uprizarjanjem njihovih besedil v institucijah nastopilo obdobje zatišja, ko se bralne uprizoritve niso pojavljale tako pogosto. To se je spremenilo z vzpostavitvijo revije Adept in festivala dramske pisave Vzkrík, sčasoma pa tudi z drugimi pobudami, s katerimi se je nova generacija piscev uprla prevladujočemu stanju. Med letoma 2017 in 2021 so se v okviru različnih festivalov in projektov bralne uprizoritve ponovno pričele množično pojavljati: prisotne so bile na Novih branjih v SNG Drama Ljubljana ter v drugih podpornih programih institucionalnih gledališč; med koronskim obdobjem so se v produkciji Prešernovega gledališča Kranj pod naslovom *Monologi s kavča* pojavili celo videoprenosi bralnih uprizoritev; tradicionalno so bralne uprizoritve potekale v okviru Tedna slovenske drame, svoje sta organizirala tudi revija Adept in Vzkrík, pojavljale so se platforme, kot je bila denimo *Instant drama* ipd. Kljub temu so bralne uprizoritve pogosto ostajale na nivoju klasičnega interpretativnega branja brez konceptualnih ali performativnih premislekov. Zapolnile so manko v podpornih programih, obenem pa vzbujale občutek, da se stanje sodobne slovenske dramatike in pozicija dramskih piscev bistveno izboljšuje. V resnici so takšne uprizoritve najpogosteje še vedno le nadomeščale domnevno »prave« uprizoritve besedil, zato so bile le nekakšno uprizarjanje v odlogu, samo potencial, ki se še mora zares realizirati. Podobno velja tudi za tekočo gledališko sezono, v kateri je sicer aktivno odprtih več kot pet natečajev za dramska besedila, kar je rekordno veliko, a le redki od njih poleg denarne nagrade omogočajo tudi uprizoritev izbranih besedil. Zdi se torej, da je pojavljanje bralnih uprizoritev povezano predvsem s tem, kako pogosto se besedila avtorjev objavljajo in uprizarjajo oziroma kakšne so sploh možnosti za kaj takega, vsaj deloma pa tudi z osebnimi ambicijami in voljo določenih posameznikov. Morda prav zato z menjavo generacije (Jernej Potočan, Nina Kuclar Stiković, Iza Strehar itn.), predvsem pa z njihovo postopno uveljavitvijo v bolj institucionaliziranih prostorih, potreba po takšnih eksperimentalnih gestah postopoma ponikne.

Pri tem sta posebej zanimiva primera Festival dramske pisave Vzkrík in akademijska revija Adept.⁷ Obe pobudi sta namreč nastali v času, ko se je začelo zanimanje za dramsko pisanje med mladimi avtorji vztrajno povečevati, hkrati pa je vse očitneje postalo, da manjka takšen prostor, kjer bi lahko svoja besedila nato tudi javno predstavili. Na neodvisni sceni avtorsko besedilo namreč skoraj v celoti nastaja tekom ustvarjalnega procesa, v institucionalnih gledališčih pa se avtorski projekti kombinirajo s starejšimi (pogosto kanoniziranimi) besedili ter vnaprej naročenimi teksti praviloma že uveljavljenih avtorjev. Prav zato se je izkazalo, da bi morala takšno platformo, ki bi

⁷ Vzkrík je potekal od leta 2017 do 2021 in imel štiri festivalske edicije, v tem času pa je nastalo kar 28 novih dramskih besedil. Prva številka revije Adept je bila objavljena leta 2014, revija pa izhaja še danes.

skrbela za kontinuirano uprizorjanje besedil, vzpostaviti kar generacija sama. Festival Vzkrík je tako vrsto let nastajal pod zgovornim geslom »Če nas ne boste uprizarjali, se bomo pa sami!«, na podoben problem pa sta z naslovom »Ne samo berite, uporabite!« v uredniškem uvodniku inavguracijske številke Adepta opozorila tudi Nina Ramšak in Žan Žveplan. Revija, ki je bila zamišljena tako, da bi bila vsako leto ena od dveh številčk namenjena prav objavi dramskih besedil avtorjev mlade generacije, se je že spočetka uprla temu, da bi bila namenjena samo »linearnemu branju od začetka do konca« (Ramšak, Žveplan 3), namesto tega pa je spodbujala branje v razmerju do potencialne uprizoritve. Prav zato je vsaki številki, v kateri so bila objavljena dramska besedila, sledila tudi njihova javna predstavitev v obliki bralnih uprizoritev, te pa so bile že od začetka zamišljene v širšem smislu, torej »ne le kot korak do končnega izdelka, ampak kot samostojn[a] form[a], vredn[a] raziskovanja« (prav tam). Prav to je bilo tudi temeljno izhodišče Vzkríka, v sklopu katerega so celo leto pod mentorskim vodstvom uveljavljenih dramskih avtorjev in avtoric potekale delavnice, na katerih so udeleženci pisali in izpopolnjevali svoja besedila, ob zaključku delavnic pa so bila nato tudi bralno uprizorjena. Da te uprizoritve niso bile namenjene le funkciji prve informacije, pač pa da je šlo za pravi in samostojni uprizoritveni dogodek, je bilo nakazano že s samoopredelitvijo projekta kot *festivala* dramske pisave, navsezadnje pa sta to ambicijo potrjevali tudi njegova siceršnja odmevnost in dobra obiskanost.

Geste in vzkríki

Takšnim bralnim uprizoritvam je skupno, da si branja niso vzele le kot interpretacije besedil, pač pa kot svoj glavni uprizoritveni koncept, s čimer je besedilo postalo najpomembnejše (ali celo edino) gledališko sredstvo. Takšnih primerov bralnih uprizoritev je seveda še več. Eden od njih je predstava bolgarskega dramatika Alexandra Manuiloffa *Država*, ki je na Novi pošti gostovala leta 2019. Publika je bila v dvorani posedena v krog, na sredi nje pa je bila postavljena škatla s pismi. Gledalci so kot skupnost ali država sami odločali o tempu, dramaturgiji in poteku izvedbe, sami so tudi brali besedilo in ga nazadnje tudi zaključili. Čeprav se je *Država* samoopredeljevala kot celovečerna gledališka predstava, je bilo v njej vseeno mogoče najti tudi glavne elemente tistega, kar sami razumemo pod pojmom eksperimentalne bralne uprizoritve, saj je bil tekst postavljen v ospredje in uporabljen kot edino gledališko orodje, zato sta bila na odru med seboj soočena le tekst in gledalec.

Kar zadeva naš prostor, se eksperimentalnost, sploh v polju mlade dramske pisave, najočitneje pojavlja z vključevanjem avtobiografskih elementov ter vpletanjem avtorjeve prezenca in telesnosti v akt javnega branja. Slednje s tem ni več le branje besedila, temveč tudi branje oziroma razbiranje avtorja in njegovega statusnega konteksta. Takšen je bil denimo bralnouprizoritveni cikel *Ko se žgem* na 57. Festivalu

Borštnikovo srečanje, v okviru katerega so Nina Kuclar Stiković, Urša Majcen, Helena Šukljan in Manca Lipoglavšek predstavile svoje interpretacije in adaptacije znane Andersenove pravljice *Deklica z vžigalicami*, Šukljan in Lipoglavšek pa sta nekaj podobnega napravili tudi pri uprizoritvi njunega teksta *Dramakurbija*. Ker gre v omenjenih primerih predvsem za poskuse, ki so nastajali v študijskem okviru, je morda zanimivo omeniti tudi performativna branja avtorice Anje Novak, ki je že v svojo tiskano pesniško zbirko *Ranerane* na QR-kodah vstavila sočasna tekstovna, vizualna, zvočna, interaktivna in uprizoritvena branja drugih ustvarjalcev njenih pesmi. S tem je nadaljevala tudi v kontekstu javnih predstavitev in branj te zbirke, ko je v vlogi alterega *Anjute* kot nevesta s svojo poezijo intervenirala v javne dogodke in tako v branje ponudila sebe in svojo subjektiviteto. Novak se je zvočnosti in glasbe kot enega od glavnih principov branja besedil – nekakšnih koncertnih bralnih uprizoritev – poslužila tudi v delu *Moje telo, moja kletka*, v katerem je bilo besedilo izčiščeno na nekaj deset besed in stavkov, branje pa je bilo dopolnjeno z ozvočenim pokanjem njenih kosti in uporabo špagetov kot zvočnega orodja, s čimer je ustvarjalka podčrtala svoje notranje stanje anoreksije. Podoben primer koncertnega branja je bila tudi uprizoritev Nine Dragičević, ki je branju dodala spremljavo bas kitare in s tem svoje besedilo *Ljubav reče greva* zasnovala kot partituro ritma in atmosfer.

Vsi navedeni primeri so eksperimentalni po tem, da svojo domnevno primarno funkcijo bralnih vaj in interpretacij opustijo ter namesto tega zapopadejo celotno performativnost besedila. Hkrati pa so lahko bralne uprizoritve eksperimentalne tudi glede na to, kakšne družbene geste producirajo. Tu se njihov eksperiment nanaša predvsem na pozicijo dramskega besedila in njegovega avtorja. Eno od takšnih gest je z nizom participatornih bralnih uprizoritev besedila *Delo in deklica I–V: Drame tlačank* ustvarila Nika Švab. Avtorica se je namreč kot dramaturginja in književnica odločila kandidirati na razpisu Avtorski opus Ministrstva za kulturo, na katerega se sicer s svojimi idejami za celovečerne uprizoritve in performanse praviloma prijavljajo predvsem režiserji in performerji. Švab se je temu uprla tako, da se je prijavila z dramskim besedilom in s konceptom serije bralnih uprizoritev, s čimer se je zoperstavila prevladujočemu pojmovanju razpisnih izvedbenih produkcijskih enot, hkrati pa je s tem bralno uprizoritev vzpostavila tudi kot samostojni uprizoritveni format, ki se na razpisu enakovredno bori z ostalimi performativnimi in gledališkimi dogodki.

Dramaturški strukturi besedila, razdeljenega na pet prizorov, je sledila tudi konceptualna zasnova bralnih uprizoritev. Teh je bilo namreč pet, tako da se je vsak dan med 15. in 19. novembrom 2022 prebral en prizor, vsak od večerov pa je potekal pred novo publiko in drugimi povabljenimi gledališkimi ustvarjalci, ki so, sedeč na tribuni v avditoriju, prebirali besedilo in ga skupaj z avtorico tudi komentirali. Dogodki so bili organizirani na Novi pošti, kjer razen velikega platna, na katerem se je projiciralo besedilo, ni bilo ničesar drugega. Edini gledališki element, ki je ostal na

odru, je bilo tako prav besedilo, ki se ga je prebiral *prima vista*, brez kakršnih koli interpretacij ali študijskih priprav. Potek branja ni bil določen vnaprej, pač pa so se bralci sami odločali, kdaj bodo branje zaustavili s svojimi vprašanji, premisleki in pomisleki o kvaliteti in razumljivosti besedila ter s predlogi o potencialnih načinih njegove uprizoritve. Tako branje kot pogovori, ki so se sprožali ob njem, so bili posneti in nato transkribirani v novo dokumentarno uprizoritveno besedilo z naslovom *Nevarno razmerje dramatike in gledališča*. To je torej nastalo *in medias res*, med bralnim uprizarjanjem in sočasnim analitičnim komentiranjem nekega drugega besedila. Dogodek sam – branje in analiza prebranega – sta tako postala material (in ne le osnova) za nastanek novega gledališkega teksta. Če torej Lukan pravi, da smo pri bralnih uprizoritvah, kadar te potekajo na več ravneh, ne le na ravni interpretacije besedila, »priča rojstvu gledališča iz duha besedila« (Potočan 21), potem smo bili v primeru te bralne uprizoritve priča ne le rojstvu gledališča, pač pa tudi rojstvu povsem novega besedila. Logika je torej tu zaobrnjena: kar naenkrat bralna uprizoritev ni več »zasilni izhod« za tekste, ki so sicer napisani, a neuprizorjeni, pač pa zdaj sama postane tako samostojen gledališki dogodek kot celo generator novega teksta. Ne le torej, da bralna uprizoritev lahko deluje kot polnokrven uprizoritveni format. Kot vse kaže, lahko deluje tudi kot povsem samostojen gledališki tekst.

Sklep

Skratka, očitno je, da se bralna uprizoritev kot mesto eksperimenta (in morda tudi kot gesta upora) vzpostavi takrat, ko se tisto, kar naj bi bilo polarizirano, preseže, a ne tako, da se oba domnevno nasprotujoča si pola opusti, pač pa da se ju radikalno spravi na isto mesto. Tako so najboljše bralne uprizoritve tiste, ki v razmerju med bralnim in uprizorjenim niso nekaj vmesnega, pač pa so hkrati tako eno kot drugo, a spet ne način, da bi preprosto združile en pol z drugim, pač pa tako, da en pol vzpostavijo *znotraj* drugega. To smo poskušali ponazoriti s podobo Möbiusovega traku. Ne gre torej za to, da se vključi malo branja in malo uprizarjanja, pač pa da se branje – pod določenimi pogoji, seveda – lahko vzpostavi kot samostojna oblika uprizarjanja in da se eksperiment lahko začne prav tu, pri raziskovanju, kakšne vse oblike uprizoritve branje lahko proizvede. Podobno velja tudi za opozicijo med literarnim in gledališkim, kajti kot smo videli na primeru projekta Nike Švab, je lahko gledališki dogodek – spet seveda pod določenimi pogoji – tudi generator novega literarnega besedila. Ne gre torej za to, da sta si gledališče in literatura povsem nasproti, da je med njima nepremostljivo brezno, pač pa, da se lahko v nekem hipu med seboj pokrijeta in da se nemara prav na tej točki odpira neskončno polje eksperimenta.

Hkrati ima lahko vzpostavljanje bralnih uprizoritev kot povsem samozadostnega gledališkega dogodka tudi pomembne posledice za prekarno situacijo (mladih)

ustvarjalcev. Kajti če bralne uprizoritve niso zgolj nekaj tranzitnega, vmesnega in začasnega, če je z njimi moč generirati eksperiment in če so lahko povsem celovit način uprizarjanja dramskih besedil, potem ne bi smele ostati odvisne le od partikularne volje posameznika, da se takšnega projekta loti, in še manj od žalostnega dejstva, da se besedila mladih avtorjev na »velikih odrih« praviloma ne uprizarjajo. Namesto tega bi morale postati ustrezno finančno podprte in s tem sistemsko spodbujene, saj je očitno, da so lahko generator novih in drugačnih pisav, morda pa tudi njihovih avtorjev. S tem bi se preprečilo, da bi se bralne uprizoritve pojavljale in presihale v bolj ali manj kontingentnih valovih, trajnostno pa bi se vzpostavilo polje za raziskovanje novih oblik dramskega pisanja. Ker pa se je paradoksalno izkazalo, da so bralne uprizoritve lahko pričele eksperimentirati ravno zaradi svoje samozadostnosti, saj ustvarjalci razen nase niso bili vezani na nikogar drugega, sistemska spodbuda, čeprav dobrodošla, nikakor ne bi smela iti na račun njihove avtonomije. Kajti šele v polju, ki lahko deluje avtonomno in neomejeno, se eksperiment zares lahko začne.

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In the paper, the authors discuss the concept of staged readings, arguing that they are the predominant performance format for presentations of young playwriting. However, such presentations should not be understood as an intermediate stage between reading and performing but as a fully-fledged and independent artistic genre. Many staged readings thus lose the function of "first information" about the text and its author. Instead, they have become a proper way of performing a text, thus opening up a wider area for theatrical experimentation. Using concrete examples, the authors will reflect on practices characterised by the text becoming the main or even the only thing necessary for a theatrical event and reading (in all its possible ways and forms) becoming the key theatrical means.

Keywords: young generation, staged reading, experiment, generator, staging, reading

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THE GENERATOR:: for Any Number of Staged Readings

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Introduction¹

During the last decade, staged readings have become the dominant performance format for presenting young playwriting. For most authors, however, this format has become the only way for them to present their texts as a public performance. For this reason, it is necessary to stop considering staged readings as a kind of intermediate stage in the development of a text, a prelude to some potentiality that has yet to be realised, something that is thus postponed into the future since, for young authors, this often means nothing else but an indefinable tomorrow that never comes. Many such productions, therefore, no longer serve as the “first information” about the text and its author. Instead, they have become a true and proper staging of the text, thus opening up the space for theatrical experimentation.²

The notion of the theatre experiment is so broad that it is almost impossible to explain it here without great simplification, roughly condensing a multitude of divergent and branching performative practices or by an imprecise, almost violent unification of numerous singularities under a single common denominator. Nevertheless, despite this diversity, the theatrical experimentation of the last century, at least in its predominant part, seems to point in one general direction, a common thread, namely, the attempt to dethrone the theatre text, that is to say, to deprive it of its primacy preserved by theatre literature in comparison to the stage. Blaž Lukan notes that the alliance between the text and the stage, which primarily involved the domination of the former over the latter – although it was never exemplary or unproblematic – shifted into a competitive

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² Of course, this statement does not imply that staged readings have not been present before and do not appear in other cultural spaces. However, this goes beyond the intended scope and context of our research. That is why we deliberately focus below on the research of staged readings only in the context of the dramatic writing of the young generation.

relationship in the 20th century. This shift coincided with the emergence of theatre direction and the autonomisation of theatrical approaches (*Gledališka* 185–87). For this very reason, we perhaps should not look for the goal orientation of theatrical experimentalism in this newly established relationship but rather for a foundation, a basis for the stage to be able to speak through its own language or through everything that can be part of this language. This new relationship, of course, opened up an infinite number of possibilities for exploring the potential of performance, that is, of everything that theatre can be or do. As a consequence, dramatic writing itself was fundamentally changed. It is impossible to list all the significant changes that have taken place. To mention but a few, one trend becomes particularly obvious: as the director's theatre has become more established, the playwright has lost their dominant role, and numerous new practices have emerged, many of them expanding the meaning of theatre or even emerging from strictly speaking, non-theatrical artistic spheres, for example, happenings and performance art. Ultimately, however, playwriting itself also changed, which soon called for new terminological designations, such as “no longer dramatic texts” or “postdramatic texts”, each of which in its own way testifies to the supposed end of (classical) playwriting.

In contrast to what has just been written, we will follow a particular turn in exploring the layers of what a theatrical experiment can be. This approach does not mean that we will try to reassert the primacy of playwriting and return from performance back to textuality. We are not trying to advocate for a theatre text that would bring the author and their text back into the theatre and make a turn away from the performative turn. Doing so would be nothing but a conservative appeal for a return to the alleged good old days when everything was just like it should be. On the contrary, we are still interested in the performative potentials of the stage. However, we intend to consider them in a surprising conjunction between reading and staging. We will follow the creative practices that preserve the interest in the staging, not at the expense of the dramatic text but precisely within its own framework. This calls for a specific shift in the underlying paradigm. Thus, the theatre text for us no longer merely represents a vehicle or source of meaning but a full-blooded and independent agency. We thus understand staged readings as a performance of a theatre text, a performance that uses the body of the text and its materiality instead of the actor's body, exploring all that can be done with it at this intersection and what are all the performative potentials that a simple reading can have.

We, therefore, see experimentation primarily as an attempt and risk to do something differently. If experimentation is established as a deviation from and an alternative to the already existing and, above all, to what is recognised as dominant in a given artistic, social and political context, then we question whether the aesthetic empowerment and re-functionalisation of the genre of staged readings is not precisely one such area of experimentation. Staged readings are becoming an alternative to the status quo on at

least three levels: Firstly, in a situation where the majority of texts by young authors are never actually performed, they represent an alternative option, perhaps even an “escape route” for performing such texts. At the same time, however, they are much more than merely an “escape route” since they also represent an alternative to the prevailing performative methods (a staged reading, namely, no longer requires costumes, a set design, props, a stage, etc.; all that is necessary seems to be the text itself and its potential audience). Furthermore, when understood in this way, that is, as full and complete *performances*, staged readings contradict and present an alternative to the prevailing understanding of this format as merely an intermediate stage in the development of a text and, therefore, only a kind of a “semi-performative form”. Finally, staged readings also allow for an alternative to the existing dramaturgies of theatre texts and the possibility of a different textuality since they raise the question of what a text *can be* and how it can communicate with us. While the dominant way of staging texts is to try to translate them into stage signs and thus dissolve them into the “language of the stage”, staged readings radically insist that the text is the principal, essential and even the only thing necessary for a theatrical event and that reading is, therefore, a key theatrical means. This understanding, of course, allows for the development of fundamentally different dramatic scripts, as it finally suspends the criterion of performability that is to some extent still dominant to this day and is undoubtedly also very limiting.

In the paper, we focus on staged readings and relate this issue to the questions of how to still generate experiments today, who can generate them, and what is the young generation’s position in such experiments. We examine whether it is the case that it is precisely staged readings that generate the theatre experiment today and, at the same time, relate this to the question of the status and positioning of drama and its authors. Thus, we first try to define “staged readings” and what it means to establish this type of performance as an independent performative format. We will then ask where this surge of staged readings emerging among young authors in a certain period comes from, noting that the popularisation of this format is most probably closely linked to today’s precarious economic situation in which (primarily but not exclusively) young artists are currently working. Since staged readings require minimal resources, they often represent the only chance for staging a given text, which, despite minimal production conditions, can still be aesthetically fulfilling and worthwhile. In the last part of the paper, we attempt to show this through concrete examples of different practices of young women playwrights.

Reading as Performance

The notion of “staged reading” immediately arouses interest. It meshes together what is supposed to be incompatible. It associates reading with staging, even though reading is precisely the radical opposite of staging, according to the classical

theatre model. Staging supposedly begins only where reading ends, that is, with the translation or transposition of the words written on paper and intended for reading into “stage language”, for example, stage movements, light design, the choreography of movements and gestures, set and costume design, music, etc. Theatre rehearsals – the process by which a dramatic text transforms from its literary status into a full-blooded stage performance – are usually structured along the path from reading to what is supposedly a real performance. Thus, the rehearsals usually start with “reading at the table”. After a while, in a later and presumably more mature phase, they “move into the space”, at first perhaps with the actors still holding the text in their hands as an aid, and finally without it altogether. At that point, the reading is over, and this is supposedly when the time is ripe for the real theatrical event.

It seems that the dual status of playwriting, torn between literature and theatre, is also linked to this split. This aporia is typically established by two great and influential aesthetic theories: Aristotle’s and Hegel’s. Although they approach the opposition thus established from opposite ends and advocate completely different positions, they nevertheless share the understanding of “performing” and “reading” as two mutually exclusive possibilities, of which only one or the other can be chosen. However, it is impossible to consider them along the same aesthetic line, that is, intertwined in a reciprocal relationship, into *reading as a type of performance*. Aristotle, for example, argues that the spectacle, the so-called *opsis*, is the least important of the six elements of tragedy since “the tragic effect is quite possible without a public performance and actors” (2321) and that “from the mere reading of a play its quality may be seen” (2340).³ Hegel, on the other hand, emphasises the necessity of performance, stating that “no play should really be printed but should remain [...] in manuscript for the theatre’s repertory” (1184). These words should perhaps be read in the context of Hegel’s time in which the so-called closet drama (*Lesedrama* or *Buchdrama*) emerged, aimed only at readers, not spectators, as it was not intended to be made into a performance. All of this, however, merely reiterates and reinforces the notion of a binary relationship between performance and reading as an *oppositional* relation, that is, a relation of opposition and even mutual exclusion. Nevertheless, although there is, of course, clearly a difference between reading and staging – silent reading in solitude, for example, is not yet sufficient for a theatrical event – and although it is true that in “staged readings”, a *particular* relationship is established between reading and staging, we are here principally interested in conjunction, a kind of dialectic between the two poles, Hegel and Aristotle, reading and staging, literature and the stage, that is, an attempt to position one within the other.

Today it seems that we have overcome the dichotomy between text and stage, per-

³ As Florence Dupont points out, the very title of Aristotle’s text, *Poetics*, “indicates a technique of writing a play or epic poem” (17), rather than a ritual stage event.

haps it even appears meaningless and outdated, and thus it might be useful to reject it. In the field of theatre theory, this has, in fact, already happened from both sides, that is, on the side of the text, which Gerda Poschmann defined by the notion of the theatre text and attributed to it “an immanent performative, theatrical dimension” (102), and on the side of the stage, which, according to Bruno Tackels, can be understood as a blank page to which directing is applied as “a kind of writing, a stage writing or a writing of the stage (Fr. *écriture de plateau*)” (81). Thus, just as theatricality is an intrinsic quality of the text itself, so too is directing a kind of stage writing, which contains “a grammar, language, vocabulary, style and rhythm of its own” (Tackels 81), and therefore presupposes the existence of the spectator as a “stage reader” (88). In short, instead of continuing to insist on the aporia between the text and the stage, the stage itself can already be understood as a kind of text. At the same time, the text can be considered in its inherent theatrical dimension.

Similarly, we will not consider staged reading as a phenomenon split between these two extremes. For if we put a notch between reading and performing and separate them into opposite poles, a staged reading cannot really be one or the other; it can only be something in between, a kind of third way that is *no longer just a reading* (since actors or performers are involved and an audience is present, the reading is often supplemented by interpretation and often also by some kind of directorial intervention). However, it is *not yet a real performance* since it is still “just” a reading of the text, after all. The staged reading is thus considered to reside somewhere in the middle of the process, from the creation of the text – usually written in the solitude of the author’s workspace – to its public performance in front of a theatre audience. It is thus only a kind of intermediate stage in a work-in-progress. While the author already offers his text to the public, this is not yet done in a way that would constitute a “proper” performance; the function of the staged reading is only informative. This way, the playwright can receive information about their text, which they verify by, on the one hand, putting their words in the actors’ mouths for the first time and, on the other hand, by collecting the reactions of the audience and perhaps also their critical opinions. At the same time, the audience also receives information about the text and often about its author as well, particularly the “interested” public, among them, of course, primarily those who could potentially perform the text or at least decide to perform it or publish it in printed form, for example, directors, producers, theatre company directors and editors. For the author, the staged reading thus represents only a developmental stage in the writing process; it gives them valuable and often even the first feedback on what they had written, based on which they can complete, correct, improve and modify their text. To the potential “theatre agents”, the staged reading also represents only an intermediate step in deciding to stage a text and/or engage its author. This point brings to mind the image of a theatrical

marketplace where authors offer and sell their wares to potential clients, whether their text or themselves.⁴

A side effect of the concept of “staged readings”, understood in this way, is that this artistic genre becomes rather uninteresting, both performatively and theoretically, because it is reduced to a mere function and is intended only as a way for the text to pass the first test or experience of the stage, which is only the first step on the path to the final goal: the publication or performance of the text. Such “semi-performances” may be of interest to the authors and to a rare, but first and foremost pragmatically oriented, audience, that is, people who are hoping to find a new quality text or at least a potentially interesting theatre collaborator, and in the best case scenario, also to a few theatre enthusiasts who, for some unexplained reason, like to stay informed about the current production of dramatic texts. However, since staged readings are virtually the only possibility for many (mainly young) playwrights to have their text performed at all, many of them renounce this functionalist understanding and instead attempt to establish the aesthetic autonomy of this artistic genre. Such reframing is the only way for them to be able to consider staged readings as anything else but a poor consolation prize, a makeshift substitute for authors who can hardly hope for what is supposedly a proper fulfilment of a text, which is either its performance on a theatre stage or its publication in a journal or book.

Rather than juxtaposing reading and staging as opposed to each other and insisting that they are necessarily mutually exclusive, we propose to position them both on an aesthetic continuum. Perhaps the most effective way to illustrate this relationship is the metaphor of the Möbius strip, where, as one gradually progresses from the starting point, one sooner or later finds oneself on the opposite side. On this (s)trip, we will be most interested in the point of intersection, the junction at which one plane passes into another, and reading itself thus becomes a fully autonomous performance.⁵

4 Blaž Lukan has written extensively on this subject, which also brings to mind a rather telling image of a marketplace: “The first problem thus lies in the attitude adopted by the mostly unestablished authors themselves, as staged readings with zero budget or minimal material investment allow them to offer their potential ‘value’ to strong ‘buyers’ who might purchase it in the aesthetic or real market. This means that the authors expect to turn a ‘profit’ which can materialise in the form of potential employment, ‘commission’ or even mere recognition of the aesthetic value of the offered item as an investment into the future. In any case, we are talking about precarious (economic) categories. The second problem is the attitude of the addresses, i.e., the potential ‘buyers’ or ‘commissioners’, as staged readings (unless they organise them themselves) enable them to easily find potential candidates (with no particular investment or effort on their side, i.e., inquiries, competitions, grants or investment into ‘talent’) for their own investments (and invention), which to them can bring a completely different kind of ‘profit’ than to the authors” (*Gledališka* 176, 177).

5 This can also be taken quite literally, as some staged readings no longer involve interpretive reading aloud or play with who is reading (Lukan, *Gledališka* 174). Lukan points out some contemporary examples of staged readings that no longer fit the dictionary definition (173, 174), which not only raises the need for a revised dictionary entry but perhaps also the question of appropriate terminology. Perhaps some examples of contemporary staged readings that go beyond the classical definition of the phenomenon would need a new terminological term or at least a prefix to be added to the existing one (such as post-reading performance or no longer reading performance). This question is only offered for consideration at this point.

This idea would mean that, under certain conditions, a reading could become a very real theatrical event. These conditions are surprisingly minimal. As early as the 1980s, for example, Blaž Lukan noted at a public reading of Ivan Mrak's work that it revealed "theatre in its original sense", even though it required as little as, say, "a chair and a table, an open book on it, modest lighting and distant music" (Dramaturške 23). This confirmation is particularly encouraging for (young) playwrights operating in today's precarious conditions, as they often have no choice but to work in barely adequate production to stage their texts. Fees are low, so there is little time for rehearsals, and the pool of potential co-workers can also be very shallow. There is also little money to invest into lavish costumes, sets and props (if any), and often no stage since authors usually find space only in marginal and alternative venues, where lighting options are also poor and minimal, rather than in proper institutions. In such conditions, it is impossible to stage one's text as a "spectacular" theatre production. Any such attempt could only fail miserably. It would also be ideologically somewhat problematic since it would be in perfect harmony with the prevailing logic of capital, which wants to make as much profit with as little input as possible. This is precisely why such an approach would be counterproductive: if it proved possible to produce performances with so little investment, there would be no need to invest more than that into performances. If, by contrast, we assume that staged readings can be a completely independent and fully-fledged artistic genre, then there is no need to make them into something "more" than what is possible, given the (mainly financial) limitations. Thus, this type of production can be quite honest about the fact that it is produced under precarious conditions, that this is a kind of poor theatre, in a sense, albeit poor only in terms of the conditions of production and certainly not in terms of their aesthetic value. Again, the latter can only be achieved if we first acknowledge staged readings as an artistic genre or as having any performance potential. The space for exploration only opens up by abandoning the idea that staged readings are merely an intermediate stage between reading and staging. Only in this way can reading be perceived as a potentially interesting theatrical means worth exploring and promising to create a fully integrated theatrical event.⁶ Thus, we should ultimately resist any ambition to make it appear that staged readings are being produced in good, perhaps even institutionalised, working conditions. However, we should not resignedly abandon all performative ambitions in advance on account of the modest conditions. The point is that staged readings, insofar

⁶ Blaž Lukan has written and spoken about this on various occasions, including at the round table on the independence of staged reading, organised by the KUD Krik association at Nova pošta (The New Post Office) in 2019: "A staged reading looks for the possibilities of staging within the text itself, on many different levels. Not only at the level of interpretation of the text but also at the level of the medium itself, the graphic notation, the way of presenting the text, its projection, the establishment of a relationship with the text, the involvement of the audience in the creation of the text live in front of us. In fact, what we see here is the birth of theatre out of the spirit of the text precisely in this primary form. This opens up a vast field of possibilities, but it also takes time. The worst form of staged reading is that which is considered to be merely provisional, substitutes, consolation mini-performances. This marks a degradation of the staged reading" (qtd. in Potočan 21).

as they truly remain *readings* (and no more than that), are also a performatively attractive artistic format while at the same time reinforcing their aesthetic dimension with a political one, since, by pointing out rather than concealing the conditions of their production, they communicate something along the lines of “Hey, these are the conditions in which we can work at the moment”.

Generators of Experimentation

As an experimental form, staged readings have emerged in different periods. Below we consider when artists have turned to this format and why.

Experimental and even guerrilla-style staged readings appeared during the time of the PreGlej group. Its members at the time (playwrights including Simona Semenič, Simona Hamer, Peter Rezman et al.) understood the format of staged readings primarily as a response, a commentary or even a critical gesture to problematise the state of contemporary Slovenian drama, its writers and, above all, the methods and procedures of their performance. Due to economic conditions, and even more so due to the scarcity of production resources, PreGlej’s authors appropriated the format of the staged reading, which became their hallmark format, and the creative freedom offered by this approach eventually gave rise to some of the most prominent contemporary playwrights in Slovenia.

It would seem that the establishment of these artists and more frequent stagings of their texts in institutions marked a quieter period when staged readings were not so frequently presented. This situation changed with the founding of the journal *Adept* and the Vzkrik Festival of Dramatic Writing – with other initiatives eventually following – by a new generation of writers to challenge the status quo. Between 2017 and 2021, staged readings again started to appear in larger numbers in the context of various festivals and projects: for example, the New Readings programme at the Slovenian National Theatre Drama Ljubljana and other supporting programmes in institutional theatres; during the COVID-19 lockdowns, even video streamings of staged readings appeared in the production of the Prešeren Theatre Kranj under the title *Couch Monologues*; staged readings were traditionally organised by the Week of Slovenian Drama Festival, the *Adept* journal and the Vzkrik Festival; and platforms such as *Instant Drama* appeared, etc. Nevertheless, staged readings often remained at the level of classical interpretive readings without further conceptual or performative considerations. They filled a gap in supportive programmes while at the same time giving the impression that the state of contemporary Slovenian drama and the position of playwrights was improving significantly. In reality, such productions were often mere substitutions for supposedly “proper” performances of texts, making them

a kind of staging in deferment. This potential had yet to be fully and truly realised. The same goes for this year's 2022/23 theatre season, in which more than five competitions for plays are actively open, a record number. Just a few, however, also offer the staging of selected texts in addition to the prize money. Therefore, the frequency of staged readings seems to directly correlate to the frequency of publishing and staging the authors' texts, or even to the possibilities for this happening at all, and at least partly to specific individuals' personal ambitions and enthusiasm. Perhaps this is why the need for such experimental gestures is gradually disappearing when the generation changes (Jernej Potočan, Nina Kuclar Stikovič, Iza Strehar, etc.), and even more with the gradual establishment of the authors in more institutionalised spaces.

Particularly interesting are the cases of the Vzkrik Festival of Dramatic Writing and the journal *Adept* of the University of Ljubljana, Academy of Theatre, Radio, Film and Television.⁷ Both initiatives were launched at a time when interest in playwriting among younger authors was surging, while it was also becoming increasingly clear that there was a lack of space in which they could present their texts publicly. In the independent scene, the text is usually created during the creative process. In contrast, in institutional theatres, devised projects are usually combined with older (often canonical) texts and commissioned texts, usually by established authors. This is why it became clear that the young generation had to establish its own platform for continuously staging new texts. It is also why the Vzkrik Festival ran for several years with the eloquent slogan, "If you refuse to stage us, we will stage ourselves!" Nina Ramšak and Žan Žveplan pointed out a similar problem in the editorial "Don't just read it, use it!" of the inaugural issue of *Adept*. The journal was conceived to dedicate one of its two annual issues to the publication of plays by authors of the young generation. From the outset, it resisted the idea that it would be intended merely for "linear reading from beginning to end" (Ramšak and Žveplan 3). Instead, it encouraged reading in relation to a potential staging. For this reason, each issue in which the plays were published was followed by a public presentation in the form of staged readings, which were conceived from the very outset in a broader sense, that is, "not merely as a step on the way to the final product, but rather as an autonomous form worthy of exploration" (3). This was also the fundamental starting point of the Vzkrik Festival, which organised workshops under the mentorship of established playwrights throughout the year, where participants wrote and refined their texts. When the workshops ended, these texts were also presented as staged readings. These stagings were not conceived to serve only the function of presenting the first information about the text, however, but rather as a proper and independent performative event, which was indicated already by the initial definition of the project as a *festival of dramatic writing*, and this ambition was ultimately confirmed by good attendance and media coverage.

⁷ The Vzkrik (Eng. shout) Festival ran from 2017 to 2021 and had four festival editions, during which 28 new plays were produced. The first issue of *Adept* journal was published in 2014, and the journal is still being published to this day.

Gestures and Shouts⁸

What these staged readings have in common is that they do not consider reading only as an interpretation of texts but rather as their main staging concept, making the text the most important (if not the only) theatrical element. There are, of course, many similar cases of staged readings. One is also the performance by the Bulgarian playwright Alexander Manuiloff, *The State*, presented at Nova pošta (The New Post Office) in 2019. The audience was seated in a circle in the auditorium, with a box of letters placed in the middle of the circle. The audience determined the performance's pace, dramaturgy and course, like as a community or a state. They also read the text by themselves and finally finished it. Although *The State* was labelled as a full-length theatre performance, it was still possible to discern the main elements of what we ourselves understand by the notion of an experimental staged reading, as the text was placed in the foreground and used as the only theatrical tool, which meant that it was only the text and the spectator who were confronted with each other on stage.

As far as our theatre space is concerned, experimentation, especially in young playwriting, is most evident in the inclusion of autobiographical elements and the involvement of the author's presence and corporeality in the act of public reading. The latter is thus no longer merely a reading of a text but also a reading or decyphering of the author and their status context. Such was the case, for example, with the staged reading cycle *Ko se žgem [When I Burn (Myself)]* at the 57th Maribor Theatre Festival, in which Nina Kuclar Stikovič, Urša Majcen, Helena Šukljan and Manca Lipoglavšek presented their interpretations and adaptations of Hans Christian Andersen's famous fairy tale *The Little Match Girl*. Šukljan and Lipoglavšek did something similar in staging their text *Dramakurbija (Dramawhoring)*. Since the abovementioned cases are mainly experiments created in the context of study courses, it is perhaps interesting to mention also the staged readings of the author Anja Novak, who inserted simultaneous textual, visual, audio, interactive and staged readings of her poems by other artists on QR codes in her book of poetry entitled *Rane rane (Wounds Wounds)*. She also continued this practice in the context of public presentations and readings of her poetry, intervening in public events with her poetry in the role of her alter ego Anjuta, a bride, offering herself and her subjectivity to be read. Novak used sonority and music as one of the main principles for reading her texts – a kind of concert staged readings – also in her work *My Body, My Cage*, in which the text was reduced to a few dozen words and sentences. The reading was supplemented with the sound of her bones cracking and the use of spaghetti as a sound source, thus underlining her inner state of anorexia. A similar example of a concert reading was also Nina Dragičević's performance, which supplemented the reading with bass guitar accompaniment, thus conceptualising her text *ljubav reče greva (Love Says Let's Go)* as a score of rhythm and atmospheres.

⁸ Cp. the footnote no. 7.

All of the examples mentioned above are experimental in that they abandon their supposedly primary function of reading rehearsals and interpretations and instead engage with the overall performativity of the text. At the same time, staged readings can also be experimental regarding the social gestures they produce. Here, their experimentation refers primarily to the position of the dramatic text and its author. Nika Švab created one such gesture in a series of participatory staged readings of the text *Delo in deklica I–V: Drame tlačank* (*Work and the Girl I–V: Drama of the Oppressed*). As a dramaturg and writer, the author applied for funding at the Ministry of Culture's Authors' Opus call for proposals, usually intended for directors and performers with their ideas for full-length productions and performances. Švab resisted this by applying a dramatic text and a concept for a series of staged readings, thus challenging the prevailing notion of performance production units while at the same time establishing staged readings as an autonomous performative format, competing on an equal footing with other performative and theatrical events in the call for proposals.

The dramaturgical structure of the text, divided into five scenes, was followed by the conceptual design of the staged readings. There were five of them, so each day between 15 and 19 November 2022, one scene was read, and each evening a new audience and other invited theatre-makers, seated on a grandstand in the auditorium, read the text and commented on it with the author herself. The events were organised at The New Post Office, with no additional elements but a large screen on which the text was projected. The only theatrical element on stage was thus the text itself, which was read *prima vista* without any interpretation or preparation. The course of the reading was not predetermined; the readers themselves decided when they wanted to stop it with their questions, reflections and doubts about the quality and intelligibility of the text, and with suggestions for potential approaches to staging it. The reading and the conversations it sparked were recorded and later transcribed into a new documentary performance text entitled *Nevarno razmerje dramatike in gledališča* (*The Dangerous Liason between Drama and Theatre*). This text was created in medias res during the staged reading and the accompanying analytical commentary on another text. The event itself – the reading and the analysis of what was read – thus became the material (and not just the basis) for creating a new theatre text. Lukan says that when staged readings take place on several levels, not merely on the level of interpretation of the text, “what we see here is the birth of theatre out of the spirit of the text” (qtd. in Potočan 21). In the case of this particular staged reading, however, we saw not only the birth of theatre but also the birth of an entirely new text. The logic was thus reversed: suddenly, the staged reading was no longer an “escape route” for texts that, while written, are not performed but rather become a theatrical event in their own right and even the generator of new texts. Not only can a staged reading function as a full-fledged performative format, but it can also even function, so it seems, as a fully autonomous theatre text.

Conclusion

To summarise, it is obvious that the staged reading is established as a space of experimentation (and perhaps also a gesture of resistance) when that which is supposed to be polarised is overcome, not by abandoning the two supposedly opposing poles, but by radically reconciling them in the same place. Thus, the best cases of staged readings are those that do not appear as something in-between in the relationship between reading and staging but instead function both as the one and the other at the same time, however, not in a way that simply merges one pole with the other, but so that it establishes one pole *within the* other. We have tried to illustrate this concept with the metaphor of the Möbius strip. It does not mean including both a little bit of reading and a little bit of staging, but rather that reading – under certain conditions, of course – can be established as an autonomous form of performance, and this is where the experimentation can start: in exploring all the potential forms of performance that can be produced by reading. Something similar could be argued about the opposition between the literary and the theatrical, as seen in the case of Nika Švab's project. A theatrical event can – again, of course, under certain conditions – also be the generator of a new literary text. It is not the case that theatre and literature are completely opposed to each other, that there is an unsurmountable gap between them; at some point, they can overlap, and perhaps it is precisely at this point that an infinite space for experimentation opens up.

At the same time, establishing staged readings as fully autonomous theatre events can also have substantial consequences for the precarious situation of (young) authors. If staged readings were no longer perceived merely as something transitory, intermediate and temporary, if they could generate experimentation, and if they could be acknowledged as a comprehensive way of staging dramatic texts, then it should not be left to the particular will of individuals to undertake such a project, let alone depend on the sad fact that texts by young authors usually do not get to be presented on “big theatre stages”. Instead, staged readings should be adequately funded and thus systematically encouraged, as it is obvious that they can be a generator of new and different writings and perhaps even new authors. Adequate funding and systemic support would prevent staged readings from emerging and disappearing in more or less contingent waves and create a sustainable space for exploring new forms of playwriting. Paradoxically, however, it turned out that staged readings could begin to experiment precisely because of their self-sufficiency, as their creators were not bound to anyone else except themselves. Although systemic support is welcome, it should not come at the expense of artistic autonomy. True experimentation can only begin in a field that operates autonomously and without limitations.

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Med deli verjetno najboljšega poznavalca slovenske dramatike in njenega prvega teoretika Tarasa Kermaunerja je mogoče najti tudi en sam dramski poskus: sodno razpravo o vrednosti avantgardistične poezije na primeru obtoženega pesnika Tomaža Šalamuna. Sicer gledališko zelo uporabno zvrst sodnega disputa Kermauner zanimivo razvije, zaključi pa jo s popolnoma antidramskim, antiklimaktičnim sklepom, s katerim preloži odločanje o stvari na drugi časoprostor. Natančnejši pregled besedila razkrije različne konceptualne nedoslednosti, ki jih je mogoče zajeti s pojmom paradoksa. V tekstu je bilo tako mogoče izslediti pet točk, ki bi jih bilo mogoče definirati kot paradokсне, in sicer zadevajo vsebinske kategorije, kot so bistvo umetnosti, vprašanja naroda za umetnost, umetnosti in marksizma ter življenja kot vrhovne estetske kategorije, zadnji paradoks pa je formalen, saj sodna razprava s svojim zaključkom izzveni popolnoma v prazno: ne glede na dovolj izrazito in ostro predstavitev stališč obeh protagonistov, Toživca in Branivca, se Kermauner odloči – namesto za stopnjevanje konflikta do (gledališkega) vrhunca – za razvodenitev disputa na podlagi vključitve občinstva in ugotovitve, da se slednje v vlogi porote ne more odločiti za nobeno od strani. (Raz)rešitev dileme o (nacionalni, umetniški) kvaliteti avantgardistične poezije tako preostane – vsej pirotehnik Kermaunerjeve gledališke sodne razprave navkljub – prihodnosti in literarni teoriji.

Ključne besede: Taras Kermauner, Tomaž Šalamun, sodna drama, avantgardistična poezija, vrednote, socrealizem, kritični realizem

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Disput o petih paradokskih »poezije stranišča« s prologom in epilogom

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Prolog

Svoj edini dejanski avtorski tekst,¹ dramolet *Avantgardistični pesnik pred sodiščem*, v katerem se posluži klasičnega gledališkega postopka sodnega procesa in na odru uprizori sodni besedni spopad, je Taras Kermauner spisal leta 1972, tema pa je seveda napad na in – skladno s pričakovanji – obramba poezije neoavantgardističnega pesnika Tomaža Šalamuna. Slednji sodnega procesa – kot morda drugi pomembni evropski disidenti, kot so Václav Havel, Adam Michnik, Andrej D. Sinjavski in Julij M. Daniel – v resnici ni doživel, torej je Kermaunerjev literarni poskus fiktiven, je pa oblast pesnika osem let prej, torej leta 1964, zaradi poskusa objave pesmi *Duma 1964* v zadnji številki *Perspektiv*, potem ko je bila ta zaplenjena, vseeno za nekaj dni zaprla.

Na podlagi svinčenega desetletja šestdesetih let se zdi vrednostna pozicija osrednjih akterjev zelo jasna: mladi ustvarjalci si za svobodni razmislek prizadevajo razširiti nazorski obroč, ki jih stiska, in se upirajo pritisku režimskega enoumja. Kermaunerjeva pozicija leta 1972 se zdi tako rekoč samoumevna tako glede na vrednote, ki jih je zastopala njegova generacija, kot tudi na podlagi osebne povezanosti, saj je šlo za somišljenike in znance, če ne celo prijatelje. Zato bi glede na Šalamunovo usodo bilo pričakovati odločno politično obrambo mladostnega upora zoper politično resničnost. Toda Kermaunerjeva dramska sodna debata, ki ni toliko strastna kot cerebralna in – po sodno – teoretično gostobesedna, predvsem ni politična. Za tiste čase bi bilo pričakovati, da bi bilo Toživčevo orožje, s katerim bi Šalamuna lahko obtoževal razredne, družbene ali politične neustreznosti, nabito predvsem z družbenopolitičnimi naboji, vendar se Kermaunerju politični očitki najočitneje niso zdeli več relevantni. Morda zato, ker je že mesec dni po zaplembi *Perspektiv* DZS kot

¹ Drugi, *Črtomirke* (nanj je v opombi 2 svoje uvodne študije v zborniku *Generator:: za proizvodnjo poljubnega števila dramskih kompleksov* opozoril Blaž Lukan) je prvemu sledil takoj naslednje leto, ni bil pa čisto avtorski, saj je bil sestavljen iz odlomkov besedil Mire Puc - Mihelič, Vitomila Zupana, Igorja Torkarja, Ivana Mraka, Dominika Šmoleta, Primoža Kozaka, Andreja Hienga in Dušana Jovanovića (prim. www.sigledal.org). Kritiko njegove uprizoritve v eksperimentalnem gledališču Glej je napisal Aleš Berger.

izdajateljica revije, kot poroča Kermauner (prim. 10; opombe zgolj s številko strani se tukaj in poslej nanašajo na Kermaunerjevo dramsko besedilo), v *Naših razgledih* objavila celotno zaplenjeno Šalamunovo pesem, in sicer kot »dokazno gradivo« o upravičenosti svoje odločitve o ukinitvi revije. Morda tudi zato, ker se je že pisalo leto 1972, leto ekonomske liberalizacije in politične »odjuge«, Kavčičevega časa, ko se je zdelo, da je ljudstvo končno le »dozorelo«, Partija pa da dejansko namerava počasi sestopiti z oblasti v boljše ekonomsko resničnost.

Če je besedilo ostalo brez politike, bi s Kermaunerjeve strani kot presojevalno vrednostno paradigmo dramoleta pričakovali vsaj zagovor estetskega pristopa neoavantgardistične književnosti, a tudi ta v glavnem umanjka. Osrednji argument Kermaunerjevega besedila se ne osredotoči na estetske, temveč predvsem na – kar je v primeru neoavantgardistične poezije še toliko presenetljivejša odločitev – funkcionalne vrednote poezije. Res je namreč Šalamunova poezija tista, na katere hrbtu se lomijo sodna kopja vrednot in ki služi obema protagonistoma, Toživcu in Branivcu, za strelovod, vendar osrednji predmet obtožbe ni le Šalamunova, temveč celotna neoavantgardistična poezija in njena funkcija v okviru narodne književnosti.

Tudi izhodišča obeh protagonistov – Toživec napada z Vidmarjevimi stališči, Branivec zagovarja s stališča marksizma – odpirajo številna vprašanja. Težava je v tem, da Kermauner ne poda jasnih odgovorov gledališko razločnega – ostanemo brez vrednostno nedvoumnega razpleta, kar dvoumja še bolj zaplete. Njegova sodna razprava se zato kaže ne kot dramsko učinkovito, pač pa paradokсно besedilo. In paradoksov smo v dramoletu našli pet.

Prvi paradoks

Prvi paradoks se zgosti okoli ključne predpostavke umetnosti, in sicer vprašanja o bistvu in funkciji književnosti. Čeprav je bila Šalamunova *Duma 1964* zaplenjena prvenstveno zaradi političnih razlogov (oblast je presodila, da gre za družbeno neustreznost pesmi), Kermauner funkcionalističnega razumevanja umetnosti ne postavi pod vprašaj, pač pa svojo razlago umetnosti oblikuje prav na podlagi njene družbene vloge.

Po Toživčevi teoriji – ki pa ji, pomenljivo, Branivec pravzaprav nikjer ne nasprotuje – obstaja namreč prava umetnost, prava poezija, ki »izpoveduje vero v človečanstvo« (19) in nas »plemeniti, dviga, osrečuje in nas dela vse bolj človeške« (6). Umetnost je torej tista človekova dejavnost, ki – cankarjansko rečeno – iz človeka dela Človeka, njen deontološki cilj pa je, da človeka naredi za (družbeno) boljše bitje in

ga dvigne na višjo moralno in etično raven. Ta naloga umetnosti pa lahko obrodi sad zgolj, ko »utrjuje [človekov] življenjski smisel in smisel življenja kot takega« (19). To pomeni, da je bistvo umetnosti predvsem vzgojno. Naravna konsekvence te predpostavke je, da je modernistična, larpurlartistična kvaliteta oziroma sama-sebi-namenjenost umetnosti odrinjena v ozadje, njena funkcionalna lastnost pa vpliva na spremembo vsakega posameznika v ustrezno prilagojen in idealno delujoč zobnik v kolesju družbe. In ker je tako, je treba umetnost ocenjevati po njenih družbenih rezultatih. Na tej podlagi Kermauner avantgardistično poezijo podvrže kritiki predvsem z aplikativnega stališča, izhaja torej natančno iz materialističnega razumevanja umetnosti, točno tako, kakor jo je razumel denimo marksistični estetik György Lukács: umetnost ni le kantovska agnostična avantura, temveč medicinsko uporabna specifika, ki pomaga v skrbi za – in zato krepí – »družbeno, zgodovinsko in osebno zdravje« (Lukács 14).

Temu stališču Kermauner doda še posebni obrat na primeru Vodnikovega *Zadovoljnega Kranjca*. Vodnikov junak je namreč »ubogljiv, vesel je, če bo lahko izpolnil povelje – ukaz – domovine, šel na boj [...], se [...] pridno, vestno, rad učil« (8). Sklep se ponuja sam od sebe: samo priden Kranjec je dober Kranjec in samo dober Kranjec bo preživel! Samo družbeno zgleden človek je ustrezen posameznik. Zato pravi človek ni tisti, ki se (samo) ukvarja z literaturo, ampak tisti, ki literaturo uporabi za pedagoški namen. Navedeno seveda spomni na velikane slovenske literature, ki jih je literarna zgodovina dvignila na piedestal »očetov naroda«, kar potrjuje Kermauner sam: resnični, pravi pesniki ne morejo biti drugega kot domoljubi.

V to smer gre Kermauner s Toživčevim vprašanjem, ali »naj damo naši mladini v roke pesem, ki jo bomo ravnokar slišali [gre za Šalamunovo pesem *Zatonil je čas usranih poetov*, op. pis., prim. »Pesmi Tomaža Šalamuna«]? Kaj naj jo učimo, da je to umetnost?« (24). To prav tako potrjuje njegova ugotovitev, da so »ravno pesniki s svojo borbenostjo vzpodbujali ljudske množice k delu in graditvi boljšega življenja« in ji »vličali samozavest« (17). Njegov poudarek je ključen: umetnost ni samo prostočasna dejavnost blaziranih umetnikov, ampak je eksistenčno pomemben medikament, borba zanjo pa je življenjsko ključna za skupnost in posameznika.

Naloga umetnosti torej ni umetniško nebrzdana, ustvarjalno originalna in miselno provokativna, temveč – zgolj za dobro posameznika in, posledično, naroda – omejujoča, disciplinirajoča in sedativna. Zato se Toživcu ni treba bati za obstoj ljudstva (naroda), saj bo to – ustrezno kondicionirano in vzgojeno – vselej znalo opraviti tudi s tovrstnimi nihilističnimi pesniki, saj jih bo »naše [...] ljudstvo [...] izpljunilo« (6). To stališče pred nami avtomatično razpre naslednji paradoks: *telos* narodne literature.

Drugi paradoks

Poleg vzgojnega razumevanja poezije se v Kermaunerjevem sodnem dokazovanju prekrijeta še dva pogleda na umetnost: politični, čeprav ga Kermauner omeni le enkrat, in še to ga (spet paradokсно) položi v usta Branivcu, ter narodni, ki pa predstavlja osrednjo os Toživčevega napada: češ da prava poezija vsebuje »program celotnega naroda« (9). Obema pogledoma je skupno teleološko razumevanje umetnosti: biti mora vselej spodbujevalna, slavnica, občudovalna, biti mora (kot Župančičeva *Duma*, ki jo navaja Toživec) »hvalnica delu, [...], lepoti, zemlji, slovenstvu, prirodi, družini« (10). Vlogo in smisel literature Toživec išče (in najde) na za slovensko literarno tradicijo najznačilnejši podlagi: v njenem razmerju do oblikovanja narodove identitete.

Toživčevi argumenti se osredinijo okoli slovenskega naroda oziroma vloge in funkcije umetnosti/literature v njegovem oblikovanju, pri čemer avantgardistične poezije ne obravnava tako, kot bi najverjetneje želela sama, torej neodvisno od družbenih sistemov in aplikacij, temveč jo postavi lepo v vrsto za (in jo s tem izenači z) vsemi doslejšnjimi narodnosposbudnimi umetninami pravih velikanov literature: V. Vodnika, F. Prešerna, O. Župančiča in še koga.

Že prva Toživčeva salva ubere ključni, nacionalni ton in avantgardiste zoperstavi narodu kot takemu. Protislovje avantgardistične umetnosti je v tem, da se ne briga za narodno telo, ki je za Kermaunerjevega Toživca po definiciji »lep[o], zdrav[o], umn[o], topl[o], privlačn[o], koristen[o] in zavedn[o]« (6). In ker je le prava umetnost tista, ki ga tako naslavlja, saj le taka lahko privede do oblikovanja »poživljajoče in razsvetljujoče kulture – prave domovine« (6), je avantgardistična umetnost pravzaprav brez vrednosti. Literarni primer, ki ga Toživec navede, je Šalamunova pesem *Utrudil sem se podobe svojega plemena*, ki da ravno te ideale persiflira, razkraja in tepta v blato posmeha. Šalamuna, precej emfatično poimenovanega »avantgardistični divji lovec« (10), Toživec obtoži, da si privoščiči »svinjanje vsega plemenitega, [...], predvsem pa napad na narod, na slovenstvo« (25), s čimer da hoče »zbrisati vse slovensko izročilo in naše neumrljive ideale« (10), to pa naj bi pomenilo »popoln[o] destrukcij[o], razdejanje slovenstva in naše družbe« (17). Cilj domače avantgardistične poezije je po Toživčevem mnenju kratko in malo uničenje naroda, za katerega si je pa vsaka poprejšnja literatura od Trubarja naprej krvavo prizadevala. Kar Toživca še posebej tare, je Šalamunova narodna brezvestnost in porogljiv način, s katerim to izkazuje, oziroma »cinično huligansko napadanje vsega (od ustave ter politike SFRJ do slovenskega naroda)« (13). Šalamunu, z njim pa tudi vsej avantgardistični poeziji, da ni nič sveto, saj gre za »strahovito relativiziranje, za odpravo vseh vrednot« (20) in celo boga, ki je še za Toživca (sicer ateista) vendarle »simbol za vse temeljno, lepo, pravo, za ideale, za vzore, za smisel« (24).

Destrukcija narodnega ideala, ki je sicer dobro znan iz uvodnih lekcij o zgodovini slovenske kulture, naj bi bila tem bolj boleča, ker naj bi na njegovem mestu avantgardistična poezija ne ponujala ničesar oziroma namesto tega propagira »močvirno, mrhovinasto družbo« (8), »svet na glavi, [...] svet v močvirju«, svet, ki je »razpad sveta« (20), torej »nihilizem« (6, 20). Naj le omenimo, da je nihilizem ogrožal predvsem nacional(istič)ne vzgibe, saj je družbenemu idealu nasproti postavljal njegov manko, torej malo ali nič. Zato sta s tega stališča seveda razumljivi Toživčevi retorični vprašanji: ali je »narodna budnost danes že sramota« (16) in »ali bi se Slovenci v svoji zgodovini lahko obdržali, če bi imeli same takšne poete in pesmi« (13)?

Avantgardisti torej za Kermaunerjevega Toživca niso nič drugega kot »protinarodni elementi brez morale, defetisti, obupanci« (6), v bistvu »notranji emigranti« (6), torej zagovorniki »najbolj skrajnega individualizma in privatizma« (26), ki utelešajo »svet lenuhov, bohemov, hippijev, razcapancev, ki živijo na račun delovnih ljudi« (8) in »bežijo v abstraktne svetove kozmopolitizma, nenarodnega čustvovanja« (6). Zanje so značilni »globoka naveličanost, utrujenost, obup« (13) ter »beg«, »nemoč posameznikov« in »infantilizem« (22). Zato lahko avantgardistična poezija proizvaja le »bogokletne, umazane, razdiralne« (24) pesmi, »poulične pesmice« (23), še več: »poezij[o] stranišča in razkroja vseh človeških vrednot« (9).

Šalamunovo pesnikovanje je, kakršno je, ne zato, ker ga ustvarja kritičen, a verodostojen človek. Šalamun se ne more dvigniti na od njega pričakovani nivo narodnega čaščenja zato, ker je sam tako rekoč človeški izmeček, pokveka, nesposobna višjih oblik čustvovanja. On in njemu podobni – edino drugo avantgardistično delo, ki ga poleg Šalamunove poezije enako kritično omeni Toživec, so Jovanovičevi *Norci* (prim. 19) – niso sposobni konstruktivne (narodne) akcije, ker taki elementi ne morejo ustvarjati, ampak se iz vsega lahko samo norčujejo in le »besede parodira[jo]« (17), to pa je »odpoved angažmaju, družbeni akciji, to je kapitulantsvo« (25). »Šalamun vsak boj, vsako akcijo, dejavnost pojmuje kot negativno, bedasto in smešno« (17). Zato je prizadevanje Kermaunerjevega Toživca jasno in natančno: »Takšno pisarijo je treba prepovedati« (24).

Kermauner vloži veliko truda v oblikovanje tega teoretičnega izhodišča, zato obrambi ostane še manj energije in na napad ne odgovori. Še več, protislovno se namreč zazdi, da sta – kljub navidezni različnosti stališč med neuklonljivim in ostrim Toživcem ter na drugi strani umetnostnega ideala stoječim Branivcem – na nasprotnih bregovih le na videz, saj je za oba ključen idealistični pristop, zato sta si nazorsko bližje, kot bi bilo mogoče sklepati. Obramba svoje argumente namreč utemelji na dveh predpostavkah. Prva predstavlja Branivčevo rokohitrstvo, ki Toživčevemu ultrapatriotskemu stališču ne ugovarja naravnost, temveč mu skuša vzeti naboj in ga razvrednotiti na drugačen način. Branivec Toživčevo slepo podporo domoljubni umetnosti namreč denuncira in

jo persiflira. Tu je logika argumenta obrnjena in zato razmeroma učinkovita: če je dušebrižniška domoljubna poezija najboljša, potem iz tega sledi, da mora biti tudi Jovan Vesel Koseski zaradi svojih zagnano patriotskih stvaritev boljši pesnik od Prešerna. In ker je samoumevno, da Koseski danes ne spada več v kanon slovenske poezije, se s tem razvrednoti teža Toživčevega argumenta o »domovinski ljubezni« (15) v okviru narodnospodbudne poezije.

Druga Branivčeva predpostavka pa je nezadovoljstvo z dejanskostjo, ki da je posebna značilnost poezije nasploh, kar Branivec dokazuje tudi s starejšo poezijo F. Prešerna (*Soneti nesreče*) ali O. Župančiča (*Pesem mladine, Ob uri brezupa*), v katerih je nedvomno začutiti »grozovit[o] obtožb[o] današnjega sveta in družbe« (11) ter tudi razkroj »čudežnega narodnega in humanističnega programa« (12). In v to kritičnost naj bi bili posebej vpeti mladi ljudje, ki da jim nič ni svetega, predvsem si pa želijo »svobodnejšega, bolj igrivega, manj temačnega sveta« (11) in »se [jim] upira smrtna resnost vsega« (11). In če so mladi, pa še pesniki po vrhu, »ima[jo] pravico, da stvari zaostri[jo]« (11). Nezadovoljstvo mladine s tedanjim stanjem družbe pa je mnenje, ki ga lahko predstavimo kot tretji paradoks.

Tretji paradoks

Omenjene obtožbe zvenijo tudi zelo usklajeno z osrednjim ideološkim temeljem časa, v katerem je Kermaunerjev dramolet nastal, saj je bil nihilizem v marksizmu zbirni pojem za vse reakcionarne, meščanske, individualistične, zahodnjaške in podobne odklone, ker je to »napredno družbeno ideologijo« zoperstavljal popolnoma drugačnim in pravzaprav prepovedanim pogledom na umetnost. Ker se Branivec loti obrambe avantgardistične poezije z ideološkega stališča, imamo tu torej opraviti s tretjim paradoksom, osredotočenim na politično uporabnost poezije nasploh v okviru marksistične ideologije.

Po Branivčevem mnenju je Šalamunova poezija namreč popolnoma »na liniji« s partijsko politiko, torej je ne le narodnospodbudno, ampak tudi politično neoporečna. Šalamunova poezija naj bi bila »povsem v skladu s tistim pravilom ali zahtevo, ki ga je najvišje na zastavo vzdignil ravno marksizem: da je potrebna brezobzirna kritika vsega obstoječega« (11), ob tem pa da naj bi Šalamunu kot pesniku ne bilo žal za nič drugega kot le »za nekdanjo revolucionarnostjo množic« (11, *sic!*), je Branivec zatrjeval kljub temu, da se je ideološki horizont v državi spet stemnil šele kasneje, proti koncu leta 1972, zato Kermaunerjevo priporočilo svetovnonazorskim, političnim »bogovom« za ideološko varstvo deluje, odkrito rečeno, anahronistično. Ortodoksna marksistična estetika se je namreč do tistega časa že tolikokrat blamirala, da bi jo bilo težko dojemati kot vrednostno dosledno, ideološko koncizno in teoretično verodostojno.

Po obdobju navdušenja nad proletarsko umetnostjo (glavni pomanjkljivosti, ki ju je po mnenju kasnejših, socrealističnih kritikov gojil že RAPP, Rusko združenje proletarskih pisateljev, sta bila psihologizem in pa »trganje mask« v literaturi, saj naj bi bila oba blizu »dekadentizmu«, prim. Mozejko 20) je na prvem kongresu zveze sovjetskih pisateljev leta 1934 z govori A. Ždanova, M. Gorkega in tudi N. Buharina politični veter zavel v smer socialističnega realizma, ki ga je posebej spodbujal seveda Stalin. Teoretični podlagi socrealizma naj bi po Mozejku bili 11. teza o Feuerbachu in pa Leninova teorija zrcaljenja/odseva, kar naj bi literaturo pripeljalo do tega, da bi postala »objektivna slika zunanje resničnosti« (prim. 34–5). Stalinovo obdobje je imelo več obratov (in posledično tudi žrtev), dokler se ni šele po Stalinovi smrti smelo in tudi začelo kritizirati socrealizma ravno zaradi njegove politične narave, brezidejnosti, brezkonfliktnosti, naivne očitnosti sporočila in nenaravnosti, torej v bistvu nerealističnosti. Kasnejšo kritiko je posebej jasno izoblikoval Lukács, ki je namesto »socialističnega« predlagal besedno zvezo »kritičnega realizma«. Ta naj bi izhajal iz realizma 19. stoletja, obogaten pa je lahko bil z vsemi pomembnejšimi literarnimi novitetami sodobnega časa (prim. Lukács 139 in naprej). Ne glede na presenetljiv značaj omembe marksizma ima v Kermaunerjevem argumentiranju ta ideologija posebej pomembno mesto, saj avtomatično razkriva četrti paradoks.

Četrti paradoks

Kljub vsej svoji ortodoksni trdoti in ideološki zadržanosti je marksizem v svojih mnogih različicah na piedestal postavljala še eno kategorijo, ki ji Kermauner, trdo izhajajoč iz realizma, prizna absolutni pomen pri vrednotenju literature in jo anahronistično vzpostavi kot centralno kategorijo umetnosti: življenje, kar pa nakazuje četrti paradoks.

Prav iz marksizma oziroma njegovega estetskega temelja, kritičnega realizma, je mogoče izpeljati ključni Toživčev pogoj: zahtevo po »življenju« v umetnosti. Od umetnosti in, posledično, od pisateljev se je zahtevalo, da naj »predvsem prikazuje[jo] življenje« (Mozejko 16) ravno v najradikalnejši in do umetnosti najbolj neusmiljeni fazi marksizma – pod Stalinom. (Pravi) pisatelji bi naj bili – apokrifno – »inženirji človeških duš« (prim. Mozejko 16; apokrifno zato, ker naj bi si bil Stalin to tehnicistično, skoraj že modernistično definicijo sposodil pri Juriju K. Oleši na sestanku na domu Maksima Gorkega). Po tej liniji je »življenje« vstopilo tudi v slovensko predvojno liberalno in povojno marksistično estetiko. Njen povojni, marksistični kulturni ideolog Boris Zihel² se je namreč tudi zavzemal za vrednoto »žive stvarnosti« (14), vendar s to

² Prav Zihel naj bi imel posebno vlogo tudi v inkriminirani Šalamunovi *Dumi 1964*, kjer naj bi bil utelešen v verzju »o logiki vegeterjanci z dioptrijo minus petnajst« (prim. Repe 68), drugi verz »dežela Cimpermanov in njihovih mozolastih občudovalk« pa naj bi cilj na Matijo Mačka, saj naj bi bil ta v mladosti tesar (prim. Kermauner, »Poker ni poker« 78).

razliko od trdega ideološkega socrealizma, da je že poznal poststalinistično Lukácsevo kritiko, predvsem pa ruske teoretike realizma iz sredine 19. stoletja (k objavam njihovih slovenskih prevodov, predvsem Nikolaja G. Černiševskega in Visarjona G. Belinskega, je pisal spremne besede. Prim. »Visarion Grigorjevič Belinski, njegova doba in delo« ter »O realizmu v književnosti«).

Je imel pa koncept »življenja,« kakor koli ga razumemo, posebno vlogo že v slovenski predvojni literarni kritiki, saj so v njegovem imenu stala in (predvsem) padala mnoga ključna, mnogokrat nedolžna umetniška dela. Življenje je bilo namreč temeljni koncept, tako rekoč »vitrih« za eksegezo literature v pogosto uničujočih kritikah Josipa Vidmarja, vrhovnega *arbitra elegantiarum* slovenske umetnosti, če ne celo civilizacije. Zato hkrati preseneča – ali pa tudi ne – da Kermaunerjev Toživec na nekem mestu naroča: »berite spise največjega živečega Slovenca [...], Josipa Vidmarja, ki je o teh zadevah napisal nemalo pomembnih strani« (19–20). Tako priporočilo bi bilo prav mogoče razbirati tudi ironično, vendar se Kermauner v nadaljevanju navezuje na znano Vidmarjevo stališče o umetnosti, s katerim je močno obvladoval slovensko pred-, sploh pa povojno literarno produkcijo. Samo prava, idealna, absolutna umetnost naj bi po Vidmarjevo privedla do svojega cilja, s tem pa dodatno osmislila tudi tukaj omenjen prvi paradoks, in sicer odsev »pravega« življenja, ki pa se v literarnih delih kaže na način Živosti. Pri Vidmarju ne gre za nobena filozofska (moralna, etična ali estetska) merila. Nasprotno: umetnost mora biti očiščena vsega tovrstnega balasta, saj pridvignjeno človekovo življenje »ne pozna ne potrebe, ne koristi, marveč je svobodno... In vse njegovo stvarstvo – umetnost – je nastalo iz ljubezni in radostne svobode« (*Trije labodje* 1). Toživec tako rekoč jemlje besede iz Vidmarjevih ust: »umetnost je napor, je visoko poslanstvo, ne pa cenena in enodnevna muha« (20). Šele taka umetnost, torej brez ideoloških primesi, je, če se vrnemo k Vidmarju, »najdragocenejša med vsemi človeškimi udejstvovanji« (prav tam). In zato predstavlja Toživcu »Šalamunovo pisarjenje [...] golo norčevanje iz vsega velikega, pomembnega, svetega« (20), »parodira[nje] dozdašnj[e] metafizik[e] in religij[e]« (21).

Če sem podpisani leta 1998 v knjigi *Estetski in idejni vplivi na predvojno dramsko in gledališko kritiko Josipa Vidmarja* menil, da gre pri Vidmarjevem estetskem življenjskem vatlu predvsem za romantični Goethejev vpliv, se zdaj kot precej bolj verodostojna domneva – kljub Vidmarjevemu prevodu J. P. Eckermannovih *Pogovorov z Goethejem* leta 1959 – kaže, da se je Vidmar »šolal« v času svojega vojnega ujetništva v prvi svetovni vojni ravno pri že omenjenih ruskih kritikih. Kot skupni izvir realističnega, utilitarističnega pogleda na umetnost se je tako pri Ziherlu kot Vidmarju mogoče odločiti za rusko estetsko teorijo sredine 19. stoletja: pri Belinskem, ki je pridigal o prednosti družbe pred posameznikom in vplival na Černiševskega, ta pa se je zavzemal za uporabnost literature, pri čemer je po njegovem mnenju življenje v privilegiranem položaju, saj da je umetnost le njegov blede odsev. Tako je epicenter estetske teorije

Černiševskega v truizmu, da je »lepoti [...] življenje« (prim. Mozejko 57). S to malodane samoumevno predpostavko je Černiševski kasneje vplival na celo vrsto teoretikov (na primer na Nikolaja A. Dobroljubova pa tudi na Vladimirja I. Uljanova - Lenina). Prav v ideji Černiševskega, da je »pri kmetu v pojmu ‚življenja‘ obsežen vedno tudi pojem dela« (Černiševski 11) je treba iskati Toživčevo sklicevanje na Vodnikovega *Zadovoljnega Krajnca*, *Dramilo*, Prešernovo *Zdravljico* in Župančičevo *Dumo*. To šele da so prave, ustrezne pesmi, saj – na primer Vodnikove – govorijo o načelih »zdravega delovnega človeka, ki neutrudno orje, šiva, proizvaja [...], ima lepa oblačila, ne cape, njegovo lice je sveže, rdeče, krasno, napeto« (8). Zato naj bi »abstraktne misli [...] ne spada[le] v področje življenja« (Černiševski 17). V marksizmu (in Vidmarju) je treba iskati tudi izvor Kermaunerjeve trditve, da je »reproduciranje življenja [...] splošno značilen znak umetnosti in tvori njeno bistvo« (Černiševski 117).

Literarna zgodovina neoavantgardistične poezije narodotvorno še ni preizkusila oziroma dokazala. Ker je povojno obdobje bit slovenskega naroda enačilo z revolucijo, so avantgardistična gibanja, ki jim ni bilo do družbenega vpliva, delovala nujno protidržavno ali celo protinarodno, Kermaunerjev namen pa je bil predstaviti razloge za in doseči njeno rehabilitacijo, poskrbeti za to, da jo namesto na umetnostnem Olimpu varno zasidra v kanon nacionalne literature in ji s tem omogoči brezprizivno vrednost in mesto v slovenskem panteonu. To stališče pa razpre še zadnji, peti paradoks.

Peti paradoks

Pregled vsebinskih paradoksov nas tako pripelje še pred zadnjega, formalnega. Tudi glede razumevanja forme se sodna protagonista ne razlikujeta toliko, kolikor bi bilo mogoče pričakovati in sklepati na prvi pogled. Medtem ko je za Toživca prava umetnost lahko le tista, ki tradicionalno predstavlja idealni spoj vsebine in oblike, saj je več kot jasno, da si mora takšna umetnost, če naj bo kvalitetna in tehtna (prim. 19), prizadevati, da je »v lepi posodi spravljena žlahtna vsebina« (19), Branivca nova avantgardistična forma ne tangira preveč, saj naj bi bila avantgardistična oblika le sodobni izraz večnih človekovih vprašanj, le odraz njene (kritične) življenjske vsebine. Sodobna umetnost odgovarja na probleme današnjega sveta, in ker je kritična, se pravi vrednostna in odzivna, ne more biti lepa, ker je vse kritike vreden tudi današnji svet. Po Branivčevem mnenju to nikakor ne pomeni nizke vrednosti avantgardistične umetnosti, še manj pa kliče po njeni odstranitvi.

In če se Branivec požvižga na formo, ni zanjo vseeno Kermaunerju, saj si po njegovem mnenju avantgardistična poezija zasluži edino (vrednostno nižjo) dramsko obravnavo. Kermauner zapiše, da če bi bila avantgardistična poezija namreč družbeno

že kanonizirana, torej sprejeta med za identiteto slovenskega naroda ključna dela oziroma »vsesplošno priznana kot nekaj, kar je temeljnega pomena za usodo slovenskega naroda« (5), tedaj bi si zaslužila drugačno literarno obliko: morda celo ep! Čeprav bi to Kermaunerjevo trditev lahko razumeli ironično, je preprosto tudi res, da avantgardistična poezija še ni vrednostno kalibrirana in še nima svojega statusa v kanonu slovenske (narodotvorne) literature. In kot taki naj bi ji, po Kermaunerjevem mnenju, najbolj ustrezala dramska oblika. Dramski tekst, ali celo še njegova dramatično priostrena oblika (sodni proces), naj bi najbolje služil za prikaz »težav[...] in muk[...], pa tudi del[a] in zabav[e]« (5) slovenske avantgardistične poezije, ker je najbolj odprt, predvsem pa naj ne bi prejudiciral vrednostnega zaključka, medtem ko ga druge literarne podvrste pač.

Po svojih lastnih besedah si je Kermauner izbral obliko sodnega procesa,³ ker da se ta »našemu predmetu najbolj prilaga« (5), saj da ne ep ne lirski pesem ne literarno zgodovinopisje – vsak zaradi svojih razlogov – izbranemu predmetu ne ustrezajo. Današnji status avantgardistične poezije je »mnogo preveč živ, negotov, vznemirjujoč« (26), da bi se z njim ubadala katera koli druga forma kot pa neposreden klasični (sodni) spopad. Vendar tudi to stališče izzveni v paradoks, saj v dramoletu pride samo do ekspozicije nasprotujočih si mnenj, kulminacije v odločitvi o prav ali narobe pa Kermauner ne ponudi. Odločanje sâmo prevale na gledalca. Poleg obeh osrednjih protagonistov vpelje Kermauner namreč še dve dramski osebi: Deklamatorja, ki kot »sodni sluga« prebira posamezne dokazne pesmi, in pa Komentatorja – bi lahko v njem ugledali kar Kermaunerja samega? – ki počne prav to, kar izpričuje njegovo ime: poleg uvodnega in sklepnega komentarja občasno usmerja tudi dogajanje samo, predvsem pa komunicira s še eno, prikrito dramsko osebo, in sicer s publiko (ujeto v funkcije soseda, dobrega rokodelca, umnega učitelja, pametnega politika in modrega kulturnika, prim. 5), ki ji dodeli za sodno dvorano običajno vlogo porote. Občinstvo, kot po navadi v takšnih primerih, zaradi narave samega predmeta obravnave nima lahkega dela, kar ugotavlja tudi Kermauner: »neprizadetemu poslušavcu se je težko pri priči odločiti« (26). Vendar gre avtor še dlje: avantgardistične poezije po Komentatorjevem mnenju ni lahko razumeti, še težje pa je o njej govoriti: »avantgardistično pesništvo je hudičevo zamotana, nejasna, dvo- ali trovezna zadeva« (5). Poleg tega tudi »ni prav nič taka, da bi se jo dalo ljubiti: ni niti lepa niti modra« (6). Skratka, zamotana in nepriljučna je, zato je publika že v izhodišču hendikepirana. In celo v takem položaju ji Komentator, kot kakšen konservativni sodni sluga, ne pusti veliko prostora. Prepreči ji celo, da bi se na koncu o avantgardistični poeziji izrekla, s čimer avantgardističnega pesnika pusti v nedoločnem, neodločenem položaju. Kot klimaks svojega dramoleta Kermauner ponudi naslednji neverodostojni predlog: »Debata se [...] seveda še

³ Dramska predstavitev sodnega procesa je posebna gledališka zvrst že od antike, če si predočimo le najbolj vpadljive: od *Oresteje* in Aristofanovih *Vitezov* do Shakespearjevih *Beneškega trgovca* in *Milo za drago*, Büchnerjeve *Dantonove smrti*, Shawove *Svete Ivane*, Millerjevega *Lova na čarovnice* ter von Schirachovega *Terorja*.

nadaljuje in zmerom bolj strastna je, vendar je za naš današnji večer dovolj. Zato jo prekinimo. [...] Kdaj se bo razprava nadaljevala, bo objavljeno v dnevnem časopisju. Občinstvo naj se mirno razide« (26).

Epilog

V nasprotju z značajem dramske strukture Kermauner sodbe torej ne oblikuje. Prepusti jo občinstvu in mu jo pred nosom izmakne. Razpravo prekine z za dramski spopad popolnoma nelogičnim predlogom, da »za zdaj naj bo polemika med obema stališčema, med napadom in obrambo, začasno zaključena; rekli bi, da je začasno neodločena« (26).

Kermaunerjev Komentator torej razpravo prekine pravzaprav na vrhuncu in publiko v vlogi porote odvzame celo možnost odločanja. Toda problem je še drugje: najbolj avtodestruktivna Kermaunerjeva poteza v dramoletu se namreč zazdi dejstvo, da sodba sploh ni bila mogoča, saj sta Toživec in Branivec govorila tako rekoč isti jezik: jezik idealističnih, domoljubnih, političnih, narodnosposodbudnih, umetnostnorealističnih vrednot in v njem razpravljala o avantgardistični poeziji. Ne glede na svoji po definiciji nasprotujoči si funkciji sta Kermaunerjeva protagonista vrednostno izenačena, zato bi sodba – v nobeni obliki: ne estetski, ne družbeni, ne politični – ne bila smiselna. Če pa bi do nje vseeno prišlo, bi to bilo vsekakor na škodo avantgardistične poezije.

Mnenje o njej Kermauner prepusti prihodnosti: »o argumentacijah in seveda o avantgardistični poeziji [...] [naj se] dokončno izrečemo šele kasneje« (26), kot takrat, ko »se bo mošt prevrel v vino [...], pa bomo videli, kako in kaj« (5).

A tudi to ne bo dovoljeno istemu (gledališkemu) gremiju, pred katerim se je pesnik znašel zdaj, torej sodišču (in poroti). Trenutna razvnetost strasti po Kermaunerjevem mnenju ni koristna, občinstvo pa mora ostati brez odgovora na vprašanje o »krivdi« avantgardističnega pesnika. Še več: prihodnja sodba ne bo oblikovana pred očmi javnosti, katere utelešenje naj bi sodna dvorana bila, temveč bo dovoljena le »literarnemu zgodovinopisju«, ki »bo smelo nastopiti svojo službo šele tisti hip, ko bo razprava [ki jo avtor, *nota bene*, sam prekine, op. pis.] končana, ko se bo razčistila neposredno javna in družbena, torej celo zunajumetnostna vloga te poezije« (26). Skladno s Heglovo sovo se bo smela sodba nad avantgardistično poezijo izreči le *ex post*. V to smer kaže tudi Kermaunerjevo napotilo publiko, naj se mirno razide. Tu pa se obelodani »oče vseh paradoksov«, in sicer spoznanje, da se Kermauner kljub prevzemu dramske oblike argumenta možnosti gledališča ali sodišča odreče, odreče se celo temu, da bi »zanimanje občinstva še obstajalo« (26).

Na podlagi ugotovljenih paradoksov in skrajno anemičnega zaključka publiki/poroti ostaja več vprašanj kot odgovorov. Predvsem ni jasno, kakšno je bilo Kermaunerjevo stališče: v igri precej več prostora nameni razpravi o občih vrednotah umetnosti/poezije kot značilnostim njene avantgardistične različice. Čutiti je napetost med pričakovanima položajema obeh protagonistov, Toživcem, ki je ideološko zakrknjen »zastopnik družbe, njenega reda, perspektiv in čvrstine« (8), in Branivcem, ki naj bi bil umetniško sproščen zagovornik ustvarjalne svobode, vendar to v svojem bistvu ni.

Kermaunerjev tekst je več kot očitno slabo uspel poskus sočasne, ne preveč enostranske ekskulpacije neoavantgardistične poezije na primeru Tomaža Šalamuna, sodba pa neizrazita, ohlapna in – v nasprotju z uvodnim prepričanjem o edini možni obliki (dramski) predstavitve te avantgardistične enigme – popolnoma prepuščena megleni prihodnosti in (nestrastni) literarni zgodovini. Zakaj le se je Kermauner odločil za tako antiklimaktičen zaključek? Je sodil, da je avantgardistična poezija v zadnjih osmih letih (torej od leta 1964) že sama uspela poskrbeti zase, se je torej že umetniško uveljavila in da zato ne potrebuje posebne obrambe? Se je Kermauner sam v sebi boril z obema argumentoma? Je bil narodotvorni argument s svojimi kanonskimi zgledi celo za Kermaunerja premočan, da bi se mu lahko kar tako odrekel, umetnostno avtoreferencialen pa premalo prepričljiv, da bi se odločil zanj?

Je pa za umetnost nasploh in za avantgardistično poezijo posebej spodbudno že to, da je Kermauner pustil vrata sodne dvorane priprta in dovolil možnost nadaljevanja obravnave »seveda z novo argumentacijo in novimi primeri, morda tudi primeri drugih avantgardističnih avtorjev« (26), čeprav se zdi, da to ni več potrebno. Kermauner se k ponovnemu sojenju ni vrnil zaradi v sodobni kazenskosodni praksi pogostega zastaranja primera, temveč najbrž zato, ker je Šalamunov obsežni opus spregovoril sam zase in ni bilo več nikogar, pred komer bi ga bilo treba še braniti. Odpiranje odprtih vrat pa nima posebnega smisla ...

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Among the works of Taras Kermauner, probably the biggest expert on Slovenian drama and its first theoretician, one can also find a single dramatic experiment: a courtroom debate on the value of avant-garde poetry, based on the case of the accusation against the poet Tomaž Šalamun. While Kermauner develops the genre of judicial disputation in a theatrically fitting and interesting way, he undermines the disputation with an anticlimactic, anti-dramatic conclusion that postpones the decision on the matter to another space-time. A closer examination of the text reveals several conceptual inconsistencies that can be better understood as paradoxes. Thus, the five points that might be defined as paradoxical could be traced in the text itself concerning substantive categories such as the essence of art, the meaning of a nation for art, art and Marxism, and life as the supreme aesthetic category, while the last paradox is a more formal one, since the courtroom debate, with its conclusion, does not reach any point whatsoever. Regardless of the sufficiently clear and pointed presentation of the positions of the two protagonists, the Prosecutor and the Defender, Kermauner decides, rather than escalating the conflict to a (theatrical) climax, to dilute the disputation based on the inclusion of the audience and the conclusion that the latter, in its role as jury, cannot decide for either side. The (dis)solution of the dilemma of the (national, artistic) quality of avant-garde poetry is thus left – despite the fireworks of Kermauner's theatrical courtroom debate – to the future and literary theory.

Keywords: Taras Kermauner, Tomaž Šalamun, courtroom drama, avant-garde poetry, values, socialist realism, critical realism

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Disputation on the Five Paradoxes of “Toilet Poetry” with a Prologue and an Epilogue

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Prologue

Taras Kermauner wrote his only original dramatic text in 1972.¹ The short play entitled *Avantgardistični pesnik pred sodiščem* (*The Avant-Garde Poet in Court*), in which he uses the classical theatrical procedure of a trial in court and stages a verbal confrontation on stage, the theme of which is, of course, an attack on and – as is to be expected – the defence of the poetry of the neo-avant-garde poet Tomaž Šalamun. Unlike other important European dissidents – for example, Václav Havel, Adam Michnik, Andrej D. Sinjavski and Julij M. Daniel – Šalamun did not face a trial. Thus Kermauner’s literary experiment is a work of fiction. However, eight years earlier, in 1964, when Šalamun attempted to publish his poem “Duma 1964” in an issue of the journal *Perspektive*, the authorities imprisoned him for a few days after confiscating the magazine.

Based on the 1960s’ “leaden” decade, the ideological positions of the drama’s central characters appear to be very clear: to think freely, young artists strive to expand the narrow ideological views that oppress them and resist the pressure of the regime. Kermauner’s position on this matter in 1972 would appear obvious, both regarding the values represented by his generation and based on his personal ties, since many artists shared his views and were his friends, or at least acquaintances. Thus, given Šalamun’s fate, a vigorous political defence of youthful rebellion against political reality was expected. However, Kermauner’s dramatic courtroom debate, which is much more cerebral than emotional and – in a judicial manner – theoretically dense and wordy, is, above all, not political. At the time, one would have expected that the

¹ As Blaž Lukan points out in footnote 2 of his introductory study in the publication *Generator:: za proizvodnjo poljubnega števila dramskih kompleksov* (*The Generator:: for Manufacturing Any Number of Drama Complexes*), Kermauner wrote his other play, *Črtomirke*, immediately following the first one, i.e., the very next year. This second text, however, was not entirely original, as it was assembled from excerpts from texts by Mira Puc-Mihelič, Vitomil Zupan, Igor Torkar, Ivan Mrak, Dominik Smole, Primož Kozak, Andrej Hieng and Dušan Jovanović (cf. www.sigledal.org). Aleš Berger wrote a critique of its production in the experimental theatre Glej.

prosecutor's main weapon for accusing Šalamun of inappropriate class, social or political views would have been loaded primarily with sociopolitical bullets. However, political accusations no longer seemed relevant to Kermauner. Perhaps this was because merely a month after the confiscation of the journal *Perspektive*, the journal's publishing house DZS published Šalamun's entire confiscated poem in the journal *Naši razgledi* as "evidence" to justify their decision to cancel the journal *Perspektive*, as Kermauner reports (cf. 10; the page numbers with no reference cited here and henceforth refer to Kermauner's dramatic text). Perhaps this was also because Kermauner was writing in 1972, which was the time of economic liberalisation and political "thawing" during the presidency of Stane Kavčič. At this time, it appeared that the people had finally "come of age" and that the Communist Party was planning to slowly step down from power to usher in a better economic reality.

However, since the text was bereft of any political discussion, one would have at least expected Kermauner to defend the aesthetic approach of neo-avant-garde literature and make this the value paradigm of the play, but even this is largely absent. The central argument of Kermauner's text does not focus on aesthetic values at all, but rather – an even more surprising decision in the case of neo-avant-garde poetry – on the functional values of poetry. While Šalamun's poetry is the culprit and bone of contention for the judgement of values and serves as a lightning rod for the two protagonists, the Prosecutor and the Defender, the central object of the accusation is not only Šalamun's poetry but rather the whole of neo-avant-garde poetry and its function in the context of national literature.

The starting points of the two protagonists – the Prosecutor attacks with the points of view articulated by Ivan Vidmar, while the Defender argues from a Marxist point of view – raise several questions. The problem is that Kermauner does not give any clear answers in a theatrically distinct way – we are left without a definitive ideological resolution, which makes the ambiguity even more complex. As a result, his courtroom debate appears not as a dramatically effective but as a paradoxical text. And there are five paradoxes that we were able to discern in his playlet.

The First Paradox

The first paradox boils down to a key assumption about art, namely the question of the essence and function of literature. Although Šalamun's "Duma 1964" was confiscated primarily for political reasons (the authorities judged the poem to be socially inappropriate), Kermauner does not question the functionalist understanding of art but rather formulates his interpretation of art precisely based on its social role.

According to the Prosecutor's theory – which, tellingly, the Defender never actually contradicts – true art, true poetry, “professes faith in humanity” (19) and “ennobles us, elevates us and makes us more and more human” (6). Therefore, in Ivan Cankar's terms, art is that human activity that makes a man a Man. Its deontological aim is to make a man a better (social) being and raise them to a higher moral and ethical level. This task of art, however, can only come to fruition when it “consolidates [man's] meaning of life and the meaning of life as such” (19). This definition means that the essence of art is primarily didactic. The natural corollary of this assumption is that the modernist, art for art's sake quality or self-sufficiency of art is relegated to the background. At the same time, its functional properties influence the transformation of each individual into an adequately adapted and ideally functioning cog in the mechanism of society. And since this is so, art is judged by its social results. On this basis, Kermauner subjects avant-garde poetry to critique primarily from an applied point of view, starting precisely from a materialist understanding of art, exactly as, for example, articulated by the Marxist aesthetician György Lukács: Art is not merely a Kantian agnostic adventure, but a medically useful specificity that helps to care for – and therefore enhances – “social, historical and personal health” (14).

Kermauner adds a unique twist to this point of view by using the example of Valentin Vodnik's 1781 poem “Zadovoljni Kranjec” (“The Satisfied Carniolan”). Namely, Vodnik's hero is “obedient, he is happy if he can fulfil the command – the order – of his homeland, to go to battle [...], to learn diligently, conscientiously” (8). The conclusion is self-evident: only a diligent Carniolan is a good Carniolan, and only a good Carniolan will survive! Only a socially exemplary person is a proper individual. Therefore, a true man is not one who (only) engages with literature but uses literature for pedagogical purposes. All of the above reminds us of the giants of Slovenian literature, whom literary history has raised to the pedestal of “the fathers of the nation”, as Kermauner himself confirms: true, real poets cannot be anything other than patriots.

This is the direction that Kermauner indicates with the Prosecutor's question: “Should we give into the hands of our youth the poem which we are about to hear (Šalamun's poem “Zatonil je čas usranih poetov” (“The Time of Shitty Poets Has Set”)?” (cf. “Pesmi Tomaža Šalamuna”). Are we to teach them that this is art?” (24). This also confirms his observation that “it was the poets themselves who, with their fighting spirit, encouraged the popular masses to work and build a better life” and “gave them self-confidence” (17). His emphasis here is crucial: art is not merely a leisure activity of conceited artists but an existentially important medicine. The struggle to attain it is vital for the community and the individual.

Therefore, art's task is not to be artistically unrestrained, creatively original and thought-provoking but – for the good of the individual and, by extension, the nation

– to be restrictive, disciplining and sedative. Therefore, the Prosecutor need not fear for the survival of the people (the nation) since it will always know – if properly conditioned and educated – how to cope with such nihilistic poets since “our [...] people [...] will spit them out” (6). This position automatically opens up the next paradox: the *telos* of national literature.

The Second Paradox

In addition to the didactic notion of poetry, two other views of art overlap in Kermauner’s courtroom argumentation: the political view, although Kermauner mentions it only once, and even then (again, paradoxically) he puts it in the mouth of the Defender, and the national view, which forms the central axis of the Prosecutor’s attack: allegedly, that true poetry should contain “the programme of the whole nation” (9). Both views share a teleological understanding of art: art should always be stimulating, celebratory and admiring. It must be (like Župančič’s “Duma”, which the Prosecutor quotes) “an ode to work, [...], to beauty, to earth, to Slovenia, to nature, to the family” (10). The Prosecutor searches for (and finds) the role and meaning of literature on the basis that is most typical of the Slovenian literary tradition: in its relationship to the formation of our national identity.

The Prosecutor’s arguments focus on the Slovenian nation, or rather, the role and function of art/literature in its formation, in which he does not treat avant-garde poetry as it would probably consider it most fitting, i.e., independently of any social systems and applications. Instead, he neatly puts it into a line with (and thus on par with) all previous nation-building works of art provided by the true giants of literature: Valentin Vodnik, Ferenc Prešeren, Oton Župančič and others.

In his first barrage, the Prosecutor takes a crucial, nationalist tone juxtaposing the avant-gardists with the nation. He sees the contradiction of avant-garde art in that it does not care about the nation, which for Kermauner’s Prosecutor, is by definition “beautiful, healthy, intelligent, warm, attractive, useful and conscious” (6). Moreover, since only true art addresses it as such, since only such art can lead to the creation of “invigorating and enlightening culture – a true homeland” (6), avant-garde art is worthless. The literary example quoted by the Prosecutor is Šalamun’s poem “Utrudil sem se podobe svojega plemena” (“I Got Tired of the Image of My Tribe”), which is allegedly a persiflage that deconstructs and tramples these very ideals into the mire of ridicule. The Prosecutor dubs Šalamun, rather emphatically, to be “an avant-gardist poacher” (10) and accuses him of indulging in “sully[ing] everything that is noble, [...] and above all an attack on the nation, on Slovenity” (25), whereby he desires to “erase all Slovenian tradition and our undying ideals” (10), which is supposed to mean “a complete destruction and desolation

of Slovenity and of our society" (17). The aim of Slovenian avant-garde poetry, in the Prosecutor's view, is no less than the utter destruction of our nation, which, however, has been the sacred aim of all previous literature since Primož Trubar. What particularly troubles the Prosecutor is Šalamun's national unawareness and the scorn with which he demonstrates it, or rather, his "cynical hooligan attack on everything (from the constitution and politics of the SFRY to the Slovenian nation)" (13). Nothing appears to be sacred to Šalamun, and with him to all avant-garde poetry, for it represents "terrible relativisation, an abolition of any and all values" (20), and even of God himself, who, to the Prosecutor (despite being an atheist), still represents "a symbol for all things fundamental, beautiful, just, for ideals, for examples, for meaning" (24).

This destruction of the national ideal, well known from the introductory lessons on the history of Slovenian culture, is supposed all the more painful because avant-garde poetry offers nothing in its place, or rather, propagates a "lowlife, vulturelike society" (8), "a world upside down, [...] a world in a swamp", a world that means "the disintegration of the world" (20), i.e., "nihilism" (6, 20). Let us mention that, above all, nihilism threatened national(ist) impulses since it contrasted the social ideal merely with its lack, i.e., little or nothing. From this point of view, it is thus not hard to understand the Prosecutor's two rhetorical questions: Is "national awareness today already a disgrace?" (16) and "Could Slovenians have survived their history if they had only such poets and poems?" (13).

For Kermauner's Prosecutor, the avant-gardists are, therefore, nothing more than "anti-national elements without morals, defeatists, desperate people" (6), essentially "internal emigrants" (6), i.e., advocates of "most extreme individualism and privatism" (26), who embody "the world of sloths, bohemians, hippies, hobos who live at the expense of working people" (8) and "escape into the abstract worlds of cosmopolitanism and non-national sentimentality" (6). They are characterised by "deep ennui, weariness, despair" (13) and by "escapism", "individual impotence" and "infantilism" (22). This is why avant-garde poetry can only produce "blasphemous, dirty, divisive" (24) poems, "street songs" (23) and, even more, "poetry of the toilet and of the dissolution of all human values" (9).

Šalamun's poetry is what it is not because it is created by a critical but by an authentic man. Šalamun cannot rise to the level of national worship expected of him because he himself is human excrement, so to speak, a freak incapable of higher forms of sensibility. He and his kind – the only other avant-garde work, apart from Šalamun's poetry, mentioned by the Prosecutor in the same critical vein is Dušan Jovanovič's play *Norci* (The Madmen) (19) – are incapable of constructive (national) action, since such entities are incapable of creation, they can merely make fun of everything and "parody words" (17), which equals "refusing to engage, all social action, it means capitulation" (25). "Šalamun conceives of every struggle, every action, every activity

as negative, stupid and ridiculous” (17). Thus, the aim of Kermauner’s Prosecutor is clear and precise: “Such scribbling must be banned” (24).

Kermauner puts much effort into developing this theoretical starting point, which means that the defence has no energy left and does not give any answer to the attack. Moreover, it seems contradictory that – despite the apparent disparity of views between the unrelenting and sharp Prosecutor and the Defender, who supposedly stands on the other side of the artistic ideal – they only appear to stand on opposite shores since the idealistic approach is crucial for both of them, which makes them ideologically more akin than one might think. The defence bases its arguments on two assumptions. The first one is the Defender’s sleight of hand, as he does not object to the Prosecutor’s ultra-patriotic position outright but instead attempts to disarm and devalue it differently. The Defender denounces and mocks the Prosecutor’s blind faith into patriotic art. Here, the logic of the argument is reversed and, therefore, quite effective: if pious, patriotic poetry is the best there is, then it would follow that also Jovan Vesel Koseski, with his zealous patriotic creations, must be a better poet than France Prešeren. Moreover, since it is evident that Koseski no longer belongs to the canon of Slovenian poetry, this devalues the weight of the Prosecutor’s argument about “patriotic love” (15) in the context of nation-building poetry.

The Defender’s second assumption is that dissatisfaction with reality is a special characteristic typical of poetry in general, as he tries to prove with the example of early poems by France Prešeren, “Soneti nesreče” (“Sonnets of Misfortune”), and Oton Župančič, “Pesem mladine” (“Poem of Youth”), “Ob uri brezupa” (“At the Hour of Hopelessness”), in which one can undoubtedly sense the “horrible complaint against today’s world and society” (11), as well as the disintegration of the “wonderful national and humanist programme” (12). Such criticism is allegedly particularly typical of young people, who think that nothing is sacred and, above all, they want “a freer, more playful world with less darkness” (11) and “refuse the deadly seriousness of everything” (11). If they are not just young but also poets, “they have the right to exacerbate [things]” (11). This youthful dissatisfaction with the state of society at the time is an opinion that we can present as a third paradox.

The Third Paradox

The accusations above appear to follow the central ideological foundation of the time when Kermauner wrote his playlet. For Marxism, nihilism was the umbrella term for all reactionary, bourgeois, individualist, Western and other deviations, as it pitted this “progressive social ideology” against completely different and, indeed, forbidden views of art. Since the Defender embarks to defend avant-garde poetry from an

ideological point of view, we are dealing with a third paradox, focused on the political use of poetry within the framework of Marxist ideology.

According to the Defender, Šalamun's poetry is completely "in line" with party politics, i.e., it is beyond reproach not only regarding national awareness but also political integrity. The Defender asserts that Šalamun's poetry is "perfectly in accordance with the rule or rather demand that Marxism itself raised as its flagship proposition: that a ruthless critique of everything that exists is necessary" (11), while Šalamun as a poet is supposed to have no regrets about anything other than "the former revolutionary spirit of the masses" (11, *sic!*), even though the ideological horizon in the country darkened again only later, towards the end of 1972, which makes Kermauner's invocation to the political "gods" for ideological protection appear, to be frank, quite anachronistic. Indeed, by that time, orthodox Marxist aesthetics had already been proven wrong so often that it would be difficult to perceive it as value-consistent, ideologically concise and theoretically credible.

After a period of enthusiastic support for proletarian art (according to later socialist-realist critics, its main weaknesses, which were nurtured already by RAPP, the Russian Association of Proletarian Writers, were psychologism and its "unmasking" in literature since they were both close to "decadentism", cf. Mozejko 20), with speeches by A. Zhdanov, M. Gorky and also N. Bukharin at the First Congress of the Union of Soviet Writers in 1934, the political winds changed towards the direction of socialist realism, which was, of course especially encouraged by Stalin. The theoretical foundations of socialist realism, according to Mozejko, were Marx's Thesis Eleven on Feuerbach and Lenin's theory of mirroring/reflection, which was to lead literature to become "an objective picture of external reality" (cf. 34–35). The Stalinist era saw several twists and turns (and, consequently, victims). It was only after Stalin's death that criticism of socialist realism was allowed and indeed became possible precisely due to its political nature, its idealessness, lack of any conflict, its naive and obvious message, and, essentially, its unnaturalness, i.e., its essentially unrealistic character. The latter criticism was made particularly clear by Lukács, who proposed the phrase "critical realism" to replace socialist realism. This term was to be based on 19th-century realism but could be enriched by all major literary innovations of the modern age (cf. Lukács 139 ff.). Regardless of the surprising reference to Marxism, this ideology is significant in Kermauner's argument since it automatically reveals the fourth paradox.

The Fourth Paradox

For all its orthodox stiffness and ideological rigidity, Marxism, across its many versions, has placed another category on a pedestal, to which Kermauner, firmly rooted in

realism, attributes absolute importance for evaluating literature and anachronistically establishes as the central category of art: life, which brings us to the fourth paradox.

From Marxism – or rather its aesthetic foundation, critical realism – we can derive the Prosecutor's key condition: the demand for "life" in art. Art and, consequently, writers were required to "depict life above all" (Mozejko 16) precisely in the most radical phase of Marxism, which was utterly ruthless with art – under Stalin's rule. (True) writers were – apocryphally – supposed to be "engineers of human souls" (cf. Mozejko 16; apocryphally because Stalin is said to have taken this technician, almost modernist definition from Yury K. Olesha at a meeting in Maxim Gorky's home). Along this line, "life" also entered Slovenian pre-war liberal and post-war Marxist aesthetics. The post-war Marxist cultural ideologist Boris Zihel² also advocated the value of "living reality" (14). However, unlike the hardline ideological socialist realism, he was already familiar with Lukács's post-Stalinist critique and, above all, with the Russian theoreticians of realism from the mid-19th century (he wrote several introductory texts to the publications of their translations into Slovenian, particularly for works by Nikolay G. Chernyshevsky and Vissarion G. Belinsky. Cf. "Visarion Grigorjevič Belinski, njegova doba in delo" and "O realizmu v književnosti").

However, the concept of "life", whatever we understand by that, had already played a special role in Slovenian pre-war literary criticism. Many key works of art had been praised and (much more often) rejected in its name, despite being completely harmless in most cases. In the often devastating critiques written by Josip Vidmar, the supreme *arbiter elegantiarum* of Slovenian art, if not culture in general, life appeared as a fundamental concept, a kind of "master key", so to speak, for the exegesis of literature. Thus it can be both surprising – or not – that Kermauner's Prosecutor at some point instructs: "Read the scriptures of the greatest living Slovenian [...], Josip Vidmar, who has written so many important pages on these matters" (19–20). Such a recommendation could also be perceived as ironic. Kermauner, however, refers to Vidmar's well-known stance on art, with which he held Slovenian pre- and especially post-war literary production in an iron grip. According to Vidmar, only true, ideal, absolute art can reach its goal and thus further substantiate the above-mentioned first paradox, namely the reflection of "true" life, which in literary works manifests itself in the form of Liveliness. Vidmar was not concerned with any philosophical (moral, ethical or aesthetic) criteria. On the contrary: art should be cleansed of all such ballast since the sophisticated life of man "knows neither necessity nor profit. Instead, it is free ... And all his creation – art – is born of love and joyful freedom" (*Trije labodje* 1). The Prosecutor takes the following words out of Vidmar's mouth, so

² It was Zihel who is said to have played a special role in the incrimination of Šalamun's "Duma 1964" as well, as embodied in the verse "on the logic of myopic vegetarians minus fifteen" (cf. Repe 68), while the second verse, "the land of the Cimpermans and their pimpled admirers", is said to target Matija Maček, who used to be a carpenter in his youth (cf. Kermauner, "Poker ni poker", 78).

to speak: “Art is an effort, it is a high mission, not a cheap and one-day fad” (20). To quote Josip Vidmar again, only art with no ideological additives is “that most precious of all human pursuits” (1). And this is why, to the Prosecutor, “Šalamun’s writing [...] represents a bare mockery of all that is great, important, sacred” (20), “a parody of previous metaphysics and religion” (21).

In my 1998 book *Estetski in idejni vplivi na predvojno dramsko in gledališko kritiko Josipa Vidmarja (Aesthetic and Ideological Influences on Josip Vidmar’s Prewar Drama and Theatre Criticism)*, I had assumed that Vidmar’s measure of aesthetic life was primarily influenced by Goethe’s romanticism. Now it seems it would be much more plausible to assume – despite Vidmar’s 1959 translation of J. P. Eckermann’s *Conversations with Goethe* – that during his time as a prisoner of war in World War I, Vidmar was instead a “student” of the aforementioned Russian critics. The common source of the realist, utilitarian view of art both for Zihlerl and Vidmar can be traced back to Russian aesthetic theory of the mid-19th century: to Belinsky, who preached the primacy of society over the individual and influenced Chernyshevsky, who in turn advocated a utilitarian theory of literature, whereby, according to him, life is in a privileged position, since art is only its pale reflection. Thus, the epicentre of Chernyshevsky’s aesthetic theory lies in the truism that “beauty [...] is life” (cf. Mozejko 57). This almost self-evident assumption by Chernyshevsky later influenced a range of theorists (for example, Nikolai A. Dobrolyubov and Vladimir I. Uljanov). It is in Chernyshevsky’s idea that “for the peasant, the notion of ‘life’ always encompasses also the notion of work” (11) that we have to look for the Prosecutor’s references to Vodnik’s “The Satisfied Carniolan” and “Dramilo” (“Reveille”), Prešeren’s “Zdravljica” (“A Toast”) and Župančič’s “Duma”. These are examples of true, relevant poems since they – for example, Vodnik’s poems – speak of the principles of “the healthy working man, who ploughs, sews, produces tirelessly [...], who wears nice clothes, not just rags, his cheek is fresh, red, gorgeous, toned” (8). Thus, “abstract thoughts [...] should not belong to the sphere of life” (Chernyshevsky 17). The origin of Kermauner’s claim that “the reproduction of life [...] is a characteristic feature of art in general and constitutes its essence” (Chernyshevsky 117) can thus also be traced back to Marxism (and Josip Vidmar).

Literary history has not yet tested or proven neo-avant-gardist poetry regarding nation-building. Since the post-war period equated the very essence of the Slovenian nation with revolution, avant-garde movements that did not care about social influence necessarily appeared to be anti-state or even anti-national, while Kermauner aimed to present the reasons for its recognition and achieve its rehabilitation, to ensure that instead of aspiring towards an artistic Olympus, it was safely anchored in the canon of national literature, thus giving it value and place in the Slovenian pantheon. This position, however, opens up the fifth – and final –, paradox.

The Fifth Paradox

Our review of the substantive paradoxes finally brings us to the fifth, formal one. Even in terms of their understanding of form, the two courtroom protagonists do not differ as much as one might expect and conclude at first sight. The Prosecutor considers true art to be only that which traditionally represents an ideal fusion of content and form since it is clear that such art, if it is to be of quality and relevance (cf. 19), must strive to “contain noble content in a beautiful vessel” (19). The Defender, on the other hand, is not so much concerned with the new avant-garde form since the avant-garde form is supposed to be only a contemporary expression of eternal human questions, a reflection of its (critical) content of life. Contemporary art reacts to the problems of today’s world, and precisely due to it being so critical, that is to say, value-oriented and responsive, it cannot be beautiful since the world today is legitimately subject to such criticism. In the Defender’s view, this does not imply that avant-garde art is of any lower value, and even less that this calls for its cancellation.

But while the Defender does not care about form, this is far from being the case for Kermauner since, in his opinion, avant-garde poetry deserves only (lower-value) dramatic treatment. Kermauner thus claims that if avant-garde poetry were already part of the social canon, i.e., accepted among the works that are crucial to the identity of the Slovenian nation, or “universally recognised as having fundamental importance for the destiny of the Slovenian nation” (5), then it would also deserve a different literary form: perhaps even an epic! Although Kermauner’s statement could be seen as ironic, it is also true that avant-garde poetry has not yet been properly assessed in terms of value and does not yet hold a position in the canon of Slovenian (nation-building) literature. And as such, in Kermauner’s opinion, the dramatic form suits it best. The dramatic text, or even its most sophisticated form (a trial in court), is supposed to be best suited for the presentation of the “problems [...] and tribulations [...], as well as the work and entertainment” (5) of Slovenian avant-garde poetry, since it is the most open of forms, and above all, it supposedly does not prejudge the evaluation, whereas other literary sub-genres do.

In his own words, Kermauner chose the form of a court trial³ because it “fits our subject best” (5). None of the genres – whether epic, lyric or literary historiography – are suitable for the chosen subject, each for their own distinct reasons. The status of avant-garde poetry today is “far too alive, uncertain, thrilling” (26) to be dealt with by any form other than a direct classical (courtroom) confrontation. But even this position results in a paradox since the playlet presents merely an exposition of conflicting

³ The dramatic presentation of a trial has been a specific theatre genre ever since antiquity. To name but a few of the most striking examples of the genre: from Aeschylus’ *Oresteia* and Aristophanes’ *The Knights* to Shakespeare’s *The Merchant of Venice* and *Measure for Measure*, Büchner’s *Danton’s Death*, Shaw’s *Saint Joan*, Miller’s *The Crucible*, and von Schirach’s *Terror*.

opinions. At the same time, it does not culminate in a conclusive decision about who is right. The decision itself is thus passed over to the spectator. Besides the two central protagonists, Kermauner introduces two other characters: the Declaimer, who reads out the individual poems as evidence presented by a “bailiff”, and the Commentator – could this character represent Kermauner himself? – who does just what his name implies: in addition to the opening and closing commentary, he occasionally directs the action itself, and above all, he interacts with another, tacit character, namely the audience itself (to which he attributes the functions of a neighbour, a good craftsman, an educated teacher, a smart politician and a wise cultural worker, cf. 5), to whom he assigns the usual role of the jury in court. As usual, in such cases, the audience has their work cut out due to the nature of the subject of the hearing. As Kermauner himself notes: “It is difficult for an uninvolved listener to immediately reach a decision” (26). But the author goes even one step further: according to the Commentator, avant-garde poetry is far from easy to understand and even more difficult to discuss: “Avant-garde poetry is a devilishly complicated, obscure, two- or three-layered affair” (5). Moreover, it is also “not a thing to be loved: it is neither beautiful nor wise” (6). In short, it is complicated and unattractive, hindering the audience from the start. And even in this situation, the Commentator, just like some conservative court bailiff, leaves them little manoeuvring space. He even prevents them from deciding about avant-garde poetry at the end, leaving the avant-garde poet in an indeterminate, undecided limbo. As the climax of his playlet, Kermauner proposes the following implausible suggestion: “The debate [...] goes on, of course, and it is even becoming more and more passionate, but let this be enough for this evening. So let us put a stop to it. [...] The debate will resume later, which will be announced in the daily newspaper. The audience is asked to disperse peacefully” (26).

Epilogue

Contrary to the form of the dramatic structure, Kermauner does not reach a final verdict. Instead, he leaves it to the audience and snatches it away from under their noses. He interrupts the debate with his suggestion that “for now, the polemic between the two opinions, between attack and defence, should be temporarily suspended; we could say it is undecided for the moment” (26), which makes absolutely no sense in the context of a dramatic conflict.

Kermauner’s Commentator thus interrupts the debate at its very climax and deprives the audience in the role of the jury, even the possibility of reaching a decision. There is another problem here, however: Kermauner’s most self-destructive move in the playlet appears to be the fact that a final verdict was never possible at all since the Prosecutor and the Defender basically speak the same language: the language of

idealistic, patriotic, political, nation-building, realist-art values – the premise from which they discuss avant-garde poetry. Regardless of their, by definition, opposing functions, Kermauner's two protagonists are presented as holding the same set of values, which would make a verdict – in any form, be it aesthetic, social, or political – meaningless. And if they were to reach one, it would undoubtedly be to the detriment of avant-garde poetry.

Kermauner leaves the decision to the uncertain future: the arguments and, of course, the fate of avant-garde poetry [...] [should] only be definitively decided later" (26), and only when "must ferment into wine [...] we will see the long and the short of it" (5).

But even this will not be allowed to the same (theatrical) assembly before which the poet now finds himself, i.e., the court (and the jury). The momentarily inflamed passions are, in Kermauner's opinion, not very useful, and the audience is left with no answer to the question about the avant-garde poet's "guilt". Moreover, the future verdict will not be reached in public space, embodied by the courtroom. Instead, it will be accessible exclusively to "literary historiography", which "will only be allowed to do its duty at the moment when the debate [author's note: which, *nota bene*, was interrupted by the author himself] will be settled, once the immediate public and social, i.e., even non-artistic role of such poetry is clear. In accordance with Hegel's owl Minerva, it will only be allowed to pass judgment on avant-garde poetry *ex post*. Kermauner's instruction to the audience to disperse peacefully also points in this direction. Here, however, the "mother of all paradoxes" is revealed, namely the realisation that, despite adopting the dramatic form of argument, Kermauner renounces the possibility of theatre or the court. He even renounces the possibility that "the audience might still be interested" (26).

Based on the paradoxes identified and the extremely anaemic conclusion, the audience/jury is left with more questions than answers. First of all, it is not clear what Kermauner's position was: in the play, he devotes much more space to discussing the general values of art/poetry than the characteristics of its avant-garde version. There is a sense of tension between the expected positions of the two protagonists, the Prosecutor, who is an ideologically rigid "representative of society, its order, perspectives, and firmness" (8), and the Defender, who is supposed to be an artistically relaxed advocate of creative freedom, but essentially is not.

Kermauner's text is a poor attempt at a simultaneous, not-too-one-sided exculpation of neo-avant-garde poetry in the case of Tomáš Šalamun. The verdict is unremarkable, vague and – contrary to the initial belief about the only possible form of (dramatic) presentation of this avant-garde enigma – left to the uncertain future and (dispassionate) literary history. Why did Kermauner choose such an anticlimactic conclusion? Was he of the opinion that in the eight years (i.e., since 1964), avant-

garde poetry had already established itself artistically and therefore did not need any special defence? Did Kermauner himself struggle with both arguments? Was the nation-building argument with its canonical examples too strong even for Kermauner to give it up, and the self-referential artistic argument too unconvincing for him to rely on it?

However, it is encouraging for art in general and avant-garde poetry in particular that Kermauner left the courtroom door slightly ajar and allowed for the possibility of continuing the hearing “with new arguments and new examples, perhaps even examples of other avant-garde authors” (26), even though this would appear to be no longer necessary. Kermauner failed to embark on a retrial, probably not because in contemporary criminal justice practice, cases frequently fall under the statute of limitation, but rather because Šalamun’s vast opus had spoken for itself and there was nobody left to defend it against. And there is no point in fixing something that is not broken.

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Med slovenskimi skladateljskimi modernisti je glasbenemu gledališču največ pozornosti namenil Darijan Božič. Obravnavana so njegova glasbenogledališka dela, pri čemer je že iz žanrskih podnaslovov posameznih del razvidno, da je skladatelj ves čas iskal novo formo za glasbenogledališko delo. Zdi se, da jo je našel v nekakšnem napol »radijskem« mediju – nosilno težo ima po navadi govorjena beseda, ki jo v obliki zvočne opreme spremljajo redke instrumentalne zvočne intervencije. Te skozi čas izgubljajo modernistično ostrino (harmonski grozdi) in se s sopostavljanjem raznolikega približujejo postmodernizmu. Tako se za Božičeva dela kot značilna izkaže dvojna neuravnoteženost – beseda močno prevlada nad glasbo, hkrati pa se zdi nenavadna skladateljeva želja, da avantgardne gledališke postopke skuša uresničiti v institucionalnem opernem gledališču.

Ključne besede: Darijan Božič (1933–2018), slovenska opera, glasba 20. stoletja, glasbeno gledališče, modernizem, instrumentalno gledališče, scenske kompozicije

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Glasbenogledališki opus Darijana Božiča v kontekstu slovenske glasbenogledališke scene – izmik v literarno-dramsko v opreki z željo po institucionalnem

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Opera in modernizem

Kljub mnogim prevratom in velikim naslovom o prvi in nato tudi drugi smrti opere (prim. Žižek in Dolar) opera v prvem četrtnem stoletju 21. stoletja vendarle uspešno in polno živi, o čemer pričajo številne nove inscenacije oper, posnetki na ploščah in videoposnetki ter možnosti medmrežnega pretakanja. Opera ni umrla, ima pa drug resen problem – kot institucija »operno gledališče vsakodnevne prakse postaja z vsakim letom bolj muzej«, in kot dodaja muzikolog Heinrich Strobel (1898–1970), »morda je opera zares mrtva« (130).

Vzrokov, zakaj opera nima prave potrebe po svojem repertoarnem posodabljanju, je več – (1) potrebo po »novem« intendantni že zagotavljajo s pomočjo obujanja starejših, pozabljenih del iz 18. in 19. stoletja, (2) historična izvajalna praksa meče pogosto povsem novo luč na baročno opero, poseben okus po sodobnem pa daje tudi (3) gledališče režije (*Regietheater*), ki je zmožno staro vsebino »preobleči« v sodobno predstavo tako na vsebinski kot tudi dramaturško-gledališki ravni. Podobno raznolike možnosti se ponujajo tudi ob vprašanju, kdaj je sodobna opera kot institucija prekinila svojo povezavo s sodobno operno ustvarjalnostjo. Železni repertoar se je pričel vzpostavljati v prvi polovici 19. stoletja, predvsem s ponovitvami izredno uspešnih Rossinijevih oper, medtem ko se konec repertoarne opere enači z (1) zadnjo, celo nedokončano Puccinijevo opero *Turandot* iz leta 1924 in nato z (2) dokončnim prestopom Arnolda Schönberga (1874–1951) in njegovih učencev v modernizem, kot možna prekretnica pa se ponuja tudi (3) t. i. »točka nič« (prim. Brockmann) po drugi svetovni vojni, svoje pa so k takšnim odločitvam gotovo dodale tudi (4) ekonomske zahteve po stalnem dobičku, za katerega se zdi, da ga je lažje kovati s starimi »uspešnicami« kot s »tveganimi« krstnimi izvedbami.

Med omenjenimi možnostmi se zdi gotovo najpomembnejša tista, povezana s »točko nič« – nova povojna generacija ni želela imeti nobenega opravka s humusom, iz katerega sta lahko zrasli nacistična in fašistična diktatura, in opera kot umetniška forma in institucija je prav v tem času doživela svoj vrhunec zlizanosti z vladajočo ideologijo. Prav v tem kontekstu odmikanja od predvojnih zgledov je potrebno razumeti znamenito misel enega izmed vodilnih povojnih glasbenih modernistov Pierra Bouleza (1925–2016), češ da so

nove nemške operne hiše vsekakor videti zelo moderne – od zunaj; toda v notranjosti so ostale izjemno staromodne. Skoraj nemogoče je ustvariti sodobno operno delo v gledališču, v katerem se izvajajo predvsem repertoarna dela. Res je nepredstavljivo. Najdražja rešitev bi bila razstrelitev opernih hiš. Toda ali se vam ne zdi, da bi bila to tudi najbolj elegantna rešitev? (Schmidt in Hohmeyer 170)

Boulezova radikalna misel je postala emblem za mlado generacijo, ki se je zapisala fetišizmu novega in je verjela v očiščevalno moč »točke nič«, preostali, konservativni, še v preteklost zazrti skladatelji pa so avtomatično postali na rob izrinjeni osamelci. Na najbolj odprta vrata so naleteli prav v operah, kjer so svojo milejšo pot »renovacije« tlakovali z operami, ki so se spopadale z antičnimi sižeji, nato s formo literarne opere, ki je prek močne literarne vrednosti lahko maskirala kompozicijsko konservativnost, in na koncu še s komičnimi operami, za katere v 19. stoletju, stoletju repertoarne opere, ni bilo veliko prostora. Nekoliko so se stvari spremenile v šestdesetih letih, ko so nekateri modernisti spoznali, da je mogoče staro formo prenoviti z močno družbeno angažiranostjo, kar je mogoče spoznati v operah Hansa Wernerja Henza (1926–2012), ki je v svojem levičarskem zanosu nekaj let živel celo na Kubi, in v delih aktivnega člana italijanske komunistične partije Luigija Nona (1924–1990), sicer Schönbergovega zeta.

Morda so prav Nono, Henze in Luciano Berio (1925–2003), ki je možnosti renovacije bolj kot v dramaturškem in inscenacijskem iskal v novih uporabah glasu, preostalim modernistom pokazali, da je mogoče v sodobnem jeziku, materialu in formah ustvarjati tudi v operi, le da nihče več ni govoril o operi. Toda podobno kot že nekajkrat poprej v zgodovini opere je zanikanje opere paradoksalno rodilo njene številne nove forme – modernisti zdaj ne pišejo oper, temveč glasbenogledališka dela, za katera uporabljajo številna nova žanrska imena. Muzikologija še ni uspela najti enotnega krovnega imena za vsa takšna prizadevanja, toda kot najprimernejši se ponuja izrazito širok termin glasbeno gledališče. Slednji izhaja iz tradicije stvaritev tandema Weill/Brecht (Salzmann in Desi 13), v katerih ni prišlo do spojitve posameznih gledaliških elementov, temveč so ti namenoma ostali razločeni. Toda pojem glasbeno gledališče je seveda mogoče uporabljati v njegovem najširšem ali tudi bistveno ožjem pomenu – v širokem pomenu je z njim mogoče zajeti prav vsa glasbenogledališka dela vseh obdobj in stilnih usmeritev, v bolj ekskluzivni rabi pa označuje specifična sodobna prizadevanja.

Prav zaradi te begajoče dvojnosti širšega in ožjega pomena se zdi zanimiv predlog Hermanna Danuserja, ki govori o scenskih kompozicijah (350), seveda v navezavi z glasbenogledališkim delom velikega modernista Mauricia Kagla (1931–2008), ki je tako žanrsko označil svoje največje delo *Državno gledališče* (*Staatstheater*, 1970), ki se ga je kasneje sicer prejela oznaka antiopera – v svojem delu je Kagel miniral prav vse konvencije opere kot institucije in opere kot glasbenogledališke forme, s čimer je dosegel vrhunec modernističnega negativnega odnosa do opere, a hkrati tudi že jasen obrat k iskanju novih oblik in zvrsti, ki bodo, ustrezno sodobnemu času, izrabljale glasbenogledališki medij.

Nove oblike in žanri glasbenega gledališča

Prve zametke novih oblik glasbenega gledališča je bilo mogoče razpoznati v tistih glasbenih delih, v katerih so nenadoma postali izredno zanimivi scenski elementi. To še posebej velja za številna dela Johna Cagea (1912–1992). V Cageevi kompoziciji *Living Room Music* (*Glasba dnevne sobe*, 1940) tako tolkalci igrajo na predmete, ki jih po navadi najdemo v dnevni sobi, odrska uresničitev pa po navadi prinaša tudi scenografske elemente, ki ponazarjajo dnevno sobo (kavč, komoda, klubska mizica ipd.) V skladbi *Water Walk* (*Vodni sprehod*, 1959) izvajalec sproža najrazličnejša zvočila, ki uporabljajo vodo ali pa so postavljena v vodo, zato se na odru znajdejo precej vsakdanji, neglasbeni elementi (kuhalnik za čaj, kopalna kad, mešalnik, cvetlični lonček, parni lonec, različne posode), gledalčeva pozornost pa tako ne more veljati samo nenavadnim zvočnostim, temveč mestoma tudi precej absurdnemu premikanju izvajalca med različnimi predmeti in vsakdanjimi akcijami, posebno pomenljiva pa je v tem pogledu tudi skladba *4'33"* (1952), v kateri je prek navidezne tišine skladatelj osvobodil prav tiste najbolj zapostavljene zvoke, ki smo jih po navadi v koncertni situaciji popolnoma odmislili. Toda Michael Nyman nas opozarja, da se je v skladbi najbrž pozornost poslušalcev »preusmerila s poslušanja nečesa, česar v resnici ni bilo, na gledanje nečesa, kar je bilo« (72). Cage je prepričan, da glasba ni samo tisto, kar slišimo, temveč tudi vse tisto, kar vidimo – gre za celovito izkušnjo dejanja, zato je zanj vsaka »ustrezna akcija gledališka« (Cage, Kirby in Schechner 54). To izhodiščno Cageovo idejo je kasneje še radikaliziral Dieter Schnebel (1930–2018) s svojim konceptom *vidne glasbe*, katerega tipičen primer predstavlja skladba *Nostalgija* (1962), napisana zgolj za solo dirigenta, ki ekspresivno krili po zraku, na odru pa sicer ni glasbenikov, torej ostajamo brez avralnih dražljajev.

Cage je svojo idejo o gledališču, ki da je vse naokoli nas, realiziral tudi v *hepeningu*, ki ga je leta 1960 pripravil na kolidžu Black Mountain – raznolike aktivnosti je s pomočjo naključja časovno povezal v enotno umetniško dejanje, ki ga danes lahko razumemo kot predhodnika performansa (nastopajoči so predstavi posodili svoje realno telo) in

večmedijske umetnosti (poleg Cagea in pianista Davida Tudorja so pri predstavi sodelovali še plesalec Merce Cunningham in slikar Robert Rauschenberg itn.)

Podoben korak v mešanje umetnosti, le da manj razprt, je značilen tudi za *instrumentalno gledališče*, katerega mojster je bil predvsem Mauricio Kagel. Gre za instrumentalne skladbe, v katerih glasbeniki poleg igranja na svoje inštrumente opravljajo tudi dodatne naloge gledališke narave. Prišel se je proces postopne apropiacije značilnosti posameznih umetnosti, o čemer priča znameniti članek Marianne Kesting z dovolj zgovornim naslovom »Muzikalizacija gledališča. Teatralizacija glasbe«. Kot muzikalizacijo gledališča lahko razumemo že Cageev tip hepeninga, saj je skladatelj neglasbene akcije uredil po logiki natančno določenega časovnega sosledja, kar je tipično glasbena operacija. Še jasneje pa nam o takšnih povezavah priča termin *komponirano gledališče* (Rebstock in Roesner), pri katerem gre za obravnavanje glasu, gest, odrskega gibanja, svetlobe, zvoka, vizualnih podob, scenografskih in drugih elementov gledališke produkcije s pomočjo kompozicijskih tehnik oz. glasbenega mišljenja.

Sodobno glasbeno gledališče, v katerega se zlivajo scenske kompozicije, instrumentalno gledališče, hepening, performans, večmedijski projekti, komponirano, totalno in eksperimentalno gledališče, se napaja pri gledaliških novostih, ki so jih v svoje predstave/projekte v 20. stoletju uvedli Gordon Craig, Vsevolod Mejerhold, Antonin Artaud, László Moholy-Nagy in gledališče absurda, od svoje predhodnice opere pa se ne razlikuje zgolj v širini svoje žanrske pahljače in z njo povezane terminološke nedorečenosti, temveč predvsem v kopici dramaturških premikov. Tako sodobnega glasbenega gledališča ni več mogoče razumeti v funkciji reprezentacije literature. Pogosto ostajamo brez jasnega sižerja, linearna diskurzivnost je prekinjena v prid fragmentu, jezik redkeje opravlja diskurzivno funkcijo, tudi sama gledališka dejanja pa niso nujno narativna. Akcija na sceni se zdi predvsem metafora in ne več simulacija realnosti, glas, okoli katerega se je vrtela opera več kot treh stoletij, naenkrat ni več nujen predpogoj. V središče se pomakne fizičnost izvajalca/akterja, ki ni več pravi gledališki subjekt. Glasbeni elementi niso več v ospredju, ampak so enakopravni gledališkimi elementom, pogosto je združevanje različnih umetnosti, pri čemer nimamo več opravka z Wagnerjevo logiko celostne umetnine, pri kateri so se umetnosti združevale v enoten amalgam.

Darijan Božič v kontekstu slovenskega glasbenega modernizma

Kljub tem premikom v svetovni produkciji glasbenega gledališča, ki so zaznamovali drugo polovico 20. stoletja, je potrebno glasbenogledališki opus Darijana Božiča (1933–2018), ki predstavlja središče naše razprave, najprej motriti znotraj konteksta slovenske glasbene kulture. Tudi tu pomembno prekretnico pomeni konec druge

svetovne vojne, ki bi ga ponovno lahko razumeli kot »točko nič«, le da ne gre toliko za distanciranje od režima, ki je povzročil vojno kataklizmo, kot za vzpostavitev novega političnega sistema in z njim nove ideologije, ki je po sovjetskih zgledih sprva poizkušala nadzorovati vse družbene podsisteme, tudi umetnost. Toda v tem pogledu nova politika vsaj v glasbi kot značilno abstraktni, torej v ideološkem pogledu precej ambivalentni umetnosti – po eni strani je težko diskurzivna, po drugi strani pa je prav zato nanjo mogoče prilepiti praktično karkoli – ni bila preveč dosledna (prim. Pompe, »Slovenian«). Tako je postal takoj po letu 1945 vodilna glasbeniška oseba Lucijan Marija Škerjanc (1900–1973), ki se je le malo pred tem v Ljubljani udinjal italijanski oblasti z njej posvečeno *Tretjo simfonijo*, hkrati pa je njegov glasbeni slog temeljil globoko v emocionalni obarvanosti salona 19. stoletja, torej bi ga lahko imeli za buržoaznega *par excellence*, podobno sliko pa kaže tudi operno življenje takoj po vojni, saj se zdi, da je bila v repertoarnem pogledu jasno nadzirana predvsem prva sezona, nato pa je operno kolesje teklo enak tek kot pred vojno ali na evropskem zahodu, le da je politika opero, s katero očitno ni vedela, kaj početi v ideološkem pogledu, postopoma finančno ošibila in s tem tudi dokončno zamajala njen družbeni status (Pompe, »Na obrobju« 75), posledice česar so očitne še danes.

Darijan Božič pripada generaciji, ki je že ušla najmočnejšim agitpropovskim parolam. Na Akademiji za glasbo se je zatekel k skupini skladateljev, ki si je želela sprva izboriti prostor za lastne izvedbe, nato pa tudi prestopiti estetske horizonte akademijskih profesorjev, ki so po škerjančevski logiki, ta pa očitno ni bila v opreki z doktrino socialističnega realizma, ležali globoko v 19. stoletju. Podobna hotenja so mlade skladatelje, ki so se pričeli zasebno združevati že leta 1961, povezala v skupino *Pro musica viva*, v kateri je poleg Iva Petrića, Alojza Srebotnjaka, Jakoba Ježa, Kruna Cipcija, Igorja Štuheca, Milana Stibilja in Lojzeta Lebiča deloval tudi Darijan Božič (prim. Barbo, *Pro musica*). Božičevo kritično držo do prevladujočih vzorcev institucij je v njegovem zgodnjem opusu v drugi polovici petdesetih let mogoče ugledati v zgledovanju pri jazzu, ki pri oblastnikih sprva ni bil preveč v časteh. Toda takoj na začetku petdesetih se je premaknil proti objektivnosti nove stvarnosti, kmalu zatem pa pridejo odločilni impulzi, ki so jih slovenski skladatelji prinesli z obiska festivala sodobne glasbe Varšavska jesen. Tam so se spoznali z drugim valom povojnega modernizma, ki je z vključevanjem nadzorovanega naključja že presegal radikalnosti prve, serialne faze. Tudi Božičeva pisava se kmalu spremeni, značilno zanjo pa postane črpanje iz treh navidezno precej različnih napačališč: še vedno ga močno privlači (1) jazzovski idiom, ki mu doda tudi (2) lastno harmonsko teorijo, t. i. vertikalne strukture (Božič, »Vertikalne«), ki marsikaj dolgujejo novi stvarnosti Paula Hindemitha in njegovemu učbeniku *Unterweisung im Tonsatz* (1937), k temu pa priključi še (3) logiko kolažnega sopostavljanja. Matjaž Barbo govori v zvezi s temi tremi elementi kot o »večslojni zvočni lepljenki slojevito povezanih raznorodnih prvin. Njegov kompozicijski jezik tako morda najbolje označuje izraz *collage sonore*, ki ga sam pogosto uporablja v naslovih svojih skladb« (Barbo, »Božič«).

Nove forme in žanri glasbenega gledališča pri Božiču

Prav za tehniko kolaža se zdi, da predstavlja Božiču izhodišče za glasbenogledališko delo, ki ga je sicer mikalo, še preden se je zavezal modernizmu. Tako je v letih 1958 in 1960 ustvaril dve klasični operni deli, ki sicer vse do danes nista doživeli svojih izvedb. Najprej je napisal opero *La Bohème 57* (prvotni naslov je bil *Ljubezen na Montmartru*), ki jo je zasnoval po noveli *Quand on aime* Rolanda Dorgèlesa (1885–1973). Opera je domišljena še tonalno, razpoznavni je jasne glasbene motive, ki se ponavljajo, nekateri segmenti glasbenega toka se osamosvojijo še tudi v jasne pevske točke, povsem razvidna pa je tudi skladateljeva motivacija za izbiro sižeja, saj imamo opravka z nekoliko posodobljeno verzijo ljubezenskih intrig v umetniškem okolju, kakršne so zaznamovale znamenito Puccinijevo opero *La Bohème*. Francoska literatura je Božiča navdihnila tudi za drugo opero, enodejanko *Spoštovanja vredna vlačuga*, ki je nastala po istoimenski drami Jean-Paula Sartra (1905–1980). Snovno se je skladatelj premaknil iz melanholičnih ljubezenskih spletk k izraziti družbeni kritičnosti, saj drama odpira vprašanja rasizma, odnosa med moškim in žensko ter relevantnosti poštenja, saj se na koncu prostitutka izkaže za vrednejšo osebo od uglednih meščanov. Čeprav gre v formalnem pogledu še vedno za opero, pa je jasen premik zaznati v glasbenem stavku – kot nekakšen predokus kasnejšega kolaža namreč Božič sopostavlja cool jazz s serialno tehniko. Glavne osebe (Lizzie, Fred in Črnc) so označene vsaka s svojim vodilnim motivom, pri čemer nosi motiv Črnca značilne jazzovske poteze, motiv Freda je oblikovan kot dvanajsttonska vrsta, skladatelj pa uporablja tudi ritmično vrsto, kar kaže na željo po premiku iz dodekafonije proti serialnosti, čeprav slednja ni uresničena s popolnim zaupanjem strukturalni avtomatiki, kot je bilo to v petdesetih letih značilno za vodilne evropske serialiste. Zdi se, da Božič piše svojo *Zeitoper*, kakršne so nastajale v dvajsetih in tridesetih letih 20. stoletja v času nove stvarnosti – v operi skuša obravnavati sedanost, zato vanjo vključuje tudi zvoke sedanosti, za kar skrbijo jazzovski obrazci pa tudi plesna glasba, predvajana z radia.

Že v teh zgodnjih opernih delih Božiča zanima sopostavljanje, mešanje, kolažiranje, zato ne čudi, da je šel njegov nadaljnji razvoj prav v to smer. Kot nekakšno vajo za večja glasbenogledališka dela lahko razumemo dve v žanrskem pogledu izmikajoči se deli. V komorni skladbi *Collage sonore* (1966) smo priča druženju zvočnega in gledališkega, pri čemer imata v slednjem pomenu osrednjo vlogo recitatorja, ki bereta iz pesniške zbirke *Somrak* Svetlane Makarovič, v glasbenem pogledu pa stoji Božič razpet med jazzovske impulze, dvanajsttonsko tehniko in nekaj manjših aleatoričnih izmikov. Še dodaten nov element doda skladatelj v skladbo *Trije dnevi Ane Frank* (1963), ki poleg recitatorja in komorne zasedbe vključuje tudi magnetofonski trak in dva generatorja elektronskega zvoka. Zdi se, da je v središču skladateljevega zanimanja besedilo, ki ga skuša ozvočevati, in da imamo tako opravka skoraj z nekakšno glasbeno opremo radijske oddaje.

Vse to kaže, da je Božič iskal in grebel predvsem na presečišču literarnega, gledališkega in glasbenega, spodbude za svoje delo pa je iskal tudi izven glasbe, še najbolj v gledališču, kar kažejo njegova pogosta sodelovanja z gledališkimi režiserji, za katere je ustvaril scensko glasbo. V tem pogledu je bilo gotovo prelomno Božičevo sodelovanje z režiserjem Miletom Korunom pri znameniti predstavi *Oresteja* v ljubljanski Drami leta 1968, o kateri imamo na srečo dovolj dokumentarnega gradiva in tudi ohranjen notni zapis (prim. *Oresteja*). Božičeva partitura za to scensko delo vsebuje vokalne parte in parte za nekaj priročnih glasbil (impozantno je moralo biti predvsem neprekinjeno ritmično utripanje z zvoki kamnov), celota pa je pogosto ujeta v značilne enostavne aleatorične obrazce, ponavljanje drobnih materialnih drobcev, ki so tokrat urejeni arhaično modalno, da bi sugerirali nekakšen zgodovinsko oddaljen, torej antični prostor, in simulacije »realne« glasbe (javkanje, cviljenje, škrebjanje peska na pokopališču). Prav v sodelovanju s Korunom je Božič najbrž spoznal, da se mora režiser »v standardnem opernem repertoarju podrežati partituri in prilagoditi dirigentu kot prvemu interpretu partiture. [...] V sodobnem gledališču [...] pa se primarnost vodenja vaje med dirigentom in režiserjem izmenjuje« (Ažman 3). Po lastnih besedah se je prelevil v pristaša

Korunovega neliterarnega gledališča, kar ni že dolgo nobena posebnost, ne v likovni umetnosti, kot tudi ne v sodobni glasbi. [...] Nisem želel ustvariti operne partiture, ki bi že sama po sebi zvenela, ampak scenarij (kot pri filmu), po katerem bi ustvarjalci predstave ustvarili dokončno podobo dela. Glasba ne sme posiljevati odrskega dogajanja, ga omejevati, ampak mora nuditi ustvarjalcem čim širše možnosti. Opera ni zame glasba, ampak gledališče v polnem pomenu besede. (Niko Goršič: »Zdaj in nikoli več?«; nav. po Strgar 35)

Še pred sodelovanjem s Korunom je Božič ustvaril glasbenogledališko delo *Polineikes* (1966), ki ga je žanrsko poimenoval *collage du drame*, muzikolog Andrej Rijavec pa opozarja, da stoji delo, ukrojeno po drami *Antigona* Dominika Smoleta, »med radijsko dramo in koncertno melodramo« (Rijavec 120). Glasba v delu predvsem podpira besedilo in skoraj ne moremo govoriti o njeni avtonomnosti, pa čeprav uporablja skladatelj poenoteno logiko dvanajstttonskih vrst, razdeljenih v manjše enote, ki se obnašajo kot submotivi in nimajo svoje strukturalne vloge. Glasba se zdi kot nekakšno ozadje branemu tekstu, ki stopa v ospredje in je nosilec dramatičnega in vsebinskega, glasba pa je umaknjena v atmosferično.

Naslednje delo, *Jago* (1968), za osem izvajalcev in magnetofonski trak, zasnovano po Shakespearovi drami *Othello* in romanu *Gottes zweite Garnitur* Williija Heinricha (1920–2005), je skladatelj poimenoval kot *happening*, pri čemer je v partituri sam začrtal, kam meri s to žanrsko oznako:

Happening naj se izvaja kot ritual ali kot otroška igra, to je predstava, pri kateri je zaporedje besed, gibov in premikov v naprej določeno in znano in dovoljuje le nekaj variacije

predpisane sheme. Vendar mora biti intenzivnost igre maksimalna tako kot pri ritualu, oziroma pri otroških igrah, kjer igralci (svečeniki oziroma otroci) in gledalci (verniki oziroma otroci) sodelujejo s polno zavzetostjo. (Božič, *Jago*)

V delu, ki ponovno obravnava vprašanja rasizma, imamo opravka s tremi dogajalnimi ravnmi: (1) misli, želje in hotenja glavnih oseb se izražajo z govorjeno besedo (*Desdemona* in *Othello*, *Jago* kot naslovni junak sploh ne nastopa, kar se zdi jasen vpliv *Antigone* Dominika Smoleta), (2) zvok, ki se izvaja v živo ali je posnet na magnetofonski trak, medtem ko (3) po trije igralci in igralko s premikanjem stolov ustvarjajo scensko ozadje in tako dopolnjujejo dogajanje. Oznako *happening* moramo v zvezi z *Jagom* razumeti kot skladateljevo željo po večmedijskosti, saj notira tako tekst kot tudi živi zvok, posneti zvok, zvočno kuliso in kombinacije luč-gib-premik, kar pa seveda ni popolnoma v skladu z žanrsko idejo *happeninga*, kakršnega je realiziral Cage in katerega središčni poudarek je ležal v nedoločnem, prostorsko-situacijskem, realnem »živem« dogajanju in ne zgolj v sopostavljanju različnih dogajalnih in umetnostnih ravni. Petje ni več v ospredju, saj glavna junaka govorita, podobno pa je skop tudi glasbeni material, ki se ponavlja in je precej heterogen (diatonika, bluzovska lestvica, harmonski grozdi, akordi, zgrajeni po logiki vertikalnih struktur, posneti, konkretni zvoki), skladatelj pa govori celo o »organizirani improvizaciji« (Šlamberger 6).

Še bolj širokopotezen je bil skladatelj čez dve leti v glasbenoscenski drami po antičnih motivih *Ares-Eros* oz. *Lizistrata praznih rok* (1970), za katero je besedilo sestavil sam v obliki montaže Aristofanovih komedij *Lizistrata* in *Mir*. V delu, ki je bilo izvedeno v okviru zagrebškega Bienala leta 1971 (ansamblu Opere in baleta SNG Ljubljana je dirigiral skladatelj sam, režijo pa je podpisal Mile Korun), a ni bilo deležnih naklonjenih kritik, je skladatelj očitno združil svoje ideje, ki jih je razvil kot avtor scenske glasbe, robnih primerov instrumentalne glasbe, povezane z govorjeno besedo, in novih glasbenogledaliških poskusov. Partitura se naslanja na idejo nadzorovanega naključja, pri čemer so posamezni enostavni melodični obrzci ujeti med kromatiko dodekafonije in modalnost antike, harmonija pa se naslanja na vertikalne strukture. Pretežno zelo razredčene orkestrske teksture seka govorjena beseda, zato glasba ponovno bolj nakazuje vzdušja, kot da bi pletla svojo logiko. To ne preseneča, saj je dogajanje zaradi zgoščenosti precej zapleteno, naprej pa ga poganjajo predvsem recitacije, medtem ko se zdi preostalo dogajanje precej ritualizirano, kar postane še posebej očitno v zadnjem dejanju, domišljenem v obliki nekakšnih dionizij.

Naslednje delo, opero-farso *Lizistrata*, 75, ki svojo snov ponovno črpa iz iste Aristofanove komedije, a jo je tokrat v posodobljen libretu, v katerem vojno med Atenci in Špartanci zamenja nogometna strast moških obeh mest, priredil Smiljan Samec, je Božič kljub ponovno novi žanrski oznaki domislil v istih dramaturški potezah kot svoja predhodna glasbenogledališka dela. Pri tem se mu je v intervjuju zdelo smiselno poudariti, »da to ni opera niti drama, temveč gledališka predstava nekje v sredi med tema dvema zvrstema. Delana je namerno tako, ker se v sodobnem teatru ti dve zvrsti vedno bolj zbližujeta« (Mracsek 4).

Režiserju obeh postavitev opere (leta 1980 je bila izvedena v mariborski Operi in kasneje leta 1997 tudi v ljubljanski Operi) Juriju Součku so se zdeli prav tako osrednjega pomena žanrski razmisleki in je šel celo tako daleč, da je delo označil kot antiopero. Spraševal se je, ali »naj o *Lizistrati* '75 Darijana Božiča premišlujem kot o operi-farsi ali antioperi, ali komediji z glasbeno spremljavo, kar ni ne to ne ono« (Souček 8), nato pa je zapisal še, da pripravlja premiero »farsične neopere« (prav tam 9). Toda kljub takšnemu žanrskemu pozicioniranju, ki je očitno želelo loviti stik z modernističnimi snovanji drugod po Evropi, a so bila sicer ob koncu sedemdesetih in na začetku osemdesetih let že močno upehana, je Božičeva logika spet podobna prejšnjim delom. Prevladuje razredčena – kritika je pisala celo o tem, da je skladatelj postavil predvsem glasbena ločila (Učakar, »Umetniški«) – modernistična zvočnost, ki izhaja iz dolgih zadržanih akordov, pogosto oblikovanih v obliki zvočnih grozdov ali »vertikalnih struktur«, aleatoričnih sosledij in ponovne želje po kolažnem sopostavljanju, ki se najjasneje kaže v prepevanju klubskih himen, ki jih podpira pihalni orkester na odru, in otroške pesmice v izvedbi otroškega zbora – bližje kot antioperi se zdi v takšnem trku izrazito modernističnega (clustri) in tonalnega, celo popularnega (klubska himna), prvim znakom postmodernizma.

Toda v iskanju »novega« žanra se Božič ni ustavil, na kar dajejo slutiti venomer nove žanrske oznake novonastajajočih glasbenogledaliških del. Tako je še v letu nastanka *Lizistrate* '75 zasnoval tudi koncertantno dramo *Slovenske pesmi*, ki je po svojih glavnih potezah precej sorodna Božičevemu siceršnjemu ustvarjanju za gledališke deske. Oznaka »koncertantna drama« meri v svoji dvojnosti najbrž na to, da gre za dela, ki v osnovni niso namenjena gledališki, odrski, ampak koncertni izvedbi, a po drugi strani jih v dramaturškem pogledu poganja prav dramska ali literarna vsebinskost. V *Slovenskih pesmih* tako ne nastopajo dramski junaki, mezzosopranistka ni nosilka vloge, težišče pripovedi nosita napovedovalca in recitatorja, ki razgrinjata tipične slovenske tematike, kot so izseljenstvo, druga svetovna vojna, odtujenost, kar pomeni, da imamo opravka s kritiko sveta s slovenskega gledališča. Toda avtor se ne odpoveduje niti osnovni mizanscenskosti – tako partitura predpisuje določene odrske kretnje izvajalcev (na začetku stavka »Kmečka« skladatelj v partituro zapiše navodilo: »recitator sedi, pevka stoji – nekoliko sta obrnjena stran eden od drugega«). Če vse to povežemo z glasbeno podobo, ki je ponovno precej redka (izhodišče predstavlja material »Preludija«, ki se večkrat vrača, sestoji pa iz harmonskega grozda, poltonskih menjav in kratkega intervalnega niza) in podobna prej nastalim, »bolj« odrskim delom, se kljub novi oznaki/formi/žanru Božičev osnovni ustvarjalni raster v resnici ni spremenil.

Da je v naslednjem desetletju ustvaril še štiri podobne koncertantne drame – v *Beli krizantemi* (1976) skladatelj v tekstovnem »scenariju«, kakor ga sam imenuje, montira tekste iz Cankarjevih del *Martin Kačur*, *Hlapec Jernej* in *Bela krizantema*, da bi pred nas postavil Cankarjevo usodno figuro v odnosu do slovenskega naroda, podobna razpetost med javno in zasebno zaznamuje nato tudi *Maximillena Robespierra* (1978), koncer-

tantno dramo, zasnovano po biografskem romanu Rudolfa Harmsa (1901–1984) *Robespierre*, medtem ko je v središču *Štirinajste* (1980) zgodba o XIV. partizanski diviziji, pri čemer postanejo štirje recitatorji tudi nosilci vlog (prvi predstavlja političnega komisarja divizije, Matevža Haceta, drugi je komandant, tretji nekaj časa borec, nato tudi zdravnik in četrti pesnik Karel Destovnik Kajuh), delo pa je bilo napisano za festival Revolucija in glasba, v *Slovenski visoki pesmi* (1983) pa je skladatelj organiziral pesmi Mateja Bora in Dragotina Ketteja kot dialog med ljubimcema, soroden biblijski *Visoki pesmi*, pri čemer se zdi zaradi pičlosti glasbe delo kot nekakšna zvočna oprema branja poezije – gre najbrž povezovati s konservativnostjo domačih opernih institucij, ki kljub Božičevemu uspehu z *Lizistrato '75* v Mariboru niso želele tvegati z modernističnimi poizkusi s formo, materialom, vsebino in dramaturgijo. Pogled po repertoarju ljubljanske operne hiše namreč pokaže, da so bila od sedemdesetih let naprej vrata za opere, nastale v 20. stoletju, skorajda neprodušno zaprta (Pompe, »Repertoarna«).

Tudi od tod najbrž še nova, pomenljiva žanrska oznaka ob Božičevem novem prispevku za opero – leta 1985 je končal »glasbenoscenski projekt« *Kralj Lear*, ki je bil naslednje leto izveden v Operi SNG Maribor. A ponovno je kljub novi žanrski oznaki Božič ostal pri svoji ustaljeni praksi, ki jo je v grobem začrtal že leta 1966 s *Polineikesom*. Tako je besedilo zopet lepljenka iz Shakespearove drame *Kralj Lear*, dramatikovih sonetov in starih angleških pesmi, medtem ko je kolažno tokrat s pomočjo že obstoječega materiala zasnovana tudi glasbena podoba, za katero si je skladatelj songe sposodil iz Gayeve znamenite *Beraške opere* (1728), orkestralno glasbo pa v nekaj primerih iz svojih lastnih del *Audiospectrum* (1972) in *Audiostrukturae* (1973). Največ izvirnosti je tako skladatelj v resnici namenil zgodbi, v kateri je naslovni junak očitno duševno zmeden že od samega začetka, kar ga vodi v številne krvoločnosti. Celotna dramaturgija dela se plete okoli številnih dvojnosti: živi glasbi se »zoperstavlja« zvok posnetega orkestra, govornemu besedilu peta beseda, svetu modernistične glasbe srednjeveške pesmi, vertikalne strukture harmonskim grozdom, kar najbrž vse ponazarja trk realnega in imaginarnega sveta.

Zelo podobno strategijo je Božič ubral tudi ob snovanju svojega najobsežnejšega dela *Telmah* (1989), za katero je poiskal spet novo žanrsko oznako »glasbenogledališko dogajanje v gledališču – popoldne, zvečer in v pozni noči«, v katerem lahko ugledamo sintezo številnih zgledov. »Dogajanje v gledališču« jasno navaja na glasbeno gledališče Kagla, še posebej njegov veliki projekt *Državno gledališče*, v katerem so bili obiskovalci priča najrazličnejšim akcijam, ki so se odvijale po celem poslopju gledališča, kar pomeni, da je Božič želel, da bi postal celoten obred obiska gledališča predstava,¹

¹ V tem pogledu je zanimivo brati navodila, ki jih je skladatelj namenil za čas odmora: »Odmor naj ne bo običajna gledališka pavza, temveč režirano dogajanje. Na nek način del predstave. Združeno naj bo s kakšno tipično slovensko kulturno prireditvijo, kot so na primer 'Knjižni sejem', pomembnejša obletnica kakšne zveze (umetniška fotografija, različna društva glasbenikov) itd. Lahko pa se za to priliko pripravi tudi posebna prireditev: razstava o življenju in delu Mirka Poliča, pa Hinka Leskovška ali Nika Štritofa. Možno je vključiti – kot je bilo v elizabetinskih časih navada – nastope manjših gledaliških ali glasbenih skupin (komorni ansambli, solisti). Odnos publike do gledališkega dogajanja 'Telmah' naj bo tak, kot je odnos – v igri – dvorjanov do 'Mišnice'. Vse to dogajanje služi obiskovalcem za sprostitev in pripravo na pogostitev. Sledi večerja. Kot bi bil gostitelj Klavdij ali Telmah – seveda ne dobesedno. Tako presledek med dvema dejanjema traja

porazdeljenost na tri dneve dela pa sugerira na trilogijo, modelirano po zgledu Wagnerjeve tetralogije *Nibelungov prstan*, ki naj bi se odvila v štirih zaporednih dnevih, ali Stockhausnove heptalogije *Luč*, v kateri je vsaka enota namenjena enem dnevu v tednu in nosi tudi takšno ime. Božič je ponovno sam sestavil besedilo s pomočjo montaže tekstov iz različnih Shakespearovih dram (*Hamlet*, *Rihard III.*, *Macbeth*, *Romeo in Julija*, *Othello*, *Ljubezni trud zaman*, *Henrik VIII.*, *Sen kresne noči*, *Vihar*, *Kralj Lear*), dramatikovih sonetov in igre Roberta Bolta (1924–1995) *Človek za vse čase*, medtem ko uporablja zelo malo originalnega glasbenega materiala in se tokrat zateka k orkestracijam motetov iz Gallusove zbirke *Opus musicum*, s čimer se seveda glasbeno prestavlja v Shakespearov čas. Obsežna partitura določa tudi uporabo video in avdio posnetkov, kar kaže na željo po širši multimedialnosti, podobnemu kopičenju pa je namenjeno tudi eklektično sopostavljanje in kolažiranje renesančne glasbe z modernističnimi harmonskimi grozdi, dvanajsttotsko tehniko, jazzovskimi vdori in vertikalnimi strukturami, zato se delo približuje slogovni odvisnosti od postmodernizma. Božič tako kot Leara tudi Hamleta travestira in se sprašuje, kaj bi se zgodilo, če bi glavni junak vendarle postal danski kralj, pri čemer je njegov odgovor povezan z vpeljavo drugih Shakespearovih dram, kar pomeni, da sklepa, da bi prevzel poteze Macbetha, Henrika VIII. in drugih – Božič je prepričan, da se s takšnim predrugačenjem približuje gledališču režije (Menart 48). Kot v *Kralju Learu* mu je kot osnovno dramaturško vodilo služilo kontrastiranje raznolikih elementov:

Vsa igra je grajena na združevanju »po-dva« gledaliških elementov. Najprej dramsko-glasbenih. Dramski so sestavljeni iz prizorov, glasbeni pa iz stavkov. Nadalje sestavljata predstavo dva dela: prvi s težiščem na tekstu in dramski zasnovi gradnje in drugi s težiščem na glasbi z operno zasnovo uprizoritve. [...] Dvojno je obravnavanje besede: govornjena - peta beseda. Dvojnost slike: živa igra na odru - filmski posnetek in TV spot. Na dva načina se izvaja glasba: živo petje in igranje (reprodukcija posnetkov). Nadalje združevanje zapisane glasbe (tradicija) in improvizacije (free-jazz).²

Delo je tako zasnovano v tradicionalni obliki številčne opere (gl. tabelo 1), torej iz posameznih, zaključenih enot, ki jim osnovo pogosto predstavljajo renesančni plesi (almain, corant, sarabande, jig), medtem ko je skladatelj prepričan, da je formo takšnih številčk domislil simfonično.³ Zanimivo je, da je kritika opazila zvezo s postmodernizmom, saj je Tone Partljič zapisal, da gre za »postmodernistično prepesnitev« (Hostnik Šetinc), čeprav je sam skladatelj sprva postmodernizem odklonil kot oznako, pod katero »se skuša marsikaj uveljaviti: od neznanja tehnik strogega stavka, nepoznavanja dvanajsttotskega sistema do 'computer music' in sploh kakršnihkoli sistemov. Iz tega nastaja nekakšna zmešnjava« (Sajovic 4), kasneje, v času ustvarjanja *Telmaha*, pa ga

dalj časa in pomaga, da se običajna dveurna predstava izpremeni v gledališko dogajanje, ki družbi ob shakespearejskih zgodbah nastopajoče in obiskovalce večji del dneva: od popoldneva preko večera do pozno v noč«.

2 Skladateljska mapa Darijana Božiča z naslovom »Opera«, hrani Nacionalna in univerzitetna knjižnica v Ljubljani.

3 Božič piše, da gre za logiko »po osnovi gradnje simfonije«. Prim. partituro.

je vendarle razumel kot »oddih, pri katerem lahko uporabiš katerokoli glasbeno tehniko«, čemur smo res priča v tem »glasbenogledališkem dogajanju« (Hostnik Šetinc).

Tabela 1: Razporeditev točk v Božičevem *Telmahu* (povzeto po skladateljevem kazalu v partituri)

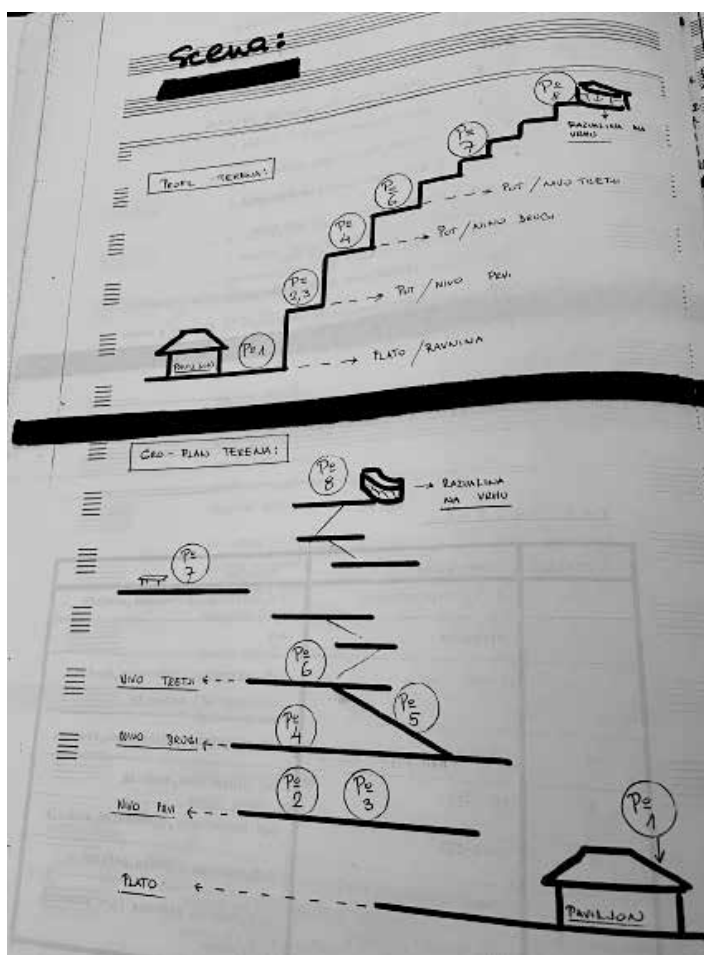
Točka	Naslov	Točka	Naslov
1	UVOD	40	Agnus Dei / kronanje Ofelije
2	Prvi del: INFANS – INTRADA	41	Sanctus / kronanje Telmaha
3	PRVA SLIKA	42	Gloria
4	DRUGA SLIKA: almain	43	XV. SLIKA: almain
5	DIALOG	44	Corant
6	CORANT	45	Dialog
7	DRAMSKI PRIZOR	46	Srabande
8	SARABANDE	47	Dialog
9	DIALOG	48	Jig
10	JIG	49	XVI. SLIKA: Telmah – tretji monolog
11	TRETJA SLIKA: dialog	50	Ljubezenska scena, Horatia peljejo na morišče – arija
12	ČETRTA SLIKA: napitnica lordov	51	MEDIGRA
13	Dramska scena	52	XVII. SLIKA: tabor, zbor vojakov
14	Telmah – prvi monolog	53	Telmahove prikazni
15	Scena pred predstavo	54	Boj
16	MIŠNICA	55	Erinije
17	Telmah – drugi monolog	56	XVIII. SLIKA: zabava pri Ofeliji
18	Kralj Klavdij: scena in arija	57	Fanfare
19	PETA SLIKA: recitativ	58	Telmah – četrti monolog
20	MEDIGRA	59	Telmah in More
21	ŠESTA SLIKA: Polonijev pogreb	60	Telmah z Erinijami
22	Ofelija – monolog	61	XIX. SLIKA: More in večerja pri kralju
23	SEDMA SLIKA: scena na stolpu	62	Scena in arija Yorškega škoga
24	OSMA SLIKA: scena in arija Duha	63	XX. SLIKA: almain
25	Volkodlak	64	Corant
26	DEVETA SLIKA: ljubezenska scena	65	Sarabande
27	DESETA SLIKA: dvoboj	66	Jig
28	Dramska scena in recitativ	67	XXI. SLIKA: Telmah ubije Ofelijo
29	PRVI FINALE	68	Po uboju
30	ODMOR	69	XXII. SLIKA: scena in arija kraljice
31	Zunanji uvod v drugi del	70	XXIII. SLIKA: noč na stolpu

32	Notranji uvod v drugi del	71	TV-spot: Birnamski gozd
33	Drugi del: REX MORTIFER	72	Telmah ob mrtvi materi
34	DVANAJSTA SLIKA	73	XXIV. SLIKA: ples vej in nožev
35	Fugatto	74	Telmah proti Malcolmmu
36	Nastop glumačev	75	APOTEOZA
37	Hastingsa vodijo	76	Zaključek - IN
38	Ofelija se ureja za poroko, Hastingsa ubijejo	77	Zaključek - OFF
39	XIV. SLIKA: TE DEUM - Kyrie/ poroka		

Omeniti velja še dve »poznejši« deli, v katerih se zdi, da je Božič vendarle dodatno gledališko eksperimentiral, pri čemer pa vsaj z izvedbo *Provokativnih variacij* (1986) ni bil preveč zadovoljen, zato najbrž ni več stopal po podobni poti. Delo nosi namreč v žanrskem podnaslovu oznako »kontrolirana improvizacija umetniškega srečanja«. Skladatelj je ponovno montiral različne tekste (verze Prešerna, Strniše, Zlobca, Minattija, Petanove aforizme in intervju z igralcem Radkom Poličem iz revije *Start*), nato pa delo poteka v pogovoru med glasbenikom in igralcem, ki odpirata različne teme, pri čemer citirata različne pisatelje, nato pa igralec v komunikacijo vključi tudi občinstvo oz. ga razgreva s provokativnimi vprašanji, kot je na primer, kaj mislijo o seksu brez ljubezni. Toda paradoksalno, kljub temu da partitura pušča sorazmerno veliko svobode tako igralcu kot tudi glasbenikom, skladatelj ni bil zadovoljen z izvedbo, še posebej z igralskim deležem Radka Poliča,⁴ ki je sicer sijajno nastopil v drugih Božičevih glasbenogledaliških delih, kar vendarle kaže na to, da je bil Božič kljub jasni zavezanosti sodobnemu, odprtemu, eksperimentalnemu nekje globoko v svoji sredici vendarle bolj konservativen in odvisen od vnaprej danih form in rešitev.

Morda je tudi zato s svojim zadnjim delom, ki bi ga lahko obravnavali v kontekstu glasbenega gledališča, stopil še proti drugi možnosti iskanja novih rešitev. Tako je *Samoroga* (1992) domislil kot »multimedialni projekt«. Zasnovan je bil za odprtje razstave živalskih kipov Janeza Boljke (1931–2013) v Volčjem Potoku. Zdi se, da se skladatelj podobno kot že v *Kralju Learu* in *Telmahu* vse bolj umika iz aktivne kompozicije in vse bolj postaja le nekakšen »režiser« večmedijskega dogajanja, da torej idejo kolažiranja iz glasbe same prenaša na kombiniranje različnih umetnosti. Tako uporablja besedilo Gregorja Strniše in spet citate iz Gallusa, toda veliko pomembnejši se zdita ta prostorska razporeditev glasbenega »dogajanja« (projekt se je odvijal na prostem), ki skuša upoštevati značilnosti lokacije (gl. slika 1), in spektakularna obravnava pirotehničnih sredstev. *Samoroga* kot zadnje Božičevo glasbenogledališko izjavo je tako mogoče razumeti le še kot dodatno umikanje glasbe in popolno izenačevanje z drugimi umetnostmi, postopek, ki je sicer značilen že za skladateljeva prva modernistična spopadanja z odrom.

⁴ Glasbena zbirka v NUK-u hrani avtorjevo pismo igralcu, v katerem prvi drugemu v krepkem jeziku očita, da je »pljunil« na njegovo umetnost.



Slika 1: Zamisli, povezane s specifično lokacijo v Božičevem *Samorogu*

Zaključek: Dvojna neuravnoteženost

Razgled po Božičevem glasbenogledališkem opusu daje jasen vtis, da je celotno kariero – od leta 1958, ko je napisal prvo, še klasično operno delo, do leta 1992, ko je glasbenogledališko snovanje zaključil s *Samorogom* (ohranjeno je sicer še skladateljevo lastno besedilo za »multimedialni projekt po življenju skladatelja Jakoba Handla Gallusa »*Ecce, Carniolus!*«) – iskal svoj idealni žanr in formo, ki bi seveda bila v kar najtesnejšem soglasju s sodobnostjo, pri čemer so nanj v skoraj enakovredni meri vplivale zahodnoevropske modernistične glasbene spodbude kot tudi dobro poznavanje slovenske gledališke scene. Takšno iskanje in tipanje ter zavezanost vsemu sodobnemu, morda celo »naprednemu« dokazuje že samo pregled žanrskih oznak Bo-

žičevih del:

Tabela 2: Božičeva glasbenogledališka dela

Naslov	Letnica nastanka	Žanrska oznaka
<i>Boheme '57 (Ljubezan na Montmartru)</i>	1958	lirično-komična opera
<i>Spoštovanja vredna vlačuga</i>	1960	operna enodejanka
<i>Polineikes</i>	1966	collage du drame
<i>Jago</i>	1968	happening
<i>Ares-Eros (Lizistrata praznih rok)</i>	1970	glasbenoscenska drama
<i>Lizistrata '75</i>	1975	opera-farsa
<i>Bela krizantema</i>	1976	koncertantna drama
<i>Maximilien Robespierre</i>	1978	koncertantna drama
<i>Štirinajsta</i>	1980	koncertantna drama
<i>Slovenska visoka pesem</i>	1983	koncertantna drama
<i>Kralj Lear</i>	1985	glasbenoscenski projekt
<i>Hamlet</i>	1985	glasbenoscenski projekt
<i>Provokativne meditacije</i>	1986	kontrolirana improvizacija umetniškega srečanja
<i>Telmah</i>	1989	glasbenogledališko dogajanje v gledališču
» <i>Ecce, Carniolus!</i> « (nedokončano)	(1992)	multimedialni projekt
<i>Samorog</i>	1992	multimedialni projekt

Če izvzamemo oznako koncertantna drama, torej žanr, ki je mejen, saj stoji med gledališčem in standardno koncertno obliko, je skladatelj praktično za vsak nov glasbenogledališki projekt izbral novo oznako, edina resna sprememba pa vodi od rednega vključevanja dostavka »drama« k oznaki »projekt«, kar kaže na premik iz podrejanja glasbe dramskemu k vse večjemu vključevanju multimedialnosti. Toda natančnejši pregled del pokaže, da so si le-ta kljub različnim žanrskim oznakam v svoji dramaturški in glasbeni logiki nenavadno podobna in da je osnovna vodila Božič nastavljal že v *Polineikesu*, torej svojem prvem modernističnem glasbenogledališkem delu. Že tu je vzpostavil posebno razmerje med literarnim, glasbenim in dramskim. Glasba se vse bolj umika v ozadje, vsebinski nosilec postaja beseda – največkrat govornica: njej se atmosfersko prilagaja glasba, iz besedila pa izhajajo dramski poudarki. Že muzikolog Andrej Rijavec je spoznal, da Božičeva dela svojo izpovedno težo dolgujejo predvsem tekstovnemu izboru in manj glasbenemu deležu (Rijavec 123) – paradoksalno tako Božičeva dela stojijo ali padejo z dramskimi igralci ali recitatorji, pri čemer je vsaj v koncertantnih dramah *Bela krizantema* in *Maximilien Robespierre* velika teža slonela

na odličnih izvedbah Radka Poliča, ki se je sicer skladatelju v njegovih eksperimentih, ki so prestopali meje literarnega, izneveril.

Toda Božičevo delo je zasidrano še v enem paradoksu. Kljub temu da se glasbeni delež močno umika, da na prvo mesto postavlja literarno besedo, tej pa še pred glasbo sledi dramska akcija, je skušal svoja dela uresničiti v institucionalnih opernih gledališčih. Slednja pa ne doma ne drugod po svetu (pomembno izjemo je v tem pogledu predstavljala Hamburška državna opera med letoma 1959 in 1973, ko jo je vodil Rolf Liebermann (1910–1999), ki je v tem času naročil kar 24 novih del) niso imela posluha za sodobno glasbo ali sodobnejše gledališke prijeme. Pa vendar Božič ni pomislil na možnosti alternativnih izvedb, na komorni medij, na specializirane ansamble za sodobno glasbo, kar kaže na nenavadno križanje institucionalnega in neinstitucionalnega – ali še drugače: vodilni slovenski predstavniki glasbenega modernizma, nabrani v skupini Pro musica viva, so po obdobju, ko so se morali boriti za svoje priznanje in so obenem podirali tradicionalno dediščino svojih profesorjev, zasedli prav ista institucionalna mesta, s katerih so prej pridigali njihovi oponenti (Darijan Božič je na primer postal umetniški vodja in upravnik Slovenske filharmonije (1970–1974) in nato tudi direktor ljubljanske Opere (1995–1998)). Institucionalno odklanjanje novih glasbenogledaliških rešitev je verjetno Božiča prisililo k iznajdbi mejnega žanra koncertantne drame, s katero je operno institucionalnost zamenjal s klasičnim koncertnim odrom – simfonični orkestri so vendarle pokazali več odprtosti za sodobni eksperiment, zato je v tem mediju Božič lahko udeležil svojo idejo zблиževanja literature, drame in glasbe. Tako je mogoče ob koncu trditi, da se ob poizkusu kontekstualiziranja Božičevega glasbenogledališkega dela izkaže, da gre za dvojno neuravnoteženost – v svojih glasbenogledaliških delih je v celoti dajal prednost literarno-dramskemu in je glasbo ohranjal na ravni zvočne opreme, zato je njegova glasbenogledališka dela mestoma težko razločevati od scenske glasbe ali glasbene opreme za radijsko igro, po drugi strani pa iskanje novih glasbenogledaliških žanrov kaže na premike izven tradicionalne operne institucije, ki pa jih je skladatelj vendarle želel uresničiti v operi, kar se je končalo s skladateljevo glasbenogledališko resignacijo in premikom v multimedialno, ki bi mu kasneje najbrž logično sledilo tudi umikanje v digitalno in virtualno. Božičevo ustvarjanje tako ni le produkt avtorjeve osebnosti in časa, temveč v veliki meri tudi prostora.

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Among Slovenian modernist composers, Darijan Božič dedicated the largest part of his work to musical theatre. The genre classifications of his works show that the composer constantly searched for a new form of musical theatre. It would appear that he finally settled on a medium that could almost be designated as a "radio play", with an emphasis usually on the spoken word, accompanied by occasional interventions of instrumental music. Over time, these interventions appeared to lose their modernist edge (harmonic clusters) and approach postmodernism by juxtaposing diverse elements. Thus, a characteristic of Božič's works is their double imbalance: the language strongly dominates the music, while at the same time, the composer's desire to implement avant-garde theatrical procedures in an institutional opera house seems unusual.

Keywords: Darijan Božič (1933–2018), Slovenian opera, 20th-century music, musical theatre, modernism, instrumental theatre, stage compositions

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Darijan Božič's Musical Theatre Opus in the Context of the Slovenian Musical Theatre Scene: An Escape into the Literary-Dramatic in Opposition to the Desire for the Institutional

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Opera and Modernism

Despite numerous upheavals and great discussions about the first and also the second death of opera (cf. Žižek and Dolar) in the first quarter of the 21st century, opera is alive and well, as evidenced by the many new stagings of operas, audio and video recordings, and the endless possibilities for online streaming. Opera is not dead. It is, however, facing a serious problem: as an institution, “with each passing year, the opera theatre of everyday practice is becoming more like a museum”, as noted by the musicologist Heinrich Strobel (1898–1970), who also adds, “perhaps opera really is dead” (130).

There are several reasons why there is no real need for the opera to update its repertoire: (1) Opera intendants take care of the need for “innovation” by reviving older, forgotten works from the 18th and 19th centuries. (2) Historical staging practice often casts a completely new light on baroque opera. (3) The so-called director’s theatre, *Regietheater*, which “recasts” old content into a contemporary performance, provides a contemporary feeling in terms of both content and dramaturgy. Equally diverse reasons can answer why contemporary opera as an institution broke its connection to contemporary operatic creativity. The iron repertoire emerged in the first half of the 19th century, mainly through the reprisals of Rossini’s incredibly successful operas. In contrast, the end of repertory opera could be linked to (1) Puccini’s last, even unfinished opera *Turandot* in 1924 and (2) Arnold Schönberg’s (1874–1951) and his pupils’ definitive transition to modernism. Additionally, potential turning points might also be found in (3) the “zero hour” (cf. Brockmann) after World War

II and (4) the economic demands for a sustainable flow of profits, which appears to be more readily achievable by relying on old “hits” rather than taking up “risky” first-time stagings, which most certainly influenced such repertory decisions.

Among the abovementioned possibilities, the most relevant one seems to be the one related to the “zero hour”: the new post-war generation wanted nothing to do with the foundations from which the Nazi and Fascist dictatorships grew. At this very time, opera as an art form and an institution reached its peak by supporting the ruling ideology. It is precisely in the context of moving away from pre-war models that one of the leading post-war musical modernists, Pierre Boulez (1925–2016), famously noted:

Germany’s new opera houses certainly appear very modern – from the outside. On the inside, however, they remain extremely old-fashioned. It is almost impossible to create a modern opera in a theatre where mainly repertoire works are performed. It is quite unfathomable. Blowing up the opera houses would appear to be the most expensive solution. But do you not think that that would also be the most elegant solution? (Schmidt and Hohmeyer 170)

Boulez’s radical opinions became an emblem for a young generation that subscribed to the fetishism of the new and believed in the purifying power of the “zero hour”, while the remaining conservative composers, still looking to the past, automatically became marginalised loners. The only door open to them was the opera house, where they paved their softer “renovation” with operas dealing with plots from antiquity, with a form of literary opera that was able to disguise its conservative composition with strong literary value, and finally with the comic opera, which was given very little space in the 19th century of repertory opera. This changed to a point in the 1960s, when some modernists realised that the older forms could be renewed by appealing to a strong social engagement, as we can see in the operas of Hans Werner Henze (1926–2012), who even moved to Cuba for a couple of years due to his left-wing enthusiasm, and in the works of Luigi Nono (1924–1990), an active member of the Italian Communist Party, who also happened to be Schönberg’s son-in-law.

It was probably Nono, Henze and Luciano Berio (1925–2003) who started exploring new approaches to using the voice as a potential way of renovation, rather than drama and staging possibilities, and thus showed other modernists that it was possible to create opera also in contemporary language, material and forms. There was, however, no longer any talk about opera at all. Nevertheless, just like several other times in its history, the denial of opera paradoxically brought forth several new forms – modernists started composing new musical theatre works that were no longer called operas. Instead, they used many new genre names. Musicology has not yet found a single umbrella term for all such endeavours. However, the name that appears to be most appropriate is the distinctly general term *musical theatre*. The latter goes back

to the tradition of the works by the tandem Weill/Brecht (Salzmann and Desi 13), in which individual theatrical elements did not merge but were deliberately kept apart. The term musical theatre, however, can be used broadly or narrowly – in the broadest sense, it can encompass all musical theatre works from all periods and styles. In a more exclusive sense, it designates quite specific contemporary endeavours. It is precisely due to this confusing duality of the broader and narrower meanings that Hermann Danuser's suggestion of the term *stage compositions* (350) seems interesting in relation to the musical theatre work of the great modernist Mauricio Kagel (1931–2008), who bestowed this genre label onto his greatest work, *Staatstheater* (*State Theatre*, 1970). It was later renamed as anti-opera. In his work, Kagel deconstructed all institutional opera conventions and opera as a musical theatre form, thus reaching the peak of the negative modernist attitude towards opera. At the same time, his approach also marks a clear turn towards searching for new forms and genres that would use the musical theatre medium more appropriately for the modern age.

New Forms and Genres of Musical Theatre

The earliest attempts at new forms of musical theatre can be discerned in the musical works in which scenic elements suddenly became extremely interesting. This approach is particularly characteristic of several works composed by John Cage (1912–1992). In his *Living Room Music* (1940), percussionists use objects that could be found in a typical living room to produce music. Stagings of this work usually include scenographic elements that represent a living room environment (sofa, chest of drawers, club table, etc.). In Cage's *Water Walk* (1959) composition, the performer sets off a variety of sound sources that either contain water or are placed in it so that rather mundane, non-musical elements (e.g., a tea kettle, bathtub, blender, flowerpot, steaming pot, various other vessels) find their way onto the stage thus drawing the spectator's attention not only to more familiar sounds but also, at times, to the rather absurd movements of the performer among various objects and everyday actions. Particularly significant in this respect is the piece *4'33"* (1952), in which, through apparent silence, the composer liberates the most neglected sounds, usually completely ignored in a concert situation. Michael Nyman, however, reminds us that in this piece, the listeners' attention perhaps "shifted from listening to something that wasn't really there, to watching something that was" (72). Cage believes that music is not only what we hear but also all that we can see (Cage et al. 50) – it is a holistic experience of action, and thus for him, any "relevant action is theatrical" (Cage 14). Cage's initial idea was later further radicalised by Dieter Schnebel (1930–2018) with his concept of *visible music*, a typical example of which is the composition *Nostalgia* (1962), written exclusively for a solo conductor who expressively waves their hands through the air, while there are no musicians on stage so that we are bereft of any aural stimuli.

Cage also fulfilled his idea of a theatre that is everywhere around us in a *happening* that he staged at Black Mountain College in 1960. There he randomly linked different activities into a unified artistic action, which can be interpreted today as a precursor to both *performance art* (the performers lent their real bodies to the performance) and *multimedia art* (besides Cage and pianist David Tudor, other performers included dancer Merce Cunningham, painter Robert Rauschenberg and others).

A similar step towards merging the arts, albeit less open, is also characteristic of *instrumental theatre*, of which the most renowned representative is Mauricio Kagel. His works include instrumental pieces in which, besides playing their instruments, musicians perform additional tasks of a more theatrical nature. This is how the gradual appropriation of the characteristics of individual arts began, as noted in Marianne Kesting's famous article, with the telling title "Musicalisation of Theatre. Theatricalisation of Music". Cage's happening can already be understood as the musicalisation of theatre since a composer arranged non-musical actions according to the logic of a precise temporal sequence, which is typically a musical operation. However, the term *composed theatre* (Rebstock and Roesner) is even more articulated. It deals with the treatment of voice, gesture, stage movement, light, sound, visual imagery, stage design and other elements of theatre production through composition techniques, i.e., musical thinking.

Contemporary musical theatre, which merges stage compositions, instrumental theatre, happenings, performance, multimedia projects, composed, total and experimental theatre, draws on theatrical innovations that Gordon Craig, Vsevolod Meyerhold, Antonin Artaud, László Moholy-Nagy and absurdist theatre introduced into performances/projects in the 20th century. It differs from its predecessor opera not only in the sheer breadth of its genre range and the associated terminological ambiguity but, above all, in a series of dramaturgical shifts. Thus, contemporary musical theatre can no longer be understood as a representation of literature: we are often left without a clear plot; linear discursivity is disrupted in favour of fragmentation; language rarely performs its discursive function; and the theatre action itself is not necessarily narrative. Further, the stage action appears to be a metaphor rather than a simulation of reality, and the voice, which has represented the focal point of opera for over three centuries, is no longer a necessary prerequisite. The central focus becomes the physical presence of the performer/actor, who no longer functions as a real theatrical subject. Musical elements are no longer in the foreground, but instead, they are on par with theatrical elements. While this often leads to the merging of different kinds of arts, it is no longer according to Richard Wagner's logic of *Gesamtkunstwerk*, or total work of art, where all the arts are combined into a single amalgamation.

Darijan Božič in the Context of Modernism in Music in Slovenia

Despite major shifts in the global production of musical theatre that were happening in the second half of the 20th century, the musical theatre oeuvre of Darijan Božič (1933–2018), which is the focus of our discussion, must first be observed within the context of Slovenian musical culture. Here, the end of World War II also represents a significant turning point. It could again be understood as a kind of “zero point”, but not so much in the sense of opposing the regime that triggered the cataclysm of the war. Instead, the “zero point” signifies the establishment of a new political system and a new ideology, which, following the Soviet example, initially attempted to control all social subsystems, including the arts. In this respect, however, the new politics were not very consistent, at least as far as music was concerned, which is a characteristically abstract type of art and thus ideologically rather ambivalent – on the one hand, it is hard to make it discursive, while on the other hand, for that very same reason, it is easy to stamp it with virtually any label (cf. Pompe, “Slovenian”). Thus, immediately after 1945, Lucijan Marija Škerjanc (1900–1973) became a leading figure in Slovenian music, despite dedicating his *Symphony No. 3* (1941) to the Fascist Italian authorities in Ljubljana only a short time before that and basing his musical style deep in the emotional colouring of the 19th-century Salon style, making him the epitome of bourgeois sensibilities. A similar situation occurred in opera immediately after the war, as it appears that the first post-war season, in particular, was ostensibly monitored in terms of the repertoire, which meant that the opera gears continued to grind the same as before the war or in Western Europe. The only difference here was that the socialist politics apparently had no idea what to make of opera ideologically and gradually deprived it of financing, which led to the undermining of its social status (Pompe, “Na obrobju” 75), the consequences of which can still be felt to this day.

Darijan Božič’s generation was lucky to escape the times of the most rigid agitprop. At the Academy of Music in Ljubljana, he found friends in a group of composers who strived first to carve out a space for their own pieces and then to go beyond the aesthetic horizons of their professors at the academy, who, following Škerjanc’s logic (which apparently did not clash with the doctrine of socialist realism) were still deeply rooted in the 19th century. Similar aspirations brought together young composers, who as early as 1961 had begun to associate privately, to form the group *Pro musica viva*, in which Darijan Božič worked alongside Ivo Petrić, Alojz Srebotnjak, Jakob Jež, Kruno Cipci, Igor Štuhec, Milan Stibilj and Lojze Lebič (cf. Barbo, *Pro musica*). In his early work in the late 1950s, Božič’s critical attitude towards prevailing institutional models is apparent from the inspiration he took from jazz music, which was initially not very popular with the authorities. But then, at the very beginning of the 1960s, he moved towards the objectivity of the *Neue Sachlichkeit* (New Objectivity) movement, which was soon followed by the decisive impulses that Slovenian composers got from their

visit to the Warsaw Autumn Festival of Contemporary Music. There, they got wind of the second wave of post-war modernism, which had already surpassed the radicality of the first serial phase by incorporating controlled aleatorics. Božič's compositions soon start to reflect this, and he characteristically draws on three seemingly different sources of inspiration. He is still strongly attracted by (1) the language of jazz, which he supplements with (2) his own harmonic theory, the so-called vertical structures (Božič, "Vertikalne"), for which he is indebted to the New Objectivity of Paul Hindemith and his textbook *Unterweisung im Tonsatz* (1937), adding to these also (3) the logic of collaged juxtaposition. Matjaž Barbo mentions these three elements as "a multilayered sonic collage of layered heterogeneous elements. His compositional language could thus perhaps best be characterised by the term *collage sonore*, which he often uses in the titles of his compositions" (Barbo, "Božič").

New Forms and Genres of Musical Theatre in Božič's Work

The collage technique seems to have been the starting point for the musical theatre work that appealed to him even before he committed himself to modernism. In 1958 and 1960, he thus created two classical operas, which still have not yet been staged. First, he wrote *La Bohème 57* (originally entitled *Ljubezna na Montmartru* [Love in Montmartre]), based on the novella *Quand on aime* by Roland Dorgèles (1885–1973). This opera was still conceived tonally, comprising clearly discernible musical motifs, repeated several times; some segments of the musical flow even develop into clear "numbers". The composer's motivation for choosing the plot is also quite evident, as it deals with a slightly modernised version of amorous intrigues in an artistic environment similar to the one that characterised Puccini's famous opera *La Bohème*. Božič's second work, the one-act opera *Spoštovanja vredna vlačuga* (*The Respectable Prostitute*), was also inspired by French literature, specifically Jean-Paul Sartre's (1905–1980) play of the same name. Here we can see a shift in the theme from melancholic amorous intrigues towards explicit social criticism, as the play raises issues of racism, the relationship between men and women, and the relevance of honesty, as the prostitute turns out to be much more worthy than the presumably respectable townspeople. Although still formally an opera, there is a clear shift in the musical phrasing – here, as a kind of prelude to the later *collage sonore*, Božič juxtaposes cool jazz with the serial technique. The main characters (Lizzie, Fred and The Black Man) are identified by their respective leitmotif, with The Black Man's motif including characteristic jazzy traits, Fred's motif is structured as a twelve-tone series, and the composer also uses a duration series, indicating a desire to move away from dodecaphony towards serialism. However, the latter is not fully realised by completely relying on the structural automatism characteristic of leading European serialists

in the 1950s. It appears as if Božič, in the time of New Objectivity, was writing his *Zeitoper* modelled on works from the 1920s and 1930s – in his opera, he tries to deal with the present, and that is why he also includes the sound of the present, which is represented by jazz forms as well as by the dance music broadcasted from a radio.

It was already in these early operas that Božič's interest in juxtaposing, mixing and collaging became obvious, so it is not surprising that he later developed this line further. Two genre-defying works of his could be seen as an exercise for larger musical theatre works. In the chamber piece *Collage sonore* (1966), we encounter a combination of the auditory and the theatrical. The latter part was performed by two reciters reading from Svetlana Makarovič's book of poems *Somrak (Twilight)*. In musical terms, Božič is split between jazz impulses, the twelve-tone method and a few minor aleatoric evasions. The composer introduces an additional element in the piece *Trije dnevi Ane Frank (Three Days in the Life of Ana Frank, 1963)*, which, in addition to a reciter and a chamber ensemble, also includes a tape recorder and two electronic sound generators. The central focus of the composer's attention appears to be the text, which he tries to soundtrack, which means that we are almost dealing with a kind of musical accompaniment for a radio show.

These examples show that Božič was searching and digging for inspiration primarily at the intersection of the literary, theatrical and musical, most notably in the theatre, as seen by his frequent collaborations with theatre directors for whom he composed stage music. A significant turning point in this respect was Božič's collaboration with the director Mile Korun on the famous performance of *Oresteja (Oresteia)* at the Slovenian National Theatre Drama Ljubljana in 1968, which fortunately is sufficiently documented along with a preserved notation of the musical score (cf. *Oresteia*). Božič's score for this stage work includes vocal parts and several parts for a few easy-to-handle instruments (the continuous rhythmic pulsation of sounds made by stones must have been particularly impressive). As a whole, however, the score often resorts to characteristically simple aleatoric formulas, the repetition of tiny material fragments, arranged here in an archaic modal way to suggest some historically distant, i.e., ancient, space, and to simulations of "real" music (whining, whimpering, grating sand in the cemetery). It was probably his collaboration with Korun that made Božič realise that in the standard operatic repertoire, "the director must yield to the score and adapt to the conductor as the foremost interpreter of the score. [...] While in contemporary theatre [...] the primacy of rehearsal management alternates between the conductor and the director" (Ažman 3). In his own words, he became an adherent of

Korun's non-literary theatre, which is no longer particularly special, neither in the visual arts nor in contemporary music. [...] I didn't want to create an opera score that would be sufficiently sonorous in itself but rather a script (just like in a film) from which the performance creators would create the final image of the work. The music must

not dictate or limit the stage action. Instead, it must offer the widest possibilities to the creators. To me, opera is not about music but about theatre in the proper meaning of the word. (Niko Goršič: "Zdaj in nikoli več?"; qtd. in Strgar 35)

Even before he started collaborating with Korun, Božič had created the musical theatre work *Polineikes* (*Polyneices*, 1966), to which he attached the genre label *collage drama*. As musicologist Andrej Rijavec points out, this work was based on Dominik Smole's play *Antigona* (*Antigone*, 1960) and "could be situated between a radio drama and a concert melodrama" (120). The music mainly supports the text, and one could hardly speak of its autonomy, even though the composer uses a unified logic of twelve-tone series divided into smaller units that function like submotifs and have no structural role. The music functions as a kind of backdrop to the recited text, which comes to the fore and is the vehicle of the dramatic and the thematic, while the music is relegated to the ambient background.

His next work, *Iago* (1968), for eight performers and magnetic tape, based on Shakespeare's play *Othello* and the novel *Gottes zweite Garnitur* by Willi Heinrich (1920–2005), was labelled as a *happening*. In the score, the composer himself outlined what he was aiming for this genre label:

The happening should be performed as a ritual or as a children's play, i.e., a performance in which the sequence of words, movements and motions is predetermined and known in advance, allowing only a few variations on the prescribed scheme. However, the intensity of the play should be maximised just like in the case of a ritual or in the case of children's play, in which the actors (be it priests or children) and the spectators (the faithful or children) participate with full commitment. (Božič, *Iago*)

In this piece which revisits the issue of racism, Božič deals with three levels of action: (1) the thoughts, wishes and desires of the main characters that are expressed through the spoken word (Desdemona and Othello, Iago as the title character does not appear at all, a clear influence of Smole's *Antigone*); (2) sound, be it performed live or recorded on tape; while (3) three actors and actresses each create a scenic backdrop by moving around chairs, thus complementing the action. The label *happening* as applying to *Iago* ought to be understood as the composer's desire for multimedia, as he scores both the text and the live sound, recorded sound, soundscape and light-gesture-movement combinations, which of course, does not exactly resonate with the genre notion of happening as envisaged by Cage, for whom the central focal point was the undefined, spatial-situational, real "live" action, rather than the mere juxtaposition of different levels of action and art. Singing is no longer in the forefront, as the main characters instead choose to speak. The musical material is similarly sparse, repetitive and rather heterogeneous (diatonic and blues scales, harmonic clusters, chords built following the logic of vertical structures, recorded, concrete sounds). The composer even mentions "organised improvisation" (Šlamberger 6).

Two years later, the composer produced his most ambitious project till then, entitled *Ares-Eros oz. Lizistrata praznih rok* (*Ares-Eros or Lysistrata of the Empty Hands*, 1970), a musical-scenic play based on ancient Greek motifs, for which he wrote the text himself in the form of a montage of Aristophanes' comedies *Lysistrata* and *Peace*. This work premièred at the Music Biennale Zagreb in 1971 (the composer conducted the orchestra of the Slovenian National Theatre Opera and Ballet Ljubljana, while Mile Korun was the director) but did not receive favourable reviews. Here, the composer apparently combined all of the ideas he had developed as a composer of stage music, marginal examples of instrumental music connected to spoken parts, and new musical theatre experiments. The score is based on the idea of controlled chance operations, with individual simple melodic formulas in-between chromatic dodecaphony and the modality of antiquity, while the harmony relies on vertical structures. The mostly very diluted orchestral textures are interrupted by spoken parts so that the music again serves more to suggest the atmospheres rather than weave its own logic. This quality is not surprising, as the action is quite complex due to its density and is driven forward mainly by the recitatives. In contrast, the rest of the action seems rather ritual, particularly in the last act, conceived as a kind of Dionysia.

His subsequent work, the opera-farce *Lizistrata 75* (*Lysistrata 75*), again draws on the same comedy by Aristophanes. However, this time it was adapted by Smiljan Samec into an updated libretto in which the war between the Athenians and the Spartans is replaced by the football passion of the citizens of the two cities. Despite the new genre label, Božič conceived it according to the same dramaturgical strokes as his previous musical theatre works. In this regard, he found it important to emphasise in an interview that "this is neither an opera nor a drama, but a theatre performance somewhere halfway between these two genres. It is deliberately done this way, since in contemporary theatre, these two genres are increasingly converging" (Božič qtd. in Mracsek 4). The director of both productions of the opera (it was first staged at the Maribor Opera House in 1980 and later in 1997 at the Ljubljana Opera House), Jurij Souček, also felt that genre considerations were of central importance and even went so far as to describe the work as an anti-opera. He wondered whether "I should think of Darijan Božič's *Lysistrata 75* as an opera-farce or as an anti-opera, or even a comedy with musical accompaniment, which is neither of the two" (Souček 8) and then went on to write that he was preparing a premièred of a "farcical non-opera" (9). Despite this genre positioning, an apparent attempt to catch up with modernist conceptions elsewhere in Europe, which, however, appeared rather stale in the late 1970s and the beginning of the 1980s, the logic of Božič's piece is again similar to that of his earlier works. A diluted – critics even noted that the composer used music primarily as punctuation (Učakar, "Umetniški") – modernist sound prevails, stemming from long restrained chords, often shaped in the form of sound clusters or "vertical structures", aleatoric sequences and a renewed desire for collaged juxtaposition, most

clearly manifested in the singing of football club anthems, backed by a brass band playing live on stage, and children's songs performed by a children's choir. Due to such a collision of the distinctly modernist (clusters) and the tonal and even pop culture (club anthem), this work appears to signal the first traces of postmodernism rather than being an anti-opera.

Božič did not stop searching for a "new" genre, as the ever-new genre labels of his newly produced musical theatre works suggest. Thus, in the same year as *Lysistrata 75*, he also conceived the concert drama *Slovenske pesmi* (*Slovenian Songs*), which is quite similar to Božič's other work for theatre in general features. The label "concert drama", in its duality, probably refers to the fact that these works are not primarily intended for a theatre stage but rather for a concert performance. On the other hand, in terms of dramaturgy, it is their dramatic or literary content that actually drives them forward. Thus, there are no dramatic characters in *Slovenian Songs*; the mezzo-soprano is not a role-bearer. The two announcers and reciters provide the narrative focus and develop typically Slovenian themes such as emigration, World War II and alienation, which also means that we are dealing with a critique of the world from a Slovenian point of view. The composer does not give up basic *mise-en-scène* elements – the score prescribes certain stage gestures for the performers (at the beginning of the "Peasant" movement, the composer adds the following instruction into the score: "the reciter sits, the singer stands – they are facing slightly away from each other"). In connection to the musical image, which is again quite sparse (the starting point is the material of the "Prelude", which reappears on several occasions, consisting of a harmonic cluster, semitone shifts and a short interval series) and similar to the earlier, "more" stage works, we can see that, despite the new label/form/genre, Božič's basic creative register has not really changed.

In the following decade, Božič created four other quite similar concert dramas. In *Bela krizantema* (*The White Chrysanthemum*, 1976), the composer assembles texts from Ivan Cankar's works *Martin Kačur*, *Hlapec Jernej* and *Bela krizantema* into a textual "script", as he calls it, in order to present to us the fateful figure of Cankar in relation to the Slovenian nation. A similar split between the public and the private also characterises his piece *Maximilien Robespierre* (1978), a concert drama based on the biographical novel *Robespierre* by Rudolf Harms (1901–1984), while at the centre of *Štirinajsta* (*The Fourteenth*, 1980) lies the story of the 14th Partisan Division. Here, the four reciters also become role-players (the first one represents the political commissar of the division, Matevž Hace, the second one is the commander, the third one first acts as one of the soldiers, but later a doctor, while the fourth one is the poet Karel Destovnik Kajuh). The work was written for the Revolution and Music Festival. Finally, in *Slovenski visoki pesmi* (*Slovenian Song of Songs*, 1983), the composer arranged the poems written by Matej Bor and Dragotin Kette into a

dialogue between two lovers, akin to the biblical *Song of Songs*, where the sparseness of the music makes the work appear like a kind of background to a poetry reading. This was probably due to the conservatism of domestic opera institutions, which, despite Božič's success with *Lysistrata 75* in Maribor, were reluctant to take risks with modernist experiments in form, material, content and dramaturgy. A glance at the repertoire of the Ljubljana Opera House shows that from the 1970s on, it virtually stopped staging operas written in the 20th century (Pompe, "Repertoarna").

This was, perhaps, also the reason why Božič used a new, quite telling genre label for his next contribution to opera. In 1985 he completed a "music-scene project", *King Lear*, which premièred the following year at the Opera and Ballet of Slovene National Theatre Maribor. But again, despite the new genre label, Božič stuck to his established practice, which he had roughly outlined as early as 1966 with his *Polyneices*. The text is once again a collage of excerpts from Shakespeare's play *King Lear*, his sonnets and old English poems. This time the musical image itself was likewise designed in the manner of a collage, using pre-existing material, for which the composer borrowed songs from John Gay's (1685–1732) famous work *The Beggar's Opera* (1728), while Božič derived the orchestral music in some cases from his previous works *Audiospectrum* (1972) and *Audiostrukturae* (1973). Thus the composer devoted most of his originality to the story, in which the titular character is obviously mentally disturbed from the very beginning, which leads him to commit several heinous and bloody deeds. The entire dramaturgy of the work is woven around a number of dualities: live music is "countered" by the sound of an orchestral recording, spoken text by singing, the world of modernist music by medieval songs, vertical structures by harmonic clusters, all of which probably represent the clash of the real and the imaginary world.

Božič adopted a very similar strategy when conceiving his most comprehensive work *Telmah* (1989), for which he again invented a new genre label: *musical-theatre happening in the theatre – afternoon, evening and late-night*, in which we can find a synthesis of several models. "Happening in the theatre" clearly refers to Kagel's flagship project *State Theatre*, in which visitors witnessed all kinds of actions taking place throughout the theatre building. Likewise, Božič aspired to make the entire ritual of coming to the theatre part of the performance.¹ The division into three parts of the day suggests a

1 In this respect, it is interesting to read the composer's instructions for the interval: "The interval should not be an ordinary theatrical break between two acts, but a directed action. In a certain sense, it makes part of the performance. It should be combined with some typical Slovenian cultural event, such as a 'book fair', a major anniversary of some association (artistic photography, various musicians' associations), etc. A special event could also be organised for the occasion: e.g., an exhibition about the life and work of Mirko Polič, Hinko Leskovšek or Niko Štritof. It is also possible to include – as was the custom in Elizabethan times – performances by smaller theatre or musical groups (chamber ensembles, soloists). The audience's attitude to the theatrical happening of 'Telmah' should be like that of the courtiers to the 'Mousetrap' in the play. Everything that is going on serves to relax the audience and prepare them for the banquet. After this comes dinner as if the host were Claudius or Telmah – not literally, of course. Thus, the interval between the two acts can last for a longer time. It helps to transform a conventional two-hour performance into a theatrical happening that in the context of Shakespeare's stories brings together both the performers and the visitors for the better part of the day: from the afternoon through the evening and late into the night".

trilogy modelled on the example of Wagner's tetralogy *Der Ring des Nibelungen* (*The Ring of the Nibelung*), which was conceived to take place over four consecutive days, or perhaps even Stockhausen's heptalogy *Licht* (*Light*), in which each unit is dedicated to one day of the week and accordingly bears its name. Božič again composed the text himself, using a montage of texts from various Shakespeare's plays (*Hamlet*, *Richard III*, *Macbeth*, *Romeo and Juliet*, *Othello*, *Love's Labour Lost*, *Henry VIII*, *A Midsummer Night's Dream*, *The Tempest*, *King Lear*), his sonnets, and Robert Bolt's (1924–1995) play *A Man for All Seasons* while using very little original musical material, this time resorting to the orchestrations of the motets from Jacobus Gallus's (1550–1591) *Opus musicum* collection, which of course evokes the music from Shakespeare's times. The extensive score also includes video and audio recordings – suggesting a desire for a broader multimedia approach – and the eclectic juxtaposition and collage of Renaissance music with modernist harmonic clusters, the twelve-tone method, jazz interventions and vertical structures. Thus this piece is closely dependent on postmodernism in style. Besides *King Lear*, Božič here also travesties Hamlet, wondering what would happen if the titular character did become King of Denmark after all. His answer is linked to the introduction of other Shakespeare's plays, which shows that he assumes that Hamlet would take on the traits of Macbeth, Henry VIII and others if this were the case. Božič is confident that he is approaching the model of director's theatre (Menart 48). Just like in *King Lear*, the opposition of disparate elements served Božič as a basis for his dramaturgical approach:

The whole play is built on combining theatrical elements “by two”, first of all, drama and music. The dramatic elements consist of scenes and the musical ones of movements. Furthermore, the play is structured into two parts: the first one focuses on the text and its dramatic build, while the second one focuses on the music with an operatic conception of staging. [...] The language is likewise subjected to a double treatment: spoken lines vs singing. The duality of the image: live action on stage vs film and TV clips. There are two ways in which the music is performed: live singing vs playing (reproduction of recordings). Furthermore, combining scored music (tradition) vs improvisation (free-jazz).²

The work is thus conceived in the traditional form of a number opera (see Table 1), i.e., consisting of individual, completed units, often based on Renaissance dances (almain, corant, sarabande, jig). At the same time, the composer is convinced that he has established the form of these parts symphonically.³ Interestingly, the critics acknowledged the connection to postmodernism, with Tone Partljič noting that the play is a “postmodernist reproduction” (Hostnik Šetinc). However, the composer initially dismissed postmodernism as a label given to “many a thing that is trying

² The folder with the compositions of Darijan Božič entitled “Opera” is kept in the National and University Library in Ljubljana.

³ Božič writes that this is according to the logic “based on the construction of a symphony”. Cf. the score.

to establish itself: from ignorance of the techniques of strict phrasing to the lack of knowledge about the twelve-tone system, to ‘computer music’ and any systems whatsoever. It is becoming rather messy” (Sajovic 4). But later, during the creation of *Telmah*, he nevertheless accepted it as “a relief where you can use any musical technique”, which is, in fact, what we can notice in this “musical theatre development” (Hostnik Šetinc).

Table 1: The distribution of numbers in Božič's *Telmah* (taken from the composer's table of contents in the score).

Act	Title	Act	Title
1	INTRODUCTION	40	Agnus Dei / Coronation of Ophelia
2	Part One: INFANS – INTRADA	41	Sanctus / Coronation of Telmah
3	PICTURE 1	42	Gloria
4	SECOND IMAGE: almain	43	PICTURE XV: almain
5	DIALOG	44	Corant
6	CORANT	45	Dialogue
7	DRAMATIC SCENE	46	Sarabande
8	SARABANDE	47	Dialogue
9	DIALOGUE	48	Jig
10	JIG	49	PICTURE XVI: Telmah – third monologue
11	PICTURE III: dialogue	50	Love scene, Horatio is led to the execution – aria
12	FOURTH IMAGE: the Lords' tippie	51	INTERLUDE
13	Dramatic scene	52	PICTURE XVII: Camp, soldiers' choir
14	Telmah – first monologue	53	Telmah's phantoms
15	The scene before the performance	54	Battle
16	THE MOUSETRAP	55	Erinyes
17	Telmah – second monologue	56	PICTURE XVIII: party at Ophelia's
18	King Claudius: scene and aria	57	Fanfare
19	PICTURE V: recitative	58	Telmah – fourth monologue
20	INTERLUDE	59	Telmah and More
21	PICTURE VI: Polonius' funeral	60	Telmah with the Erinyes
22	Ophelia – monologue	61	PICTURE XIX: The Sea and the King's Dinner
23	PICTURE VII: scene on the tower	62	Scene and aria of the Bishop of York
24	PICTURE VIII: scene and aria of the Ghost	63	PICTURE XX: almain
25	The Werewolf	64	Corant
26	PICTURE IX: love scene	65	Sarabande
27	PICTURE X: duel	66	Jig

28	Dramatic scene and recitative		67	PICTURE XXI: Telmah kills Ophelia
29	FIRST FINALE		68	After the murder
30	INTERVAL		69	PICTURE XXII: scene and aria of the Queen
31	External introduction to Part II		70	PICTURE XXIII: a night on the tower
32	Internal introduction to Part II		71	TV clip: the Birnam Wood
33	Part Two: REX MORTIFER		72	Telmah with the dead mother
34	PICTURE XII		73	PICTURE XXIV: the dance of branches and knives
35	Fugatto		74	Telmah vs Malcolm
36	Performance by the actors		75	APOTHEOSIS
37	Hastings is being led		76	Conclusion – IN
38	Ophelia arranges to marry; Hastings is killed		77	Conclusion – OFF
39	PICTURE XIV: TE DEUM – Kyrie/ wedding			

There are two more “later” works worth mentioning, which apparently show that Božič did venture to do some additional theatrical experiments. He was, however, not overly satisfied, at least with the performance of *Provokativne variacije* (*Provocative Variations*, 1986), which is probably why he did not continue along this path. In fact, the work features the genre label “controlled improvisation of an artistic encounter”. The composer again edited various texts (poems by France Prešeren, Gregor Strniša, Ciril Zlobec, Ivan Minatti, aphorisms by Žarko Petan and an interview with the actor Radko Polič from *Start* magazine). The work unfolds as a conversation between the musician and the actor, who raise various topics and quote various writers. Later, the actor also involves the audience in the communication by provoking them with questions, such as what they think about having sex without love. Paradoxically, although the score allows both the actor and the musicians to act relatively freely, the composer was not satisfied with the performance, especially with Radko Polič’s acting,⁴ even though Polič had performed brilliantly in Božič’s previous musical theatre works. This shows that deep down in his essence, Božič, despite his commitment to all things contemporary, open and experimental, nevertheless remained conservative and dependent on pre-established forms and solutions.

Perhaps this is why in his last work, which could still be considered in the context of musical theatre, he moved towards another possibility for finding innovative solutions. Thus, he conceived *Samorog* (*The Unicorn*, 1992) as a “multimedia project”. He wrote it for the opening of an exhibition of animal sculptures by Janez Boljka (1931–2013) in the Arboretum Volčji Potok. It seems that, just like in *King Lear* and

⁴ The National and University Library Music Collection holds a letter from the author to the actor, in which he explicitly accuses the latter of “spitting” on his art.

Telmah, the composer is moving away from active composition and becoming more and more a kind of “director” of multimedia happening, i.e., he is transposing the idea of music collage to combining diverse kinds of arts. Thus he uses the text by playwright Gregor Strniša and once again also quotations from Gallus. However, what seems to be most important to him here is the spatial arrangement of the musical “happening” (the project took place outdoors), which attempts to take into account the characteristics of the location (see Figure 1), and the spectacular treatment of pyrotechnics. As Božič’s final contribution to musical theatre, *The Unicorn* can thus only be understood as further withdrawal from music and its complete assimilation to other arts, which is a process that was evident already in the composer’s earliest modernist encounters with the stage.

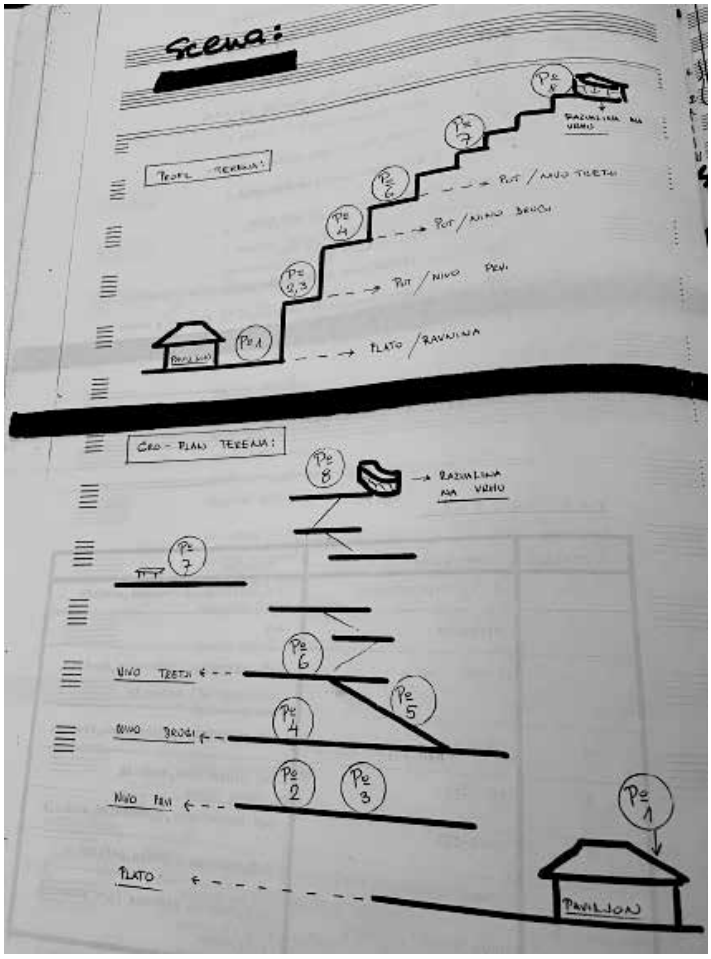


Figure 1: Ideas related to a specific location in Božič’s *The Unicorn*.

Conclusion: double imbalance

The overview of Božič's musical theatre opus leaves us with a clear impression that the composer spent his entire career – from 1958, when he wrote his first, still classical opera, to 1992, when he completed his work in musical theatre with *The Unicorn* (although there is one more work that has been preserved, the composer's own text for "a multimedia project based on the life of composer Jacobus Gallus, *Ecce, Carniolus!*") – looking for the ideal genre and form, which would, of course, resonate as closely as possible with modernity, influenced in almost equal parts by Western European modernist musical impulses as well as his knowledge about the Slovenian theatre scene. Such searching and probing and commitment to all things contemporary, perhaps even "progressive", is evidenced by a mere examination of the genre labels of Božič's works:

Table 2: Božič's musical theatre works.

Title	Year of creation	Genre label
<i>Boheme '57 (Love in Montmartre)</i>	1958	lyrical-comic opera
<i>A Respectable Prostitute</i>	1960	one-act opera
<i>Polyneices</i>	1966	collage drama
<i>Iago</i>	1968	happening
<i>Ares-Eros (Lysistrata of the Empty Hands)</i>	1970	musical-scenic drama
<i>Lysistrata '75</i>	1975	opera-farce
<i>The White Chrysanthemum</i>	1976	concert drama
<i>Maximilien Robespierre</i>	1978	concert drama
<i>Fourteenth</i>	1980	concert drama
<i>Slovenian Song of Songs</i>	1983	concert drama
<i>King Lear</i>	1985	musical-scenic project
<i>Hamlet</i>	1985	musical-scenic project
<i>Provocative Meditations</i>	1986	controlled improvisation of an artistic encounter
<i>Telmah</i>	1989	musical-theatrical happening in the theatre
<i>"Ecce, Carniolus!" (unfinished)</i>	(1992)	multimedia project
<i>The Unicorn</i>	1992	multimedia project

Except for the label *concert drama*, which is a borderline genre, as it is positioned in-between theatre and the standard concert form, the composer has chosen a new label for virtually every new musical theatre project, while the only real change

led from regularly including the term “drama” to replace it with the label “project”, which indicates a shift from subordinating music to drama to increasingly including multimedia. However, a closer inspection of the works indicates that they are unusually similar in their dramaturgical and musical logic, despite the different genre labels and that Božič outlined the basic features already in *Polyneices*, his first modernist musical theatre work. It was there that he established a special relationship between the literary, the musical and the dramatic. The music increasingly recedes into the background. The content focus shifts to the text, which is usually spoken: the music is atmospherically adapted to the text, and all the dramatic accents also derive from it. The musicologist Andrej Rijavec already first noted that the expressive gravitas of Božič’s works is more dependent on the selection of text rather than on the musical parts (123). Paradoxically, Božič’s works, thus, rely heavily on the performances of dramatic actors or reciters, particularly, at least in the concert dramas *The White Chrysanthemum* and *Maximilien Robespierre*, on the excellent performances by Radko Polič, even though he later failed the composer in his experiments that reached beyond the boundaries of the literary.

There is, however, another paradox characteristic of Božič’s work. Although he downplayed the musical part and gave the literary text and dramatic action precedence over the music, he nevertheless constantly tried to realise his works in institutional opera theatres. The institutions, however, turned a deaf ear to contemporary music and modern theatrical approaches, be it at home or abroad (an important exception in this respect being the Hamburg State Opera between 1959 and 1973, when Rolf Liebermann (1910–1999) was its artistic director, who commissioned no fewer than 24 new works during that period). However, Božič never considered the possibilities of alternative venues, of a more intimate chamber music approach, of specialised ensembles for contemporary music, which indicates a curious cross-fertilisation of the institutional and the non-institutional. In other words: after a period during which they had to fight for recognition while at the same time deconstructing the traditional heritage of their professors, the leading Slovenian representatives of musical modernism gathered in the Pro musica viva group took over the very same institutional positions that were previously held by their opponents (Darijan Božič, for example, became the artistic director and general manager of the Slovenian Philharmonic Orchestra (1970–1974) and later general manager of the Slovenian National Theatre Opera and Ballet Ljubljana (1995–1998)). Probably this refusal on the part of institutions to accept new musical theatre solutions forced Božič to invent the borderline genre of concert drama, exchanging the institution of opera for the classical concert stage – as symphony orchestras proved to be more open to contemporary experimentation. In this medium, Božič was able to realise his idea of the convergence of literature, drama and music. Thus, in the end, one could argue that the attempt to contextualise Božič’s musical theatre work indicates a double

imbalance. In his musical theatre works, he fully prioritised the literary-dramatic elements, keeping the music at the level of accompaniment so that his musical theatre works are sometimes difficult to distinguish from stage music or musical accompaniment to a radio play. On the other hand, his search for new musical theatre genres indicates that he moved beyond the traditional opera institutions, which the composer nevertheless endeavoured to realise in those institutions. This resulted in his resignation and him giving up musical theatre and moving towards multimedia, which would later probably be followed by the next logical step, i.e., a retreat into the digital and the virtual. Thus, Božič's work was not only a product of his character and time but also, to a large extent, of space.

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Izhodišče razprave je idejna in tematsko-motivna (torej znotrajliterarna) analiza besedil iz zbornika *Generator:: za proizvodnjo poljubnega števila dramskih kompleksov: slovenski eksperimentalni dramski in uprizoritveni teksti iz obdobja modernizma (1966–1986)*. Namen prispevka je osvetliti izbrana besedila skozi perspektivo, ki mi je med njihovim prebiranjem v *Generatorju* umanjkala; gre za žensko perspektivo, pravzaprav za njeno odsotnost. Prispevek se ukvarja s posledicami, ki jih lahko ima odsotnost ozaveščenosti glede manka ženske perspektive v slovenski dramatikii na reprezentacijo žensk in ženskosti, zlasti če gre za zabrisan učinek patriarhalne ideologije, ki se prikazuje kot univerzalna in merodajna izkušnja, čeprav so izkušnje drugih spolov iz nje izključene. Namen prispevka je raziskati reprezentacije žensk(osti) v slovenski dramatikii in ozavestiti morebitno učinkovanje patriarhalne ideologije ter njene posledice z idejno, tematsko in motivno analizo samih dramskih besedil. Pri tem se posebej posvetim razliki med moško in (maloštevilno) žensko dramsko pisavo. Besedila iz *Generatorja* vzamem zgolj kot študijo primera, da bi prikazala obstoj določenih simptomov v slovenski (eksperimentalni) dramatikii v danem časovnem obdobju (1966–1986). Razlike v reprezentaciji žensk(osti) na kratko osvetlim, razvojno gledano, tudi širše, s časovne distance, in sicer prek primerjalne analize s sodobno žensko dramsko pisavo, predvsem z dramoletom *Nemi lik* Simone Hamer (2010).

Ključne besede: slovenska dramatika, modernizem, eksperiment, ženska pisava, dramatičarke, reprezentacija žensk, ženskost

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Nemi liki: dramatičarke, ženska pisava in reprezentacija žensk(osti) v slovenskem dramskem eksperimentu (1966–1986)

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Predgovor in poskus samokritike¹ Odsotnost ženskih dramatičark v zgodovini slovenske dramatike (1966–1986)

Izhodišče za pričujoči prispevek² je bil zbornik *Generator:: za proizvodnjo poljubnega števila dramskih kompleksov*. In sicer me je k pisanju razprave na temo reprezentacije žensk(osti), ki v slovenski dramatiki (tega obdobja) ironično poteka skorajda brez ženske perspektive, spodbudila naslednja misel iz uvodnika urednika zbornika Blaža Lukana:

V dramah in uprizoritvenih tekstih iz antologije namreč lahko prepoznavamo tematsko in jezikovno imaginacijo, resničen dramskoeksperimentalni izbruh, ki ga lahko – vsaj tak je videz – po šestdesetih in sedemdesetih letih v slovenski dramatiki identificiramo šele ali spet po letu 2000, s pojavom vrste izrazitih postdramskih imen zdaj že srednje in mlajše generacije piscev, točneje pisk (npr. Simona Semenič, Simona Hamer, Iza Strehar, Varja Hrvatina). Posebej opozarjam na pojav pisk [...], ki je v slovenski dramatiki novost, saj so bile desetletja v manjšini; v knjigo so uvrščena le tri imena, tudi v širšem izboru jih veliko več ni bilo. (Lukan 27)

Od tridesetih avtorjev oz. umetniških kolektivov, ki reprezentirajo obdobje med letoma 1966 in 1986, so v zbornik *Generator* umeščena tri ženska imena: Svetlana

¹ Predgovor oz. »poskus samokritike« sem razvila v odziv na podlagi diskusijskih komentarjev na moj prispevek »Zakon III. branje« za *Amfiteatrov* znanstveni simpozij »Gledališki eksperiment na Slovenskem (1966–1986) in njegovi odmevi«. Knjiga oz. zbornik *Generator* je bil tudi miselno izhodišče pričujoče konference za premislek o eksperimentalni in slovenski dramatiki. Tukaj objavljena verzija razprave je predelana in nadgrajena v samostojno znanstveno in argumentativno podkrepljeno obliko.

»Poskus samokritike« sicer izvira iz Nietzschevega uvoda k *Rojstvu tragedije iz duha glasbe* (dostopen v slovenskem prevodu (1995)), v katerem Nietzsche (samo)kritično pokomentira, ovrednoti in tudi časovno umesti svoje delo 15 let po njegovem nastanku.

² Raziskava Nike Leskovšek (šifra raziskovalke 39188) je vključena v raziskovalni program »Gledališke in medumetniške raziskave« (P6–0376), ki ga (so)financira Javna agencija za raziskovalno dejavnost Republike Slovenije iz državnega proračuna.

Makarovič, Ifigenija Zagoričnik in Brina Švigelj,³ kar je približno desetina oziroma deset odstotkov. To kaže na izrazito prevlado moških dramatikov.⁴ Lukanov komentar sugerira, da sta bila neenakovredno razmerje med spoloma in pomanjkljiva zastopanost dramatičark v javnosti tudi realno stanje tistega časa. Vprašanje je, ali res lahko govorimo o dejanskem stanju ali pa gre pri pomanjkljivi zastopanosti dramatičark v zgodovini slovenske dramatike prej za posledico nereflektiranih učinkov patriarhalne ideologije?

V razpravi tako najprej pokažem statistično porazdeljenost in reprezentacijo spolov na področju slovenske dramatike, vendar podatke o odsotnosti ženskih avtoric (pa tudi o odsotnosti ženske perspektive pisanja in ženske reprezentacije v javnosti) umestim v družbeno-časovni kontinuum in kontekst obdobja 1966–1986, da bi pojasnila, kako je do tega prišlo. Odsotnost raziskovanja vzrokov za »dejansko stanje« namreč zakriva delovanje (patriarhalne) ideologije in omogoča njeno nadaljnjo reprodukcijo. Nadalje v prispevku dokazujem, da tovrstna neenakopravna zastopanost spolov ni nedolžna. Historično pomanjkanje zastopanosti ženskih avtoric in ženske pisave v polju slovenske dramatike pomembno vpliva na reprezentacijo žensk(osti), ki jo ustvarjajo in reproducirajo znotraj slovenske dramske pisave. Slednjo – zgodovinsko gledano – večinoma zastopajo moški dramatik, ti pa v dramski pisavi (navadno) zastopajo tudi moško perspektivo in ustvarjajo moško dramsko pisavo.⁵

V prispevku pokažem, kakšna je reprezentacija žensk(osti) v moški dramski pisavi tega obdobja na primeru besedil iz zbornika *Generator* – gre za slovenska eksperimentalna dramska besedila in načeloma krajše uprizoritvene tekste iz obdobja modernizma (1966–1986). Nato pokažem razlike med žensko in moško dramsko pisavo v besedilih, zbranih v isti publikaciji – zlasti torej opozorim na razliko v reprezentaciji žensk(osti) pri obeh pisavah: na način koncipiranja ženskih likov, (stereo)tipizacijo, oblikovanje podobe žensk(osti), kakšno miselnost, idejo in ideologijo, reproducira delo ... V prispevku pokažem na potrebo po družbeni in časovni umeščenosti interpretacije tiste reprezentacije žensk(osti), ki se je, historično gledano, množično in nereflektirano reproducirala v slovenski dramatiki kot »dejansko« oz. »objektivno stanje«. Razprava temelji na idejni in tematsko-motivni analizi dramskih besedil, torej na znotrajliterarni metodi raziskovanja dramatike, prej njenem »close readingu«. Za konec opravi še primerjalno analizo z dramskimi besedili iz sodobnosti,

3 Ifigenija Zagoričnik je poznana tudi pod imenom Ifigenija Zagoričnik Simonović; Brina Švigelj pa tudi kot Brina Švigelj Mérat oz. Brina Svit, kar obenem priča o podvrženosti ženskih imen določenim dogovornim, a vendarle družbeno spodbujenim spremembam, ki jim moška imena tega časa v veliki večini niso podvržena.

4 Lektorja/-ico prosim, naj ne popravlja zanj/-o navidezne redundance pri izrazih »moški dramatik« in »ženska dramatičarka«, saj dejstvo izbire moškega spola kot gramatično dominantnega v slovenščini postavlja moški spol kot merodajen in univerzalen ter zabriše dejstvo izključenosti preostalih spolov iz govorne situacije. Poleg tega po Criado Perez (*Nevidne*) psihološko vpliva na izkušnjo dojemanja izključenosti žensk iz govorne situacije.

5 Ženskosti (pa tudi moškosti) oziroma spola ne dojemam kot biološke, pač pa kot fluidno performativno kategorijo (po Judith Butler: *Težave s spolom: feminizem in subverzija identitete*). Čeprav postane to zadnje v polnem pomenu in razvoju politik spola v dramskih besedilih povsem očitno šele v kasnejšem obdobju, pri *Zakonu III. branje*, pred tem (v *Generatorju*) je prej izjema.

zlasti z vidika reprezentacije žensk(osti), da bi utrdila *differentio specifico* besedil modernizma, ki se mi trenutno kažejo skozi odsotnost ženske perspektive in učinek vladavine patriarhalne ideologije.

Manko ženskih dramatičark

Odsotnost javno evidentiranih dramatičark, omenjena v primeru zbornika *Generator* (Lukan 27), v slovenski dramatiki iz obdobja 1966–1986 potrdi tudi analiza podatkov iz drugih virov, denimo evidentiranih tekstov, ki so bili prijavljeni za nagrado Slavka Gruma. Grumova nagrada (ustanovljena 1978 in prvič podeljena 1979) je najvišje priznanje v polju slovenske dramatike; podeljena je letno za najboljše dramsko besedilo. Analiza podatkov za prvih dvajset let podeljevanja nagrade (podatki so iz brošure, izdane ob 40-letnici Tedna slovenske drame – TSD) mi razkrije naslednje stanje: v prvem desetletju obstoja Grumove nagrade (1979–1988) prijave ne presežejo pet prijavljenih avtoric na posamezno leto. Situacija je nespremenjena oz. po številu avtoric v drugem desetletju (1989–1998) celo slabša; število prijavljenih dramatičark upada. Leta 1991 je tako prijavljena samo ena avtorica, leta 1992 nobena; leta 1993 je prvič izjemoma prijavljenih šest avtoric, nato ponovno sledi upad. Pri tem se imena prijavljenih avtoric večinoma ponavljajo: Svetlana Makarovič, Alenka Goljevšček, Polonca Kovač, Jana Kolarič, Zlata Volarič, Alja Tkačev, Brina Švigelj, Vera Remic Jager, Jelena Sitar, Ivanka Hergold, Jana Milčinski, Zora Tavčar, Bina Štampe Žmavc (po enkrat so prijavljene še Anka Kolenc, Mateja Mahnič, Marička Cilenšek, Regina Kralj ...) (gl. Drnovšček, Poštrak).

Situacija se začne nekoliko spreminjati šele v tretjem desetletju obstoja nagrade (1999–2008), točneje po letu 2001, ko je prijavljenih sedem avtoric,⁶ nato leta 2005 število prijav avtoric zraste na 11 in leta 2007 na rekordnih 15. Leto 2007 štejem za prelomno v več smislih. Grumovo nagrado 1. aprila 2007 prvič v zgodovini TSD po 29 letih podeljevanja podelijo ženski avtorici, in sicer Dragici Potočnjak za besedilo *Za naše mlade dame*. Situacija se zdi še slabša pri nagradi za žlahtno komedijsko pero (torej za žanrsko določeno dramsko besedilo), ki jo podeljujejo na festivalu Dnevi komedije v Celju od leta 1998 (vendar ne vsako leto). Tu ženska avtorica prejme nagrado prvič (in doslej tudi edinič) šele leta 2018; nagrada gre Izi Strehar za *Vsak glas šteje* («Nagrade festivala Dnevi komedije»). Pomanjkljiva zastopanost ženskih avtoric v raziskovanem obdobju se potrdi tako pri evidenci oz. številu prijavljenih besedil kot pri uspešnosti prodora v nagrajevalne mehanizme. Situacija se začne spreminjati šele v tretjem desetletju obstoja Grumove nagrade (1999–2008).

⁶ Upoštevala sem samostojna dela ženskih avtoric, navajam število prijavljenih avtoric. Število prijavljenih besedil (avtoric) je pogosto višje, saj so se avtorji (ne glede na spol) pogosto prijavljali z več različnimi besedili.

Zakaj (pri prijavih za Grumovo nagrado) ni ženskih dramatičark?

Za bolj celostno sliko vzrokov za majhno število dramatičark, prijavljenih na natečaj za Grumovo nagrado, in za majhno število v javnosti uradno evidentiranih dramatičark v sedemdesetih, osemdesetih in devetdesetih letih je treba upoštevati dodatne dejavnike in umeščenost v časovni in družbeni kontekst. Na delu so kompleksnejši procesi, kot jih kaže zgolj statistika. Najprej je tu dejstvo, da je bila tri- do štiričlanska žirija, ki je ocenjevala prijavljena besedila, do leta 1995 sestavljena izključno iz moških članov (torej v vseh prvih 17 letih obstoja nagrade). Leta 1995 vstopi v tričlansko žirijo Ignacija Fridl kot prva in edina ženska, šele leta 1999 sta v petčlanski žiriji prvič dve žirantki: Marinka Poštrak in Tea Štoka. Drugo dejstvo je, da je marsikatera avtorica ustvarjala mladinsko literaturo, besedila ali pesmi, namenjene otrokom oz. mlajšemu občinstvu, po poklicu so bile tudi igralke, lutkarice, mladinske pisateljice ipd., ki so s prijavo iskale tudi potrditev, legitimacijo in profesionalizacijo določenih žanrov in tipov dramatike (nekaterih namenjenih tudi mlajši publiki). To je prvi pokazatelj, da je imela ženska pisava svoje teme in posebnosti, za katere v (moški) žiriji tistega časa ni bilo posluha.⁷

Moška prevlada, celo monopol na področju slovenske dramatike (tako po številu na natečaje prijavljenih dramatikov kot po strokovnem obvladovanju polja), percepcija dramatike kot moškega poklica, pomanjkanje posluha za določene (ženske) teme in avtoricam ustvarjalkam nasploh nenaklonjen položaj v družbi (večinoma so bile žene in matere, ki jim je za ustvarjanje zmanjkovalo časa) so dejavniki, ki so avtorice odvrčali od prijav ali celo samega ustvarjanja.⁸ Pokazatelj tega je tudi upad števila prijavljenih dramatičark v drugem desetletju obstoja nagrade, kar kaže na določeno nezaupanje v institucionalne nagrajevalne mehanizme s strani avtoric.

Na to, da spol ni igral nevtralne ali zanemarljive vloge pri prijavih in nagradah, kaže tudi nenaden porast anonimnih prijav oz. prijav pod šifro. Da ne gre za golo prikritje identitete, pač pa je ta odločitev motivirana po spolu, kaže podatek, da se leta 2004 na tečaj ni prijavila nobena avtorica, bilo pa je vsaj deset prijav z identiteto pod šifro (recimo: »Šifra Janezek«, »Šifra Lojze« ali pa kar anonimni avtor).⁹ Kljub načeloma anonimnemu procesu izbora¹⁰ je porast anonimnih oziroma dodatno šifriranih prijav

7 Trenutno je prijava na Grumovo nagrado omejena zgolj na besedila za odraslo občinstvo.

8 S historičnim pomanjkanjem (slovenskih) ženskih ustvarjalk na področju literature, sicer največ na področju romana oz. pripovedništva, in z razlogi zanj se je sicer precej ukvarjala Silvija Borovnik v *Pišejo ženske drugače?* (1995), na več mestih pa tudi Katja Mihurko Poniž, denimo *Zapisano z njenim peresom: prelomi zgodnjih slovenskih književnic s paradigmo nacionalne literature* (2014) in pa *Od lastnega glasu do lastne sobe: literarne ustvarjalke od začetkov do modernizma* (2001).

9 Edina uradno prijavljena avtorica tistega leta je sicer Martina Šiler, vendar z drugo verzijo svojega besedila *Reykjavik*, ki ga je prijavila že leto poprej.

10 Identiteta avtorjev je v tem obdobju podeljevanja Grumove nagrade žiriji načeloma nepoznana, saj se je ob prijavi besedila ime avtorja oddalo v ločeni kuverti, razen če ni šlo za že uprizorjeno ali javnosti znano besedilo, denimo v primeru sameđejne uvrstitve nominirancev v ožjem izboru preteklega leta v tekmovanje naslednje leto.

opazen vsaj od leta 2001. Svojevrstno dodatno zadrego v zadevi spolne pristranskosti (angl. *gender bias*) pri nagrajevanju je povzročila Žanina Mirčevska leta 2009, ko se je na natečaj prijavila pod moškim psevdonomim Tomi Leskovec ter nato istega leta Grumovo nagrado tudi osvojila skupaj s Simono Semenič. Skupaj sta v tridesetih letih obstoja nagrade postali šele drugi ženski, za Potočnjakovo, ki sta prejeli Grumovo nagrado.

Prevlada patriarhalnega diskurza v literaturi in literarni teoriji

Na to, da ne gre za posebnost niti slovenske dramatike niti širše (slovenske literature in literarne zgodovine), kažejo sledeče analize fenomena ženske pisave. Silvija Borovnik v svoji študiji *Pišejo ženske drugače?*, ki se naslanja predvsem na nemško govorečo teorijo in prakso, pokaže, da gre za prevlado patriarhalnega diskurza na literarnem področju. Že Manfred Jürgensen na začetku osemdesetih let dvajsetega stoletja ugotavlja, da je »repcija ženske literature vsaj v nemško govorečem prostoru še vedno zavezana patriarhalnemu literarnozgodovinskemu konceptu« (nav. po Borovnik 12). Sigrid Schmid Bortenschlager nato še konec osemdesetih opozarja, da je bila ženska literatura izključena iz (znanstvene) literarnozgodovinske obravnave, saj je veljala »za manjvredno, za trivialno« (nav. po Borovnik 14) – pripominjam, da bi na to področje spregledane in omalovaževane ter iz znanstvenega diskurza izključene ženske literature lahko v slovenski dramatiki, denimo, umestili tudi besedila, namenjena otrokom in mladostnikom. Renate Wiggershaus ugotavlja še pomanjkanje zastopanosti ženske literature v izborih in literarnozgodovinskih pregledih – z redko izjemo tistih del, kjer so protagonisti večidel moški, tako da se lahko žirija z njimi identificira (nav. po Borovnik 16). Borovnik navaja še pomanjkanje prevodov ženske literature v tuje jezike, kar vse pomaga k ustvarjanju in utrjevanju »splošnega vtisa, da pišejo kakovostno literaturo večinoma moški« (prav tam).

Odsotnost žensk v odločevalnih mehanizmih – določanje moškega pogleda kot univerzalnega

Da imata sistemska neenakost in podzastopanost ali celo odsotnost žensk odločilne posledice za življenja žensk širše, in to ne samo na področju dramatike – dodajam: to vpliva tudi na reprezentacijo žensk in ženskosti – pokaže britanska avtorica Caroline Criado Perez, ki se posveti primeru analize odsotnosti žensk v odločevalnih mehanizmih in delovni praksi. Po analogiji prikaza učinkovanja patriarhalne ideologije – kar je posredna tema tega prispevka – jih lahko postavljam v razmerje bodisi s prevlado patriarhalnega diskurza v literaturi (Borovnik 12–16) bodisi z odsotnostjo ženskih strokovnjakinj v nagrajevalnih in selektivnih mehanizmih, denimo pri Grumovi nagradi.

Criado Perez v svojem obsežnem raziskovalnem delu *Nevidne: kako vrzeli v podatkih in raziskavah oblikujejo svet po moški meri* na podlagi številnih mednarodnih statističnih podatkov iz vsakodnevnega življenja analizira, kako podzastopanost žensk v politikah moči povzroča (statistične in dejanske) vrzeli v podatkih. Ženske in njihova perspektiva so namreč navadno pomanjkljivo zastopane ali celo odsotne v posvetovalnih in odločevalnih mehanizmih, s tem pa njihov položaj ostaja spregledan, določen kot nebitven, obrobni. Izključenost ženske pozicije iz odločevalnih mehanizmov in sistemov reprezentacij posledično ustvarja vtis, da je moška pozicija nevtralna, večinska, kar pomaga oblikovati in nadalje utrjevati svet po patriarhalnem merilu. Problem nastane torej, kadar sta moška perspektiva in pogled v uradnih podatkih predstavljena kot merodajna ter kot izhodišče za posploševanje in univerzalno izkušnjo. Vendar je pomembno priznati in opozarjati, da ne gre za univerzalno izkušnjo, saj je izkušnja drugih spolov iz tega izključena.¹¹

Na področju slovenske dramatike (vsaj med letoma 1966 in 1986) – kot je prikazano v prejšnjem poglavju – so dolgoletna izključenost ženskih predstavnic iz vrst strokovnjakov oz. odločevalnih organov pri podeljevanju Grumove nagrade, posledično pomanjkanje priznanja pomena določenih »ženskih tem« ter žanrov za razvoj slovenske dramatike pa tudi pomanjkanje podpore (nadaljnemu) ustvarjanju ženskih avtoric in zmanjševanje njihove vidnosti v javnem prostoru prispevali k obstoju in širjenju patriarhalnega diskurza na področju dramatike. To pa pomaga utrjevati ne le prepričanje, da je kakovostna dramska pisava izključno v moški domeni (29 let brez ženske nagrajenke), pač pa omogoča tudi številčno prevlado moške dramske pisave.¹² Analiza prevlade in delovanja patriarhalne ideologije kot pomembno vzpostavlja zavedanje, da reprezentacija žensk in ženskosti, kakor se je množično reproducirala skozi večinsko moško dramsko pisavo v Sloveniji (v obdobju modernizma), ne predstavlja objektivne ali univerzalne izkušnje, saj ne vključuje izkušenj drugih spolov. Pomembno je priznavati in ozaveščati razlike med moško in žensko dramsko pisavo ter enostransko reprezentacijo žensk(osti). Poglejmo torej, kako sta reprezentirani ženska in ženskost, zlasti kot se kažeta skozi oblikovanje ženskih likov na konkretnih primerih moške pisave.

Primeri moške dramske pisave na analizi besedil iz *Generatorja*

V tem poglavju analiziram izključno tekste, ki so nastali v avtorstvu danes uveljavljenih moških dramatikov, pesnikov ali kolektivov v večinsko moškem sestavu iz zbornika *Generator*.¹³ Analiza ženskih likov in ženskih vlog pri prvem,

11 Podoben problem politik spola predstavlja tudi uporaba moškega spola kot gramatično dominantnega. Criado Perez pokaže, da taka uporaba moškega spola ključno vpliva na našo percepcijo in dojetje ter, denimo, na izključenost preostalih spolov iz jezikovne situacije, zato nikakor ne gre za nevtralno obliko rabe.

12 To so posredno (ironično) omogočale tudi ženske s prevzemanjem vlog njihovih žena in mater.

13 Po formalni in žanrski opredelitvi gre za hepeninge, poetizirane dramolete in serije navodil (oz. *scores*).

površinskem pregledu nekaterih naključno izbranih gledaliških tekstov mi razkrije naslednje reprezentacije žensk(osti).

Primer iz prve izbrane igre. Prva podoba ženske, ki se pojavi v igri, je dama v vlogi umetniškega modela, ki pozira za akt, pri čemer »se zelo trudi, da bi posnemala znani Modiglianijev model« (Lukan, *Generator* 79). Ob tem je v navodilu igre eksplicitno pripisano: »Ta prizor naj v nobenem primeru ne moti ostalega dogajanja na odru« (prav tam). V taistem tekstu se med ženskimi liki pojavi še igralka, ki »ljudi, ki jim ni do športa, navdušuje za petje« (80), in pa balerina. Edini ženski liki, ki se pojavijo v tej dramski igri, so torej zasedeni v vlogah golega (slikarskega) modela, igralke, ki prepeva, in balerine. Naj opomnim, da so vsi ženski liki tudi nemi, torej niso verbalno reprezentirani (z izjemo prepevanja). V naslednjem gledališkem tekstu/dramoletu iz *Generatorja* ženski lik v celoti umanjka. V še naslednjem pa zasledimo tako žensko podobo: »Pojavi se gol ženski hrbet. Nanj se projicirajo gole ženske prsi. Oboje se združi v hrbet s prsmi. Hrbet miruje, dojki skačeta« (88).

Podoba oziroma reprezentacija žensk, ki si jo lahko bralka/-ec izriše iz teh naključno izbranih dramskih del moške pisave iz *Generatorja*, je bodisi lik, ki je povečini nem, anonimen in zamenljiv, nima posebnih razločevalnih karakteristik, bodisi gre v drugo skrajnost in je reprezentacija ženske v popolnosti odsotna: ženski lik se v dramoletih sploh ne pojavi, saj liki in teme žensk(osti) niso v ospredju, avtorjev ne zanimajo, posledično pa ženski liki v teh igrah v celoti izostanejo. Ženski liki se v teh dramskih delih pojavljajo kot nezanimiva, manjkajoča, celo nepotrebna plat. V teh primerih moške pisave iz *Generatorja* gre poleg tega za sploščeno, senzualizirano, mestoma seksualizirano in objektivizirano podobo ženske, ki je najraje reducirana na vizualni učinek lepe zunanosti, telesnosti, pogosto celo golote. Ženske v teh besedilih nimajo odločilnih ali aktivnih vlog, njihove vloge so raje omejene na podporno funkcijo hipnih impresij, ki naj se dogajajo nekje v ozadju za morebitno popestritev dogajanja, pri čemer pa naj raje ne motijo osrednjega dogajanja.

Analiza nadaljnjih primerov reprezentacije žensk iz *Generatorja* tovrstno podobo in učinek le še potrjuje. Ženske se največkrat pojavljajo kot prostitutke ali (vulgarno) kar kurbe, zasedene so v vlogah seksualnega objekta, žrtve spolnega, verbalnega ali fizičnega nasilja, pogosta vloga, ki jo zasedajo, so še matere, mestoma (redkeje) nastopijo tudi kot žene pa tudi kot ljubice oziroma priležnice. Ženske se v drugih tekstih moških avtorjev iz *Generatorja* pojavijo še v naslednjih vlogah: Punca v vlogi žrtve (skorajšnjega) posilstva (*Generator* 31–6), podoben motiv se pojavi vsaj še enkrat (prav tam 241), lik »Ženska z golimi prsmi« (prav tam 52–60): »Vstopi ženska z golimi prsmi: Mleko, sveže mleko, pijte moje mleko, pijte ga, pijte samo sveže mleko, pijte samo moje mleko! Se sprehaja po sobi. Vstopi plešec. Sedeta na tla. Plešec jo poboža po prsah, nato pije njeno mleko« (59). Na nekem drugem mestu beremo:

»Saj vendar ne boste zanikali, da je ženska z razparanimi prsmi ali pa brez njih zanimivejša od ženske, ki je v vseh pogledih normalna« (63). Pojavi se tudi naslednji citat: »Invalid brez penisa: 'Vse kurbe pred puško! Ja, kar vse dajmo pred zid! Še prej pa tristooseminšestdeset dedcev čez njih. Naj pocrkajo prasice! In moja naj bo prva!'« (65), ali pa denimo: »MOŠKI GLAS I: Fuj pa ženska poezija! To je fakt« (258).

Edina izjema, ki izstopa v pozitivnem smislu in dodobra prevetri spolna razmerja ter se že z vzdevkom oz. nadimkom poigrava s spolno identiteto, je »Andrej Rozman imenovana Roza« in njegovo/njeno besedilo »Odkar sem tajnica dvojno življenje živim (izpoved)« (prav tam 322). Določeni teksti pri igralskih vlogah upoštevajo vsaj načelno enakost med spoloma.¹⁴

V preostalih dramskih delih iz *Generatorja* so podobe ženske oz. ženskih likov odsotne, s tem pa sploh umanjka reprezentacija žensk(osti) kot taka. Tam, kjer se pojavijo, je ženskih likov manj kot moških in imajo tudi manj teksta. Pri analizi so bili upoštevani vsi teksti izpod moškega peresa v zborniku, torej vseh 55 besedil (od skupno 58). Pravzaprav je zastopanost ženskih avtoric v zborniku še nižja, saj so moški avtorji povečini zastopani z več besedili. Torej lahko govorimo o petodstotni zastopanosti ženskih besedil v zborniku. Poudarjam, da so v moški pisavi ženski liki po večini nemi (tudi brezimni, anonimni). V teh dramoletih jim ni niti podeljena možnost govora, s čimer sta jim odvzeti lastna beseda in možnost artikulacije lastnega položaja in vloge.¹⁵

Neenakopravna reprezentacija žensk – nemi liki

Ne gre pozabiti podatka, da je tovrstna reprezentacija žensk in ženskosti znotraj t. i. moške pisave v tem časovnem obdobju (1968–1986), kot ravnokar analizirana v *Generatorju*, številčno prevladujoča. Neenakopravna zastopanost spolov in njene posledice se kažejo tudi na drugih področjih umetnosti in v javnosti nasploh. Podatke navaja denimo prispevek Maje Kač »Spominjanje žensk v javnem prostoru: 'Dokler o njih ne govorimo, jih ne spravljamo v zavest'«. Podatki, ki jih v svetovnem merilu navaja Criado Perez v svoji obsežni študiji *Nevidne*, niso bistveno drugačni. Podatkov konkretno za gledališče oziroma dramatiko avtorica sicer ne navaja. Vendar je iz številnih in raznolikih primerov, ki jih poda, moč sklepati, da so ženski liki v širših vsakodnevnih situacijah in tudi v umetniških medijih podzastopani, celo odsotni ali pa pogosto nemi, kar pomeni, da ne govorijo oziroma nimajo pravice do svojega glasu, in to celo, kadar je ženska v vlogi glavnega protagonista.

Glede nemosti žensk in pomanjkljive (verbalne) zastopanosti žensk na področju

¹⁴ Sem bi lahko sodile, denimo, *Limite* Milana Jesiha, Pupilija Ferkeverk in *Zaspanček Razkodranček* Tomaža Kralja, *Radijska igra za pet glasov* Iztoka Osojnika ter *Minutni dramski teksti* Gledališča sester Scipion Nasice.

¹⁵ »Egist: Az bla na vrt? Vida: Ja. Egist: As vidla smrt? Vida: Ja. Egist: No, po s pa lahko tih!« (*Generator* 316)

umetnosti, večinoma filma in televizije, Criado Perez ugotavlja naslednje. Z analizo spolne zastopanosti/reprezentacije likov v filmih, primernih za otroke (predvajanih med letoma 1990 in 2005), »je prišla do spoznanja, da je bilo ženskega spola samo 28 % likov, ki govorijo« (Criado Perez 28–29).¹⁶ Nadalje analiza pokaže ne le, da imajo moški več vlog, imajo tudi dvakrat oziroma trikrat daljšo minutažo (kadar je v glavni vlogi moški lik, kar je večinoma) (prav tam). »Moškim vrh tega pripada večje število vrstic in v celoti govorijo več ko ženske; trikrat več govorijo v filmih, v katerih so protagonisti moški, ter skoraj dvakrat več v filmih z moškimi in ženskimi stranskimi vlogami« (prav tam). Podobnih podatkov, ki kažejo na neenakosti med spoloma ter potrjujejo večinsko zastopanost moških v filmih in kinematografih ter na televiziji (po prisotnosti, številčni prevladi, vidnosti in verbalni zastopanosti), je še več. Podobno (spolno) neuravnotežena situacija se kaže pri analizi spolne zastopanosti na kipih, bankovcih, celo v poročilih (radijskih in televizijskih ter časopisnih medijev) in učbenikih (prav tam). Zastopanost žensk je zgolj 24-odstotna: gre za ženske, ki jih poslušamo ali o njih beremo (radio, TV in časopis) (prav tam 30). To je podatek za svetovno raven. Podatek za Slovenijo bi znal biti še nižji. Primer iz Registra nepremične kulturne dediščine na Slovenskem po članku Maje Kač navaja podatek: od 233 kipov na Slovenskem jih je spominu žensk posvečeno le deset; 223, torej 96 odstotkov, pa moškim (Kač).

Ženska pisava - razločevalne karakteristike

Glede karakteristik ženske pisave – Borovnik jo sicer imenuje ženska literatura, pri čemer gre za literaturo izpod peresa ženskih avtoric – Silvija Borovnik ugotavlja, da je šele ženska pisava tista, ki pogosto izpričuje slabe pogoje dela in okoliščine, v katerih nastaja, razkrinkava zgolj navidezno enakopravnost med spoloma, načenja ženska vprašanja in je tako tesno povezana z družbenim položajem žensk (24-5). Borovnik v svoji razpravi *Pišejo ženske drugače?* tako ugotavlja in utrdi zavest o tematski razliki med moško in žensko pisavo: »Tematski razpon pa je gotovo tisto področje, kjer je o 'moškem' in 'ženskem' v literaturi še najlažje govoriti« (227). Pri tem se mi zdi pomembna ugotovitev Borovnik o tematski razširjenosti zadev političnega in usode naroda pri moški pisavi, medtem ko se pri ženski pisavi kaže njena povezanost s feminističnim gibanjem, bojem za emancipacijo žensk ter z osebnim oz. zasebnim, ki je politično (prav tam). Borovnik ugotavlja še, da tako ni nenavadno, da se ženska pisava oblikuje sprva kot izkustvena literatura, z veliko mero avtobiografskega in izpovednega, pri čemer pogosto (iz osebne, avtentične izkušnje s prvoosebno izpovedjo) protestira proti družbeno reproducirani patriarhalni podobi ženske ter tako vzpostavlja ženske kot subjekte (224-5). Borovnik še dodaja, da se ženska pisava pogosto zateka v prijeme humornega, absurdnega in

¹⁶ Delo *Nevidne* sicer temelji na medkulturni primerjalni analizi in številnih mednarodnih statističnih podatkih, ki obsegajo analize različnih vsakodnevnih življenjskih situacij. Prvotno objavljena v letu 2019, se opira na najsodobnejše (statistične) podatke in študije (slovenski prevod je izšel leta 2022 pri založbi UMco).

groteske ter ironije (243). Iz vsega tega je mogoče sklepati, da šele z nastopom ženske pisave pride do ozaveščanja problematike podreprezentiranosti žensk, poudarjanja specifičnosti njihove robne (ustvarjalne) pozicije ter ideološkega ustvarjanja nemosti ženske pozicije v javnosti. Navadno zaradi preprostega razloga, ker avtorjev večinsko moške pisave te teme niso zanimale, niso bile del njihove (osebne) izkušnje in niso čutili potrebe po njihovi legitimaciji. Zaradi podreprezentiranosti ženske dramske pisave izostane iz dramatike cela plejada ženskih tem, pogosto tudi vzpostavitev ženskih likov kot polnokrvnih subjektov. Razliko med moško in žensko pisavo je zaznati že v maloštevilnih primerih ženske pisave iz zbornika *Generator*. Poglejmo primere.

Primeri reprezentacije žensk(osti) v ženski dramski pisavi iz zbornika *Generator*

V nasprotju z moško pisavo v zborniku *Generator* pri vseh ženskih avtoricah pridejo do besede in govora ženski liki z vsebino. Pri obeh avtoricah, Brini Švigelj in Ifigeniji Zagoričnik, zanimivo, iz klasičnega evropskega dramskega repertoarja Ofelija oz. antična kraljica Klitajmestra. Motivi, ki se pojavljajo v ženski pisavi iz *Generatorja*, so si med seboj začuda podobni:¹⁷ čarovništvo, grmade, lov na čarovnice, sojenja in čarovniški procesi, ženske so postavljene v vlogo žrtev, žrtvovanja, pogosta so zapiranja in zamejevanje svobode, spolne in fizične zlorabe, ki so pri dramski obdelavi zamaskirane v prisposode, črpajo iz fantastične, pravljичne, ljudske motivike ali uporabljajo mitološke like.

Pri Ifigeniji Zagoričnik v igri *stepping outside she is free* se v središču večstoletnega lova na čarovnice znajde Klitajmestra. Odlomek se zaključi s prasketanjem grmade, ki čaka Klitajmestro v družbi z ostalimi ženskami (ksenijo, ksantipo, njeno materjo in materjo božjo). Podobno se v igri Svetlane Makarovič *Starci: igra v osmih slikah* (*Generator* 128) pojavi motiv čarovništva, čarovniškega procesa in lik čarovnice Oranžne, ki dela oblake, veter in sončnice – pomemben je motiv (čarovničine osebne) svobode. Prisotne so pravljična in fantastična motivika in variacija motivov in likov ter spolne zamenjave, denimo čarovnice iz *Janka in Metke*. Zlobna starca sta tista, ki mlade žrtve zapirata v kletke in se napajata z njihovimi sanjami in mladostjo – pojavi se tudi motiv femicida: od žrtve ostane le še zoglenelo, razbito in zmrcvarjeno truplo, pri čemer ponovno poudarjam brezimnost žrtve.¹⁸ »Pa še včeraj sem bila Marjetica, danes pa nimam več imena, ali ni čudno, v tem mrazu« (prav tam 143).

Pri avtoricah je zaznati določeno mero osebne izpovednosti in avtobiografskosti, vsebinsko in besedno poigravanje z znano motiviko iz klasičnega dramskega repertoarja in antične grške mitologije ali klasične tragedije (Klitajmestra, Ofelija)

¹⁷ Začuda zato, ker ne gre za programsko usklajena, pač pa za individualizirana in naknadno skupaj nabrana besedila.

¹⁸ V igri Makarovičeve mrgoli vlog, ki veljajo za stereotipe nacionalnega psihološkega karakterja, denimo posesivne patološke matere, na drugi strani pa izobčenih (ostarelih) čarovnic brez otrok.

ter predelavo na osebni avtorski način. Pri Makarovičevi je, denimo, opazen njen prepoznavni stil iz pesniškega in baladnega ustvarjanja ter iz predelav ljudske motivike (deklific, sirot/desetnic), prevlada temačne atmosfere, krutih prisposodob, določenih iteracij (»v tem mrazu«) ipd.

Ifigenija Zagoričnik uporabi lik kraljice Klitajmestre, pri čemer avtoričina vpeljava žrtvovanja – čarovniški proces s sežigom na grmadi – tudi zaradi imena Ifigenije¹⁹ kot Klitajmestrine hčere priključuje raje osebnoizpovedni učinek in avtobiografskost prekvašenja različnih motivov iz antične grške tragedije in mitologije, denimo kombinacijo izvornega (Agamemnonovega) žrtvovanja Ifigenije (po motivu iz Evripidove *Ifigenije v Avlidi*, prev. K. Gantar) ter Orestov matricid Klitajmestre (v Ajshilovi *Oresteji*) kot odziv na njeno maščevanje Agamemnonu. Avtorski poudarek je na ženskih likih in žrtvovani vlogi (plemenite) ženske, kraljice in Ifigenijine matere.

Podobno je z (intimno osebno) reinterpretacijo klasične motivike pri Brini Švigelj, ki očitno govori prej o izseljenskem motivu Lepe Vide, vendar pa prav raba imena (Ofelija) priča o bolj tragični razrešitvi usode mladega dekleta, ki je odšlo neznanu kam (besedilo insinuirá, da morda z vlakom, s taksijem) in izginilo v temi razočaranja prve (in zadnje) ljubezenske noči. Jezik *Ofelije* (Švigelj) je poetičen, poln prisposdob, tankočutno senzibilen za nianse in spremembe atmosfer, priča o globini notranjega občutenja in bogastvu čutnih vtisov ter čustvenih razpoloženj, kar ga razlikuje od sicer stvarnega jezika in dogajanja, včasih pa tudi od absurdističnosti in konceptualne zasnovanosti večjega dela moške pisave iz *Generatorja*.

Analiza teh besedil kaže, da se je skozi žensko pisavo reproducirala reprezentacija žensk(osti), ki je različna od tiste, ki jo najdemo v moški pisavi. Slednja pa vlogo ženske po večini reducira na nemi lik, pri čemer je moška pisava prevladujoča in s tem določujoča za družbeno podobo žensk.²⁰ Ženska pisava se s tem (literarnim) dejstvom, prek moške pisave razširjena reprezentacije ženske kot nemega lika, očitno poigrava, ga izpostavlja, ozavešča, reflektira in preinterpretira. Tako je ključen način avtoričine umetniške obdelave dramskega sižaja *Ofelije*, ki nemosti ženskega lika z njegovo postavitvijo v osrednjo vlogo ne jemlje kot samoumevne niti je ne reducira na obstranskost in nepomembnost, marveč to nemost samo hote poudarja. Ofelija je, čeprav neprestana tema pogovora ostalih likov, ki v dogajanju zavzema centralno vlogo, s tako spretnim dramskim manevrom izpostavljena kot odsotna ter nema.²¹ V

19 Dramolet podpisuje Ifigenija (Zagoričnik), ime pa v antični grški tragediji oziroma mitologiji označuje hči Klitajmestre in Agamemnona (možje in sinovi so tukaj reducirani na stransko vlogo, na omembo kot funkcija potencialnega izdajstva), ki je bila žrtvovana bogovom s strani lastnega očeta z namenom, da se je omogočil vojni pohod na Trojo. Avtoričina igra z imeni nakazuje na osebno preinterpretacijo mita.

20 Spomnimo, da je ena najbolj znanih slovenskih (političnih) dram *Antigona* Dominika Smoleta (1960) sicer naslovljena po ženskem liku, a ta ostaja nem, pravzaprav odsoten, saj se v drami ne pojavi.

21 Očitni sta tudi razdeljenost in spolna polariziranost v dramoletu Švigelj na moško (mladi fant, oblečen v paža) in žensko perspektivo, Prva in Druga (po vsem videzu Ofelijini spletni, njeni /osebni in intimni/ zaupnici, tolažnici, sem pa sodi tudi vloga zbora, ljudstva).

igri je precej ponavljani, premolkov, tišin, vzdihov (»*kratek presledek*« 330-1, 333), neizgovorjenega, jezik je mestoma pretrgan, precej je indicev, namigov, insinucij brez dokončnega odgovora, kam je po ljubezenski noči izginilo mlado dekle. Pomenljiva je sprememba (patriarhalnega) diskurza v ženskega, v smislu priznavanja, afirmacije bolečine, stiske mladega dekleta, konca neke mlade poti zaradi odstopanja od družbene norme in spodobnosti ženskega spola: »Preveč samostojna, so najbrž govorili« (prav tam 328); »Ljudje govorijo, še veš, o njunih večerih na obali« (331); »Obleka je bila prekratka« (332).

V pisavi *Ofelije Švigelj* se v določeni meri napovedujejo že karakteristike, ki jih lahko (brez indicev neposrednega vpliva) najdemo, denimo, v sodobnejši dramski ženski pisavi Simone Semenič.²² Nastopijo praznine, premolki, medprostori, nemost, s čimer se kažeta upor in prelom z moško pisavo. Patriarhalni diskurz se naenkrat izkaže za nezadostnega, vsiljen s perspektive nekega drugega pogleda. Temu še ni ponujena prava alternativa, saj v tem času (1966–86) nova (ženska) pisava še ni množično zasedla svojega prostora. O tej lahko govorimo v sodobnejših dramskih primerih.

Ženski Nemi lik

Kot prisodobno reprezentacije žensk(osti) (oz. njene odsotnosti) tako uporabljam nemi lik, ker posega neposredno v srž tematike politik spola in hegemoničnih razmerij znotraj spolov na področju uprizoritvenih umetnosti oz. dramatike ter končno eksplicitno tematizira točno tisto pozicijo nemosti, ki se je uveljavila kot reprezentacija žensk(osti) skozi zgodovino slovenske dramatike. Kot primer sodobne ženske pisave, ki je sposobna kritično misliti in artikulirati nemo in verbalno odsotno reprezentacijo žensk (poleg že omenjene *Ofelije Švigelj*), uporabim primer dramske pisave Simone Hamer. *Nemi lik* Simone Hamer je napisan oz. uprizorjen kot del akcije *preglej: Zakon!* (2010) oz. *Zakon III. branje* (2011),²³ kjer se nemi lik oz. njegova nemost pojavi v eksplicitno artikulirani obliki. *Nemi lik* je (eksperimentalni) gledališki tekst, po dolžini prej dramolet, saj se v knjižni objavi nahaja na dveh straneh. Formalno ima torej podobnosti z modernističnimi dramskimi eksperimenti iz *Generatorja*.²⁴

V besedilu *Nemi lik* obstaja diskrepanca med njegovim verbalnim, besednim delom in

²² Raztrganost pisave, premolkov, jezika, opuščanje (slovnicih) pravil in normativov opozarja na problematiziranje obstoječih patriarhalnih vrednot in ideoloških narativov ter diskurzov, v katere so ženske potisnjene.

²³ *Zakon III. branje* je bila performativna akcija takratne skupine oz. dramskega laboratorija PreGlej (kasneje Preglej), ki je bila jasno politično usmerjena in eksplicitno družbeno angažirana, pri tem pa spolno nikakor ne nevtralna. Naslov *Zakon* se nanaša na Družinski zakonik, *III. branje* pa na njegovo obravnavo v državnem zboru, ki je potekala leta 2010.

²⁴ Uprizoritveni tekst tako po formi kot vsebini spominja na delo visokega modernizma, na metagledališki tekst Samuela Becketta *Catastrophe* (1982), ki prav tako sestoji iz navodil, ki jih uprizarjajo režiser, njegova asistentka ter objekt, ki je nem. Besedilo je posvečeno češkoslovaškemu dramatiku (in kasnejšemu predsedniku), Václavu Havlu; napisano je bilo v času Havlovega priprtja zaradi disidentstva ter je tako eno redkih eksplicitno političnih Beckettovih del.

vizualnim.²⁵ Govorjeno besedilo predstavljajo navodila (ta lahko uprizori glas iz *offa*). Pri čemer je evidenten nek manko, saj se vsebina besedila/navodila nanaša na lik, ki v besedilu ni govorno zastopan, na nemi lik. Nemi lik je na govorni ravni odsoten, nem, gre za odsotnost njegove verbalne reprezentacije. Kot tak nemi lik v dramskem besedilu ne more obstajati. Obstaja lahko le zunaj teksta, skrit v didaskalijah oz. scenskih navodilih kot performativna sled. Njegov modus obstoja je v prezenci in redukciji na golo telesnost.

To je v *Nemem liku* dvojno poudarjeno, vsebinsko in uprizoritveno. Nemi lik ni spolno nevtralen lik, ni zgolj jezikovna funkcija niti nevtralni označevalec. Kot poudari avtorica, ima nemi lik spolovilo in tudi prsi. Nemi lik je ženski lik, ki pa je podvržen desubjektivaciji, objektivaciji in redukciji na svoj spol. Navodila glasu iz *offa* oz. režiser mučne situacije ga dobesečno silijo v javno razgaljenje njegove intimne, njegovega spola. Če bi uporabljala patriarhalni diskurz, bi lahko navedla, da gre pri redukciji nemega lika na njegov spol, na njegovo telesnost in na vizualno, zunanjo, površinsko dimenzijo za simbolno umetniško kastracijo. Dodaten pomen dobi tekst z uprizoritvijo, saj je nemi lik v akciji *preglej: Zakon!* uprizorila kar avtorica Simona Hamer sama (12. 3. 2010 v Cankarjevem domu), s čimer je pozicionirala svojo vlogo ženske dramatičarke znotraj simbolnih spolnih in dramatičnih razmerij sodobne dramatike. Tako uspe Hamer z zvito uporabo nemega lika v sodobni ženski dramski pisavi kritično ozavestiti položaj ženske oziroma dramatičarke znotraj patriarhalnega diskurza ter opozoriti na njeno redukcijo na nemost.

Nemi liki so pri Simoni Hamer formalno in stilistično – s kurzivo – ločeni od glavnega teksta, nahajajo se torej zgolj v didaskalijah in v teoriji drame pomenijo robno pozicijo in redukcijo na stranski tekst. Ta je lahko uprizorjen, lahko pa tudi ne. S tem ko je nemim likom odvzeta pravica do govora in do glavnega teksta, pa so v lastni nemoči obsojeni na milost in odvisnost od velikega drugega, pripovedovalca in avtorja oziroma režiserja, da jim podeli vidnost (in slišnost) ali jim jo odvzame.²⁶

Pet let po *Zakonu III. branje* in *Nemem liku* (2010) je Hamer sintagmo nemega lika še dodatno razvila in vsebinsko razširila v drami *Nemi liki* (2015), v kateri se nemi liki nanašajo na vse družbeno deprivilegirane, ne le na ženske, ampak na vse brezimne marginalizirane skupine in robne eksistence ter izražajo vloge številnih zamenljivih in z vidika družbe pogrešljivih anonimnežev.²⁷ S tem Hamer svojo kritiko patriarhata in oblastniških ter vrednostnih sistemov razširi na kritiko turbokapitalističnega potrošniškega sistema.²⁸

25 Dramolet je formalno členjen na štiri dele, ki so ločeni po vertikali in horizontali. Prvi del predstavlja opis (dramske) situacije nemega lika. Drugi del predstavlja glas iz *offa*, ki postavlja navodila nememu liku (glede akcije). Tretji del predstavlja navodilo nam, bralcem oz. gledalcem, kako ravnati v odnosu do uprizoritve oz. besedila: »PA KAJ TI NI JASNO? / NE, NE BERI – GLEJ!!!« (gre za vizualno simulacijo kričanja na gledalca/bralca). Zadnji, četrti del predstavlja opomba pod črto v drobnem tisku: »To je nemi lik. / Nič drugega ni / razen tega, kar vidite. / ...« (*Zakon III. branje* 34).

26 Simona Hamer je koncept nemih likov razvijala v svojem projektu do leta 2015, dvoletni spremljevalni del svoje umetniške raziskave je zaključila s (praktično) okroglo mizo na Borštnikovem srečanju leta 2014. Ta je potekala pod naslovom »Nemi lik(i) v dramatiki, na odru in v realnosti«.

27 Od migrantov in številnih brezimnih beguncev do podplačanih delavk z Bližnjega vzhoda, žrtev verbalnega nadlegovanja, fizičnega in spolnega nasilja, žensk žrtev vojne, žensk, brezimnih čistilk in tajnic, strežnic, plesalk v nočnih klubih ...

28 Pri *Nemih likih* Simone Hamer gre še vedno za dramo, v kateri ves čas govorijo samo moški, najstniki in njihovi očetje,

Pa reprezentacija žensk(osti) v dramski pisavi danes? Sprememba na bolje?

Situacija glede enakovrednejše spolne zastopanosti na področju slovenske dramatike se začnja spreminjati šele po letu 2000: porast števila anonimnih prijav na razpis za Grumovo nagrado (2001), ženske imajo prvič večinski delež v žiriji (2002), prva podelitev Grumove nagrade ženski avtorici (2007). Od takrat (2007) je podeljevanje nagrade vsaj približno bolj uravnoteženo po spolu, čeprav še vedno prevladujejo moški: nagrada je bila osemkrat podeljena moškemu avtorju in petkrat ženskim avtoricam, dvakrat pa več različnim avtorjem. Skupno je bila nagrada v zadnjih 16 letih (2007–2022) osemkrat podeljena ženski avtorici in desetkrat avtorju. Nagrado še vedno pogosteje prejmejo moški.

Kljub temu se je situacija glede prisotnosti in spolne zastopanosti dramatičark do danes radikalno spremenila. Za potrditev navajam še ugotovitev Maje Šorli, ki je primerjala delovanje gledališkega kolektiva Pupilije Ferkeverk in predhodnih pesniških skupin, t. i. Pupilčkov (aktivni v šestdesetih letih) s sodobnejšimi udeleženci Pregleja, t. i. Preglejčki (delujejo okrog prelomnega leta 2007). Takole pravi: »Ustvarjalci – pesniki skupin 441, 442 in gibanja 443 – so bili vsi moškega spola, nekakšno spolno uravnoteženost so dosegli šele s *Pupilijo*. Sopotnice (kot jih imenuje Svetina) niso pisale lastnih pesmi. In v tem je temeljna razlika med Preglejčki in Pupilčki. V PGLabu so prevladovalе ženske, v izvedbi *Devet lahkih komadov* je bilo število izvajalk in izvajalcev po spolu uravnoteženo« (Šorli 74).²⁹ Denimo v *Zakonu III. branje* v avtorstvu skupine Preglej (uprizorjen 2010, objavljen 2011), v katerem je objavljen tudi tekst *Nemi lik*, ki ga primerjalno analiziram z zbornikom *Generator*, je besedil vsega skupaj sedem, od tega so večino (pet) tekstov napisale ženske.³⁰ Razmerje med spoloma se pri Preglejčkih v četrto stoletja in več prevesi v 5/7 oziroma 71 odstotkov v prid avtoricam oziroma dramatičarkam.

Zaključek

V prispevku se posvetim problematiki neenakovrednega razmerja v zastopanosti spolov v slovenski dramatiki, zlasti med letoma 1966 in 1986, tj. izraziti številčni prevladi moških dramatikov in odsotnosti zastopanosti žensk, kar se navadno obrazloži kot posledica dejanskega stanja manjšega števila ženskih dramatičark,

vojaki, stranke nočnih klubov, poslovneži. Reprodukcijsko patriarhalne reprezentacije žensk v šovbiznisu, entertainmentu in kapitalistični potrošniški družbi podpirajo citati iz besedil slavnih pop zvezdnic (Beyonce, Rihanna, Rita Ora, Nicky Minaj), ki v pretirano seksualiziranih besedilih prepevajo o ustrežljivosti, submisivnosti, ženske(ga telesa) in njeni objektivaciji.

29 »V PGLabu velikokrat pri svojih obravnavah besedil trčimo ob teme enakopravnosti, enakih možnosti ter drugačnosti predvsem v odnosu do spolne politike. Šestdeseta leta so bila sicer leta spolne svobode, ne pa tudi spolne enakosti in spoštovanja. V skupinah 441, 442 in 443 ni bilo ženskih pesnic. Danes na splošno na tem področju še ni bistvenega napredka, zato si Preglejčki prizadevamo gojiti spoštovanje in enake možnosti obeh spolov« (Šorli 85).

30 Od teh sta dve imeni psevdonima, pri čemer je v razmerju med avtorjem in psevdonimom ohranjen spolni enačaj.

manj pa se upošteva ali poskuša razumevati vzroke za nastalo situacijo. V prispevku se lotim prav tega. Ob dominaciji polja dramatike s strani moških strokovnih avtoritet in ob pomanjkljivi zastopanosti dramatičark v nagrajevalnih mehanizmih, ob nepriznavanju pomena ženskih tem ali specifične ženskega ustvarjanja ter ob odsotnosti njenega spodbujanja se mi stanje neenakovredne reprezentiranosti med spoloma prej kot dejansko stanje kaže kot učinek delovanja patriarhalne ideologije.

V preostanku prispevka se posvetim ugotavljanju pomena, ki ga ima situacija prevlade moške dramske pisave za reprezentacijo žensk(osti) v polju slovenske dramatike in njene odsotnosti pa tudi za samo pomanjkanje ozaveščenosti glede (odsotnosti) ženske perspektive. Praktične posledice, ki jih lahko povzroči enostransko z večinsko moško dramsko pisavo določena reprodukcija reprezentacije žensk(osti), sem v prispevku prikazala na primerih analize moške pisave iz *Generatorja*, za katere se izkaže, da nekritično reproducirajo podobo anonimnih, nemih in na vizualno ali seksualno dimenzijo sploščenih ženskih likov. V primeru enostranske in monolitne, lahko celo enodimenzionalne ali stereotipne reprezentacije žensk(osti) v moški dramski pisavi (vsaj od tukaj obravnavanih dramskih primerov iz *Generatorja*; za ugotavljanje dejanskega stanja v zgodovini celotne slovenske dramatike bi bil potreben večji vzorec dramskih besedil) poudarjam potrebo po ozaveščenosti glede sistemskih slepih peg pri interpretacijah, ki nastanejo brez zavedanja odsotnosti ženske perspektive. V tem obdobju (1966–86) večinska, moška dramska pisava ni niti merodajna niti univerzalna izkušnja za reprezentacijo žensk(osti), čeprav se kot taka morda prikazuje. Ženska perspektiva oziroma perspektiva drugih spolov je namreč iz nje izključena. Še zlasti je to pomembno, ker to stanje patriarhalne prevlade traja najmanj tri do štiri desetletja med letoma 1966 in 2006.

Z neravnovesjem v zastopanosti spolov, s historičnim pomanjkanjem zastopanosti ženske pisave in s prevlado moške pisave se alternativna, raznolika in uravnotežena reprezentacija žensk(osti) onemogoča in siromaši; umanjkata cela paleta kritične obdelave določenih (ženskih) tem in raznolikost portretiranja ženskih likov – reprezentacij žensk(osti). Pojavi se nevarnost prevlade in reprodukcije zgolj zožene, pasivne, objektivizirane ter moškemu pogledu podrejene reprezentacije žensk(osti), ki je na eni strani celo seksualizirana, na drugi pa navadno pozicionirana znotraj patriarhalnega ali/in krščanskega sistema vrednot. Gre za reprezentacijo žensk(osti), ki je predvsem nema. Nemost oz. nemi lik se v prispevku tako izkaže kot ustrezna prisposoba tako za poimenovanje položaja (odsotnih) ženskih avtoric, slovenskih dramatičark in za njihovo neustrezno zastopnost, torej za realni, zunajfikcijski element, kot tudi za (znotrajliterarno oz. znotrajfikcijsko) upodobitev oz. reprezentacijo žensk(osti) dramskih oseb znotraj slovenske dramatike. Ker dramatičarke in reprezentacije žensk(osti) v slovenski dramatikosti ostajajo neme, pogosto umanjkata tudi glas in artikulacija te nemosti in odsotnosti same. Nasprotno je nemi lik kot kritično orodje za prikaz patriarhalne prevlade uporabljen šele v ženski dramski pisavi (primera *Ofelija* Brine Švigelj in *Nemi lik* Simone Hamer).

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The paper begins by analysing the ideas, themes and motifs of the theatre texts from the anthology *The Generator:: for Manufacturing Any Number of Drama Complexes (Slovenian Experimental Dramatic and Performative Texts from the Modernist Period (1966-1986))*. It aims to shed light on the anthology's selected texts through the female perspective, or rather, its absence. It deals with the consequences that the absence of awareness about the lack of a female perspective in Slovenian drama can have on the representation of women and woman(liness). The paper explores such representations in Slovenian (experimental) drama and raises awareness about the possible effects of patriarchal ideology and its consequences by analysing the plays' ideas, themes and motifs. In doing so, it pays special attention to the difference between men's and (rare) women's playwriting. The texts from *The Generator* are taken merely as a case study to indicate the presence of particular symptoms in Slovenian (experimental) drama within the anthology's given period. The paper briefly highlights the differences in the representation of woman(liness) from a broader developmental perspective, from a temporal distance, in the form of a comparative analysis of contemporary women's playwriting, specifically, Simona Hamer's 2010 play *Nemi lik (The Silent Character)*.

Keywords: Slovenian Drama, modernism, experiment, Women's Writing, Female Playwrights, representation of women, womanliness

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Silent Characters: Women Playwrights, Women's Writing and the Representation of Woman(liness) in the Slovenian Drama Experiment (1966–1986)

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Preface and an Attempt at Self-Criticism:¹ The Absence of Female Playwrights in the History of Slovenian Drama (1966–1986)

The paper's starting point² was the anthology *The Generator:: for Manufacturing Any Number of Drama Complexes*. The following words from the anthology's introduction by the editor Blaž Lukan prompted me to write a thesis on the topic of the representation of women or womanliness – which in Slovenian drama (from this period) ironically takes place in the virtual absence of representation of the female perspective:

In the plays and performance texts in the anthology, we can observe thematic and linguistic imagination, a real dramatic-experimental outburst, similar to what, after the 1960s and 1970s, can only be identified in Slovenian drama again after 2000 – at least it would appear so – with the emergence of many distinctive post-dramatic names of the now middle and younger generation of writers, more precisely, women writers (e.g., Simona Semenič, Simona Hamer, Iza Strehar, Varja Hrvatin).

1 I developed the "Preface or An Attempt at Self-Criticism" in response to the comments at the discussion of my paper "The Act: Third Reading" at the *Amfiteater* journal symposium Theatre Experiment in Slovenia (1966–1986) and Its Resonance. The anthology *The Generator* was also the starting point for the present conference to reflect on experimental and Slovenian drama. The version of the discussion published here has been reworked and elaborated into an independent scholarly and argumentatively supported form.

The title "An Attempt at Self-Criticism" has its origins in Nietzsche's introduction to *The Birth of Tragedy out of the Spirit of Music* (1995), in which Nietzsche (self-)critically comments on, evaluates and also temporarily positions his own work 15 years after its creation.

2 This research paper by Nika Leskovšek (39188) has been a part of the programme "Theatre and Interart Studies" (P6-0376), (co-)funded by the Slovenian Research Agency.

I would especially like to draw attention to the phenomenon of women writers, which is a novelty in Slovenian drama, as they have been in the minority for decades; only three women are included in this book, and there were not many more in the wider selection. (27)

Of the thirty authors or artistic collectives representing the period 1966–1986, only three women are included in *The Generator*: Svetlana Makarovič, Ifigenija Zagoričnik and Brina Švigelj.³ Representing only 10 per cent, this number indicates a significant predominance of male playwrights.⁴ Lukan's comment suggests that the unequal gender ratio and under-representation of female playwrights in the public sphere reflect the reality of the time. The question is whether this was indeed the actual situation, or is the under-representation of female playwrights in the history of Slovenian drama somewhat a consequence of the unreflected effects of patriarchal ideology?

In the paper, I first review the statistical distribution and representation of gender in Slovenian drama. However, I situate the data on the absence of women authors (as well as the absence of a female perspective in writing and female representation in public) into the socio-temporal continuum and context of the 1966–1986 period to explain how this came about. The absence of research into the causes behind the "reality" obfuscates the functioning of (patriarchal) ideology and enables its further reproduction. Furthermore, I argue that this unequal gender representation is not innocent. The historical lack of representation of women authors and women's writing in Slovenian drama implies significant consequences for the representation of woman(liness) as is produced and reproduced within Slovenian playwriting. Historically, it has been overwhelmingly represented by male playwrights, who (usually) also represent a male perspective in their playwriting and produce men's writing.⁵

In this paper, I show the representation of woman(liness) in men's playwriting of this period, using texts from *The Generator* as examples. These encompass Slovenian experimental dramatic texts and shorter theatre texts from the modernist period, 1966–1986. Later, I show the differences between female and male dramatic writing in the texts published in the anthology. I mainly draw attention to the difference in the

3 Ifigenija Zagoričnik, a.k.a. Ifigenija Zagoričnik Simonović; Brina Švigelj, a.k.a., Brina Švigelj Mérat or Brina Svit, which at the same time testifies to the fact that women's names are subject to certain conventional, yet socially influenced changes, to which men's names of the time were overwhelmingly not subject.

4 In examining the disparity in the representation of woman(liness) within women's writing on the one hand and men's writing on the other, I ask the proofreader (of the Slovenian [and English] version[s] of the text) not to correct the apparent redundancy of using "male playwright" and "female playwright", since the sole use of the word "playwright", along with the fact that the masculine gender is grammatically dominant in the Slovenian language, obfuscates the exclusion of other genders from the speech situation. Moreover, according to Caroline Criado Perez, using only "playwright" would have a psychological impact in a way that the women experience perceived exclusion from the speech situation.

5 I do not consider femininity (as well as masculinity) or gender as biological, but as a fluid performative category (according to Judith Butler's *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990). Although the latter only becomes entirely obvious in the full meaning and development of gender politics in dramatic texts in the later period, in the *The Act: Third Reading*, before that (in *The Generator*) it is more of an exception.

representation of woman(liness) in the two writings: how female characters are constructed, the (stereo-)typification, the formation of the image of woman(liness), what kind of mentality, ideas and ideology the works reproduce ... In the paper, I indicate the need for social and temporal contextualisation of the interpretation of this kind of unreflected representation of woman(liness), which has been historically reproduced in Slovenian drama as “actual” or “objective” on a massive scale. The essay is based on a conceptual, thematic and motivic analysis of dramatic texts, i.e., on the method of drama analysis or, rather, its close reading. Finally, I embark on a comparative analysis of contemporary dramatic texts, especially from the point of view of the representation of woman(liness), to consolidate the *differentia specifica* of the modernist texts, which I currently detect through the absence of the female perspective and the effect of the domination of patriarchal ideology.

The Lack of Female Playwrights

The absence of publicly recorded female playwrights, already mentioned in *The Generator* (Lukan 27), is confirmed for the case of Slovenian drama from 1966–1986 by analysing data from other sources. For example, an analysis of the registered texts submitted for the Slavko Grum Award. Founded in 1978 and awarded annually since 1979 for the best dramatic text, the Slavko Grum Award is the most important in Slovenian drama. An analysis of the data for the first 20 years of the award (taken from the brochure published on the 40th anniversary of the Week of Slovenian Drama) reveals the following situation: in the first decade of the award’s existence (1979–1988), the number of entries did not exceed five female authors per year. The situation remained the same – or worse – regarding the number of female authors in the second decade (1989–1998), as fewer female playwrights submitted texts for the award. In 1991, there was only one female playwright; in 1992, there were none; in 1993, for the first time, there were, exceptionally, six female playwrights registered, and then the number dropped again. The names of registered authors throughout the years mostly repeat: Svetlana Makarovič, Alenka Goljevšček, Polonca Kovač, Jana Kolarič, Zlata Volarič, Alja Tkačev, Brina Švigelj, Vera Remic Jager, Jelena Sitar, Ivanka Hergold, Jana Milčinski, Zora Tavčar, Bina Štampe Žmavc (with Anka Kolenc, Mateja Mahnič, Marička Cilenšek, Regina Kralj ... registered with only one entry each) (Drnovšček and Poštrak).

The situation started to change only in the third decade of the prize’s existence (1999–2008), more precisely after 2001, when the number of entries was seven.⁶ Then, in 2005, it grew to 11, and in 2007 to a record 15 entries. I consider 2007 to be

⁶ I have considered works by individual female authors, and the number listed is that of authors who submitted. The number of submitted texts (by female authors) is often higher, as authors (regardless of their gender) often submitted several different texts in the same year.

a watershed year in several senses. On 1 April 2007, for the first time in the history of the Slovenian Drama Week, after 29 years of awarding the Slavko Grum Award, it was awarded to a female author, namely Dragica Potočnjak for her text *Za naše mlade dame* (*For Our Young Ladies*).

The situation appears even worse if we look at the Gracious Comedy Quill Award, i.e., the award for a genre-specific theatre text, given at the Days of Comedy Festival in Celje since 1998 (but not every year). Here, the first (and so far only) female author received the award in 2018: Iza Strehar for the comedy *Vsak glas šteje* (*Every Vote Counts*) (“Nagrade festivala”). The under-representation of female authors for the analysed period is confirmed by the number of entries and the success of female authors in the award mechanisms. The situation begins to change only in the third decade of the Slavko Grum Award’s existence (1999–2008).

Why Are There No Female Playwrights (Submitting Texts for the Slavko Grum Award)?

To better understand the reasons for the low number of female playwrights submitting texts for the Slavko Grum Award competition and the low number of female playwrights officially registered in the public domain during the 1970s, 1980s and 1990s, we must consider additional factors and situate them into the temporal and social context. There are more complex processes at work here than can be inferred from the statistics alone. First, the three-to-four-member jury that evaluated the submitted texts consisted exclusively of male members until 1995 (i.e., for the first 17 years of the award). In 1995, Ignacija Fridl joined the three-member jury as the first and only woman, and only in 1999 did the then five-member jury for the first time include two female jurors, Marinka Poštrak and Tea Štoka. Another fact is that many of the female authors were mostly writing youth literature, texts or poems intended for children or younger audiences; they tended to be actresses, puppeteers and youth writers, who, by applying, were also seeking validation, legitimation and professionalisation of specific genres and types of drama (some of them aimed at younger audiences as well.) Thus, the first indication that women’s writing had its own themes and specificities, which the (male) jury did not appreciate at the time.⁷

The male dominance, or even monopoly, in Slovenian drama, both in the number of playwrights submitting for competitions and in the professional control of the field (the perception of playwriting as a male profession; the lack of attention to specific (female) topics), as well as the generally unfavourable social conditions for female playwrights (who were primarily wives and mothers, who did not have the time to

⁷ Currently, the Slavko Grum Award is limited to texts for adult audiences.

create), can all be considered factors that discouraged female playwrights from submitting their works or even from creating them.⁸ The decline in the number of female playwrights applying in the award's second decade also indicates a certain distrust of institutional award mechanisms on the part of female playwrights.

The sudden increase in anonymous or coded entries demonstrates that gender has not played a neutral or negligible role in submissions and awards. In 2004, no female authors applied for the competition. However, there were at least ten applications with a coded identity (e.g., "Code Janezek", "Code Lojze", or simply an anonymous author), which shows that this is not a case of merely concealing one's identity, but rather a gender-motivated decision (the coded names were Slovenian male names).⁹ Despite the generally anonymous selection process,¹⁰ since at least 2001, anonymous or additionally coded entries have increased. A peculiar additional complication in the matter of gender bias in bestowing the awards was triggered by Žanina Mirčevska in 2009 when she entered the competition under the male pseudonym Tomi Leskovec and then went on to win the Slavko Grum Award together with Simona Semenič that same year. Together, they became the second and third female authors after Potočnjak to win the Slavko Grum Award in the award's first 30 years.

The Dominance of Patriarchal Discourse in Literature and Literary Theory

The following analyses of the phenomenon of women's writing show that this is not a peculiarity of Slovenian drama or, more broadly, of Slovenian literature and literary history. Silvija Borovnik, in her study *Do Women Write Differently*, which draws mainly on German-language theory and practice, shows that patriarchal discourse is predominant in the literary field. In the early 1980s, Manfred Jürgensen noted that "the reception of women's literature, at least in the German-speaking world, is still bound by the patriarchal literary-historical concept" (qtd. in Borovnik 12). In comparison, in the late 1980s, Sigrid Schmid Bortenschlager pointed out that women's literature was excluded from (scientific) consideration by literary history, as it was considered "inferior, trivial" (qtd. in

8 The historical lack of (Slovenian) women artists in the field of literature, mainly in the field of writing novels or narratives, and the reasons for it have been dealt with extensively by Silvija Borovnik *Pišejo ženske drugače?* (*Do Women Write Differently?*, 1995); and in several publications by Katja Mihurko Poniž, for example, *Zapisano z njenim peresom: prelomi zgodnjih slovenskih književnic s paradigmo nacionalne literature* (*Written with Her Pen: Breaking the Paradigm of a National Literature by Early Slovenian Women Writers*, 2014) and *Od lastnega glasu do lastne sobe: literarne ustvarjalke od začetkov do modernizma* (*From One's Own Voice to One's Own Room: Women Literary Creators from the Beginnings to Modernism*, 2001).

9 The only official female entrant that year was Martina Šiler, but she applied with a redacted version of her play *Reykjavik*, which she had already submitted the year before.

10 In this period, the identity of the authors was, in principle, unknown to the jury awarding the Grum Award, as the author's name was submitted in a separate envelope when the text was submitted. Unless it was a text that had already been staged or was known to the public, for example, in the case of the automatic transfer of the previous year's shortlisted nominees for the following year's prize, or text that had already been staged.

Borovnik 14). In Slovenian drama, texts for children and adolescents could also be listed in this category of overlooked and denigrated women's literature, excluded from scientific discourse. Renate Wiggershaus also notes the lack of representation of women's literature in anthologies and reviews of literary history – with the rare exception of works by female authors with predominantly male protagonists so that the (male) jury can identify with them (qtd. in Borovnik 16). Borovnik also cites the lack of translations of women's literature into foreign languages. These situations all help to create and reinforce the “general impression that quality literature is written predominantly by men” (Borovnik 16).

The Absence of Women in Decision-Making Mechanisms: Defining the Male Perspective as Universal

British author Caroline Criado Perez aptly demonstrates how systemic inequality and the under-representation or even absence of women in all fields, not just in drama have decisive consequences for women's lives in general, which also affect the representation of women and womanliness. Criado Perez takes the example of analysing the absence of women in decision-making mechanisms and working practices. By analogy with the demonstration of the functioning of patriarchal ideology – the indirect topic of this paper – I relate this to either the dominance of patriarchal discourse in literature (Borovnik 12–16) or the absence of female experts in award and selection mechanisms, for example, in the Slavko Grum Award.

In her comprehensive research work *Invisible Women: Exposing Data Bias in a World Designed for Men*, Criado Perez analyses how the under-representation of women in power politics causes (statistical and real) data gaps based on a wide range of international statistics from everyday life. Women and their perspectives are usually under-represented or absent from deliberative and decision-making mechanisms. Thus, their position remains overlooked, defined as irrelevant, and marginal. The exclusion of the female position from decision-making mechanisms and systems of representation consequently creates the impression that the male position is neutral and majority, which helps to shape and further entrench the world along patriarchal lines. The problem arises when the male perspective and view are presented in official data as the relevant one and as a starting point for generalisations and universal experience. However, it is essential to recognise that the male perspective is not a universal experience, as the experience of other genders is excluded.¹¹

As shown in the previous chapter, in Slovenian drama – at least from 1966 to 1986 – the long-standing exclusion of female representatives from the ranks of experts or deci-

¹¹ The use of the masculine gender as the grammatically dominant gender represents a similar problem in gender politics. Criado Perez shows that the use of the masculine gender has a crucial impact on our perception and experience and, for example, on the exclusion of other genders from the linguistic situation and is thus by no means a neutral form of use.

sion-making bodies in the awarding of the Slavko Grum Award, the consequent lack of recognition of the importance of specific “female topics” and genres for the development of Slovenian drama, the lack of support for (further) creativity of female authors and the diminishing of their visibility in the public sphere have contributed to the persistence and spread of a patriarchal discourse in the field of drama. These factors help to reinforce the belief that quality playwriting is exclusively in the male domain (29 years without a female award-winner) and enable the numerical dominance of male playwriting.¹² In analysing patriarchal ideology in the context of Slovenian drama during the modernist period it becomes apparent that the predominantly male playwriting does not encompass an objective or universal experience, as it disregards the experiences of other genders. What is essential here is to recognise and become aware of the differences between men’s and women’s dramatic writing and the one-sided representation of womanliness. Therefore, using concrete examples, let us look at how women and womanliness are represented, particularly how they are manifested through the female characters in men’s playwriting.

Examples of Men’s Dramatic Writing in the Analysis of Texts from *The Generator*

In this section, I exclusively analyse texts¹³ written by the now well-established male playwrights, poets or predominantly male collectives in *The Generator* anthology. In a superficial examination of some randomly selected theatre texts, the analysis of female characters and female roles reveals the following representations of woman(liness).

An example from the first selected play: the first image of a woman appearing in the play is a lady in the role of a naked model, posing for a nude, “trying very hard to imitate the famous Modigliani model” (Lukan 79). The instructions for the play explicitly state that “this scene should in no way interfere with the rest of the action on stage” (79). Other female characters in the text include an actress who “makes people, who are not into sport, sing” (80) and a ballerina. Therefore, the only female characters in this play are cast as a nude model (for painting), an actress who sings and a ballerina. Note that all the female characters are also silent, i.e., they are not verbally represented (except for singing). Female characters are completely absent in the next theatre text from *The Generator*. In the very next one, we see the following female image: “A naked woman’s back appears. Naked woman’s breasts are projected onto it. The two merge to form a back with breasts. The back is still, the breasts are bobbing up and down” (88).

The image or representation of women that the reader can draw from these randomly selected plays of male writing from *The Generator* is either one of the female char-

¹² Ironically, this was indirectly made possible by women taking on the roles of wives and mothers.

¹³ Formally and genre-wise, they are defined as happenings, poeticised playlets and series of instructions (or scores).

acters being mostly silent, anonymous and interchangeable, lacking any particular distinguishing characteristics, or, at the other extreme, one without any female character at all, because the characters and topics of women/womanliness are not in the foreground, are not of interest to the (male) authors, and consequently, the female characters in these plays are absent. Female characters appear in these plays as an uninteresting, missing, and unnecessary aspect. Moreover, in these examples of men's writing from *The Generator*, the image of women appears as one-dimensional, sensualised, sometimes sexualised and objectified, preferably reduced to the visual effect of a beautiful exterior, physicality, and often even nudity. In these texts, women do not play decisive or active roles. Instead, their roles are limited to the supporting function of momentary impressions, which should take place somewhere in the background to possibly liven up the main action but not distract from it.

The analysis of further examples of the representation of women in *The Generator* only confirms this image and effect. Women appear mostly as prostitutes or (vulgarly) whores, they are cast as sexual objects and victims of sexual, verbal or physical violence. Mothers are another role they frequently occupy, and sometimes (less frequently), they also appear as wives and mistresses or concubines. Women also appear in other texts written by male authors in the following roles: A girl in the role of a victim of (imminent) rape (Lukan 31–6) with a similar motif appearing at least once more (241). The character “Woman with bare breasts” (52–60) is described: “A woman with bare breasts enters: Milk, fresh milk, drink my milk, drink it, drink only fresh milk, drink only my milk! She wanders around the room. Enter the bald man. They sit on the floor. The bald man strokes her breasts, then drinks her milk” (59), and in another segment, it says: “But you cannot deny that a woman with or without her breasts torn open is more interesting than a woman who is normal in every way” (63). There is also the following quote: “A disabled man without a penis: ‘All whores should be shot! Yes, let’s put them all in front of the wall! And before that, three hundred and sixty-eight hunks should pass over them. Let the bitches drop dead! And let mine be first!’” (65) or, for example, “MALE VOICE I: Ugh, women’s poetry! That’s a fact” (258).

The only exception that stands out in a positive sense and introduces some fresh air to gender relations, playing with gender identity with his/her female nickname or surname is Andrej Rozman imenovana Roza (Andrej Rozman named Roza) and his/her text *Odkar sem tajnica dvojno življenje živim (izpoved)* (*Since I became a female secretary I've been living a double life (a confession)*) (322).¹⁴ Specific texts respect gender equality, at least in principle, in the distribution of acting roles.¹⁵

¹⁴ The (male) author is actually using female pronouns in the text, which is more obvious in the Slovenian original.

¹⁵ These texts include, for example, Milan Jesih's *Limite* (*Limits*), Tomaž Kralj's *Pupilija Ferkeverk in Zaspanček Razkodranček* (*Pupilija Ferkeverk and Sleepy Curlyhead*), Iztok Osojnik's *Radijska igra za pet glasov* (*Radio Play for Five Voices*), and Gledališče sester Scipiona Nasice (Scipion Nasice Sisters Theatre): *Minutni dramski teksti* (*Minute Drama Texts*).

In all other plays from *The Generator*, images of women or female characters are absent, thus missing the representation of women/womanliness. Where they do appear, there are fewer female characters than male ones, and they also have fewer lines. The analysis considers all the texts by male authors in the anthology, i.e., 55 out of 58. The representation of women authors in the collection is even lower than the initial 10 per cent, as there are typically several texts representing male authors, compared to one text per each female author. We can therefore say that 5 per cent of the texts in the anthology represent women authors. I would like to point out also that in men's writing, the female characters are mostly silent (as well as nameless, anonymous). In these playlets, they are not even allowed to speak, thus depriving them of their own voice and the possibility of articulating their own position and role.¹⁶

Unequal Representation of Women: Silent (Silenced, Non-speaking, Voiceless) Characters

As analysed in *The Generator*, we cannot overlook that this kind of representation of women and womanliness is numerically predominant within the so-called men's writing in the period 1968–1986. The unequal representation of genders and its consequences are also visible in other areas of the arts and the public in general. Maja Kač's article "Spominjanje žensk v javnem prostoru: 'Dokler o njih ne govorimo, jih ne spravljamo v zavest'" ("Remembering Women in the Public Space: 'Unless we talk about them, we do not become aware of them'") provides some data for Slovenia. The data at the global scale that Criado Perez cites in her comprehensive study *Invisible Women* do not differ significantly. While she does not quote specific figures for theatre or drama, it can be inferred from the many diverse examples she gives that female characters are under-represented, even absent, or often silent, in broader everyday situations as well as in artistic media. That is to say, they do not speak or have no right to a voice, even when a woman is the main protagonist.

With regard to women's silence and the lack of (verbal) representation of women in the arts, mainly film and television, Criado Perez notes the following: "An analysis of G-rated (suitable for children) films released between 1990 and 2005 found that only 28% of speaking roles went to female characters" (20).¹⁷ Further analysis shows that men have more roles and spend twice as much time on screen – this rises to nearly three times as much when, as most films do, the film has a male lead (Criado Perez 20). Moreover: "Men also get more lines, speaking twice as much as women overall; three times as much in films with male leads; and almost twice as much in

¹⁶ "Egist: You've been to the garden? Vida: Yep. Egist: You've seen death? Vida: Yep. Egist: Well, then you can shut up!" (316).

¹⁷ The book *Invisible Women* is based on cross-cultural comparative analysis and a wide range of international statistical data including analyses of different everyday life situations. Originally published in 2019, it draws on the most up-to-date (statistical) data and studies (Slovenian translation in 2022 by UMco publishing).

films with male and female co-leads” (20). There is much more data like this, which shows gender inequalities and confirms the majority representation of men in films and on television (in terms of presence, numerical predominance, visibility and verbal representation). A similarly unbalanced situation (in terms of gender) is evident when analysing gender representation on statues, banknotes, and even in the news (radio and TV and newspaper media) and textbooks (20–21). Women’s share in representation is a mere 24%: that is, of the women we listen to or read about (radio, TV and newspaper) (21). This is a figure measured globally. In Slovenia, this percentage might be even lower. An example from the Register of Immovable Cultural Heritage in Slovenia, according to the article by Maja Kač, quotes the following data: out of 233 statues in Slovenia, only ten are dedicated to the memory of women; 223, or 96%, are dedicated to men.

Women’s Writing: Distinctive Characteristics

As for the distinctive characteristics of women’s writing – Borovnik designates it as women’s literature, meaning literature written by women authors – Silvija Borovnik notes that it is only in women’s writing that the poor conditions of work and the circumstances in which it is produced are more often exposed; it exposes gender equality as just apparent, it raises “the woman question”, and it is thus closely linked to the social position of women (24–25). Thus, in her discussion *Do Women Write Differently?*, Borovnik establishes and reinforces the awareness of the thematic difference between men’s and women’s writing: “The thematic range is certainly the area where it is still easiest to talk about the ‘male’ and the ‘female’ in literature” (227). In my opinion, an important observation by Borovnik here is to highlight the topics of political matters and national destiny in men’s writing. In contrast, women’s writing shows its connection to the feminist movement, the struggle for women’s emancipation, and the personal, or private, as political (Borovnik 227). Borovnik further notes that it is thus not unusual for women’s writing to take form initially as experiential literature, with a large portion of autobiographical and confessional material, often protesting (from personal, authentic experience through first-person confession) against the socially reproduced patriarchal image of women, and thus establishing women as subjects (224–225). Borovnik adds that women’s writing often resorts to the devices of the humorous, the absurd and the grotesque, as well as irony (243). From all this, it can be concluded that it is only with the emergence of women’s writing that the awareness about the problems of women’s under-representation, the emphasis on the specificity of their marginal (creative) position, and the ideological creation of the silence of women’s position in public come to the fore. Because most male writers were not interested in these topics, they were usually not part of their (personal) ex-

perience, and they did not feel the need to legitimise them. The under-representation of women's dramatic writing consequently leaves out of the drama a whole plethora of female topics, often including the establishment of female characters as full-blooded subjects. The difference between men's and women's writing can be detected already in the few examples of men's writing in *The Generator* anthology. Let us look at some examples.

Examples of the Representation of Woman(liness) in Women's Dramatic Writing from *The Generator* Anthology

In contrast to the men's writing in *The Generator* anthology, all the female authors have female characters with content who are given a voice and the opportunity to speak. In two authors, Brina Švigelj and Ifigenija Zagoričnik, the characters interestingly come from the classical European dramatic repertoire, namely Ophelia and the ancient queen Clytemnestra. The motifs arising in women's writing in *The Generator* are strikingly similar:¹⁸ witchcraft, burning at the stake, witch hunts and witch trials, and women are placed in the role of victims. Sacrifice, imprisonment and the limitation of freedom are frequent topics, as well as sexual and physical abuse, disguised as metaphors in the dramatic treatment, drawing on fantastic, fairy-tale, and folk motifs or using mythological characters.

In Ifigenija Zagoričnik's play *stepping outside she is free*, Clytemnestra finds herself in the focus of a centuries-long witch hunt. The passage concludes with the burning of the stake that awaits Clytemnestra, accompanied by other women (xenia, xanthippe, her mother and the mother of God). Similarly, in Svetlana Makarovič's play *Starci: Igra v osmih slikah (Old People: A Play in Eight Pictures)* (Lukan 128), the motifs of witchcraft, the witch trials and the character of the witch named Orange, who makes clouds and wind and sunflowers, are present. Significant is the motif of the (witch's personal) freedom. Fairy tale and fantasy motifs and variations of motifs and characters are present, as well as gender swaps, for example, the witch from *Hansel and Gretel*. Here it is a couple of evil older men who cage the younger victims and feed on their dreams and youth. The motif of femicide also appears: all that remains of the victim is a charred, broken and mangled corpse, which again emphasises the victim's anonymity.¹⁹ "But yesterday I was Marjetica, and today I have no name anymore, isn't it strange, in this cold" (143).

¹⁸ Strikingly, as they are not thematically coordinated, but rather individual texts that have only been selected to appear together *post festum*.

¹⁹ Makarovič's play abounds with characters that are considered stereotypes of the Slovenian national psychological character, such as the possessive pathological mother on the one hand and outcast (elderly) childless witches on the other.

There are some elements of personal confession and autobiography in the authors' work, playing with familiar motifs from the classical dramatic repertoire and ancient Greek mythology or classical tragedy (Clytemnestra, Ophelia) in terms of content and words and reworking them in a personal-authorial way. In Makarovič's work, for example, one can notice the distinctive style of her poetry and ballads, as well as her reinterpretations of folk motifs (maidens, orphans), the predominance of dark atmosphere, cruel imagery, specific iterations ("in this cold"), etc.

Ifigenija Zagoričnik uses the character of Queen Clytemnestra. However, the author's introduction of sacrifice – a witch trial with burning at the stake – instead evokes a confessional-personal effect and autobiographical derivation of various motifs from ancient Greek tragedy and mythology (e.g., the appearance of Clytemnestra's daughter Iphigenia),²⁰ combining the original sacrifice of Iphigenia by Agamemnon (based on a motif from Euripides' *Iphigenia in Aulis*, translated to Slovenian by K. Gantar) and Orestes' matricide of Clytemnestra (in Aeschylus' *Oresteia*) as a reaction to her revenge on Agamemnon. The author emphasises the female characters and the sacrificial role of the (noble) woman, the queen and Iphigenia's mother.

Similarly, Brina Švigelj (intimately and personally) reinterprets a classical motif, which appears to be more about the emigration motif of Beautiful Vida. However, it is the use of the name (Ophelia) that testifies to a more tragic resolution of the fate of the young girl who has left for parts unknown (perhaps by train or by taxi, as the text implies) and disappeared in the darkness of the disappointing first (and last) night of love. Švigelj's language in *Ofelija (Ophelia)* is poetic, full of metaphors, and subtly sensitive to nuance and mood changes, testifying to the depth of inner feeling and richness of sensory impressions and emotional moods, which distinguishes it from the otherwise realistic language and action, and sometimes also the absurdist and conceptually conceived nature of much of the men's writing in *The Generator*.

An analysis of these texts shows that women's writing reproduces a different representation of womanliness than men's writing. Men's writing reduces the role of women to silent (non-speaking, voiceless, even silenced) characters; it is dominant and thus determines the social image of women.²¹ Women's writing plays with the (literary) tendency of men's writing to represent women as silent characters by highlighting, raising awareness of, reflecting on and reinterpreting it. In this regard, Švigelj's artistic treatment of the plot in *Ophelia* is crucial. Positioning the silent female character into a central role does not take the silent female character for granted, nor does

20 The playlet is signed by Ifigenija (Zagoričnik), a name that in ancient Greek tragedy or mythology designates the daughter of Clytemnestra and Agamemnon (in the play, husbands and sons are reduced to a supporting role, mentioned in their function of potential betrayal), who was sacrificed to the gods by her own father in order to make the military campaign against Troy possible. The author's playing with names suggests a personal reinterpretation of the myth.

21 Let us recall that in one of the most famous Slovenian (political) plays, Dominik Smole's *Antigona (Antigone)*, 1960), the titular character remains silent, in fact even absent, as she does not appear in the play at all.

it reduce it to an irrelevant side character but willingly emphasises the silence itself. Although a constant topic of conversation by other characters and central to the action, Ophelia is exposed as absent and silent by a skilful dramatic manoeuvre.²² There is a great deal of repetition, pauses, silences, sighs (“(short break)” 330–331, 333), unspoken thoughts, the language is at times disrupted, there are many innuendos, hints, insinuations without a definite answer as to where the young girl has disappeared to after a night of love. What is significant is the change of (patriarchal) discourse into a feminine/feminist one, in the sense of acknowledging and affirming the pain, the anguish of a young girl, the end of a young path due to deviating from the social norm and what is considered appropriate for the female gender: “Too independent, they must have said” (328); “People talk, you know, about their evenings on the shore” (331); “Her dress was too short” (332).

Švigelj’s writing in *Ophelia* already anticipates, to a certain extent, the characteristics that can be found (with no indication of direct influence), for example, in the more contemporary dramatic women’s writing of Simona Semenič.²³ There are gaps, pauses, interstices, and silences, which indicate a rebellion against and a break with men’s writing. The patriarchal discourse suddenly proves to be insufficient, imposed from the perspective of a different view. A proper alternative to this was not yet offered since, at the time (1966–86), the new (women’s) writing had not yet won its place en masse. We can only speak of that in more contemporary dramatic examples.

The Female Silent (Non-speaking, Voiceless, Silenced) Character

I use the silent character as a metaphor for the representation of woman(liness) (or its absence), as this goes directly to the heart of the theme of gender politics and hegemonic gender relations in performing arts or drama. Moreover, it explicitly thematises the very position of silence that became established as the representation of woman(liness) throughout the history of Slovenian drama. I use the example of Simona Hamer’s dramatic writing as an example of contemporary women’s writing that can critically reflect on and articulate the silent and verbally absent representation of women (besides the aforementioned *Ophelia* by Švigelj). Simona Hamer’s *The Silent Character* was written or, rather, performed as part of the 2010 action *preglej: Zakon!* (*preglej The Act!*) and 2011’s *The Act: Third Reading*,²⁴ where the silent character or

22 In Švigelj’s playlet, we can also see a clear division and gender polarisation between the male (the young boy dressed as a page) and the female perspective, the First One and the Second One (by all appearances Ophelia’s chambermaids, her (personal and intimate) confidants, comforters, which also includes the role of the chorus, the people).

23 The fragmentation of writing, pauses, language, the abandonment of (grammatical) rules and norms points to the problematisation of existing patriarchal values and ideological narratives and discourses into which women are forced.

24 *The Act: Third Reading* was a performative action of the then group or drama laboratory PreGlej (later Preglej), which was clearly politically oriented and explicitly socially engaged, while by no means gender-neutral. The title of *The Act* refers to the family legislation act, while *Third Reading* refers to the National Assembly reading the bill in 2010.

rather her silence, appears in an explicitly articulated form. *The Silent Character* is an (experimental) theatrical text, more akin to a playlet in length, as it only takes up two pages in its original publication. Thus, formally, it bears similarities with the modernist drama experiments of *The Generator*.²⁵

In *The Silent Character*, there is a discrepancy between its verbal, spoken part and its visual part.²⁶ The spoken text is represented by instructions (that can be staged by a voice from the off). There is an evident lack here, as the content of the text/instructions refers to a character that is not verbally represented in the text, the silent character. The silent character is absent at the speech level, she is silent, and the play is about the absence of her verbal re-presentation. As such, the silent character cannot exist in the dramatic text. It can only exist outside the text, hidden in the *didascalies* or stage directions as a performative trace. Her mode of existence is in her presence and her reduction to bare corporeality.

In *The Silent Character*, this is doubly emphasised, both in terms of content and performance. The silent character is not a gender-neutral character, nor is it merely a linguistic function or a neutral signifier. As the author points out: the silent character has genitals and breasts as well. The silent character is a female character, albeit subject to de-subjectification, objectification and reduction to gender. The instructions of the voice from the off, i.e., the director of the torturous situation, literally force her to expose herself publicly, her intimacy, and her gender. If I were to use the patriarchal discourse, I could claim that the reduction of the silent character to her gender, to her corporeality and to the visual, external, superficial dimension functions as a symbolic artistic castration. The text acquired additional meaning through its performance, as in *The Act: Third Reading*, the silent character was performed by the author Simona Hamer herself (12 March 2010 at Cankarjev dom), thus positioning her role of a female playwright within the symbolic sexual and dramatic relations of contemporary drama. In this way, through her cunning use of the silent character in contemporary women's playwriting, Hamer manages to critically reflect on the position of the female playwright within the patriarchal discourse and to draw attention to her reduction to silence.

In Simona Hamer's work, silent characters are formally and stylistically separated from the main text – by italics. They can therefore be found only in stage directions which in drama theory represent the marginal position and reduction to secondary

25 In both form and content, her performance text is reminiscent of a work of high modernism, Samuel Beckett's meta-theatre text *Catastrophe* (1982), which also consists of instructions performed by the director, his assistant and the object, which is mute. The text is dedicated to the Czechoslovak playwright (and later president) Václav Havel. Beckett wrote it at the time of Havel's imprisonment for dissent, and it is thus one of his few explicitly political works.

26 The playlet is formally divided into four parts, separated vertically and horizontally. The first part is a description of the (dramatic) situation of the silent character. The second part is a voice from the off, giving instructions to the silent character (regarding the action). The third part is an instruction to us, the readers or viewers, on how to act in relation to the performance or the text: "WHAT PART DON'T YOU UNDERSTAND? / NO, DON'T READ - LOOK!!!" (this is a visual simulation of shouting at the spectator/reader). The fourth and final part is a footnote in small print: "This is a silent character. / There is nothing else / except what you see. / ..." (*The Act: Third Reading* 34).

text that may or may not be staged. By depriving the silent characters of the right to speak and of the main text, they are condemned in their own impotence to be at the mercy of and dependent on the big other, the narrator and the author or, rather, director, to give them visibility (and audibility) or to deprive them of it.²⁷

Five years after *The Act: Third Reading* and *The Silent Character* (2010), Hamer further developed and expanded the concept of the silent character in her play *Nemi liki (Silent Characters)*, (2015), in which silent characters refer to all socially deprived groups, not only women, but all nameless marginalised groups and existences, expressing the roles of the many interchangeable and, from the point of view of society, expendable anonymous people.²⁸ Hamer thus extends her critique of patriarchy and systems of power and value to the critique of the turbo-capitalist consumerist system.²⁹

What about Representation of Women and Womanliness in Playwriting Today? A Change for the Better?

In Slovenian drama, gender representation only started to move towards equality after 2000: In 2001, the number of anonymous submissions for the Slavko Grum Award increased (2001). For the first time in 2002, women were in the majority on the jury. In 2007, the award was given to a female author for the first time. Since 2007, the Slavko Grum Award has become more gender-balanced in general, although still male-dominated: the award has been thus given eight times to male authors, five times to female authors, and twice to several authors. Overall, in the last 16 years (2007–2022), the award has been given eight times to female authors and ten times to male authors. Men still tend to be awarded the prize in a higher proportion.

However, the situation regarding the presence and gender representation of female playwrights has changed radically. To confirm this, I would also like to quote Maja Šorli's observation, who compared the activities of the theatre collective Pupilija Ferkeverk and their predecessors, the so-called Pupilčki (Pupilceks) poetry groups (active in the 1960s) to the more contemporary participants of PreGlej (the so-called PreGlejčki were active around the breaking year 2007). As she puts it:

²⁷ Simona Hamer developed the concept of silent characters in her project lasting until 2015, and concluded the two-year accompanying part of her artistic research with a (practical) round table at the 2014 Maribor Theatre Festival entitled *Silent Character(s) in Dramatic Literature, on Stage and in Reality*.

²⁸ From migrants, the countless anonymous refugees and underpaid workers from the Middle East, victims of verbal harassment, physical and sexual violence, female victims of war, women, nameless cleaners and secretaries, maids, nightclub dancers, etc.

²⁹ Simona Hamer's *Silent Characters* is still a play in which only men speak all the time, be it teenagers or their fathers, soldiers, nightclub customers and businessmen. The reproduction of the patriarchal representation of women in showbiz, entertainment and capitalist consumerist society is supported by quotations from the lyrics of famous pop stars (Beyonce, Rihanna, Rita Ora, Nicky Minaj), who sing about helpfulness, submissiveness, the female body and its objectification in over-sexualised lyrics.

The artists – the poets of the groups 441, 442 and the 443 movement – were all male, and it was only with *Pupilija* that a kind of gender balance was reached. The female co-travellers (as Ivo Svetina calls them) did not write their own poetry. Moreover, this is the fundamental difference between the Preglejčki and the Pupilčki. The PGLab was dominated by women, while in the performance of *Devet lahkih komadov* (*Nine Easy Pieces*), the number of performers was balanced by gender.³⁰ (Šorli 74)

For example, in *The Act: Third Reading* by the Preglej group (staged in 2010, published in 2011), which also contains the text *The Silent Character*, which I am analysing in comparison to *The Generator* anthology, there are seven texts in total, the majority of which, specifically five texts, are written by women and two by men.³¹ The gender ratio in the Preglejčki group shifted to 5/7, or 71 per cent, in favour of female authors or rather playwrights during the course of over a quarter of a century.

Conclusion

In this paper, I focus on the problem of the unequal representation of gender in the area of Slovenian drama, especially in the period 1966–1986, i.e., the explicit dominance of male playwrights and the absence of female representation, which is usually interpreted as the consequence of the reality of there being less female playwrights, while less attention is paid to and fewer attempts are made to understand the causes of this situation. In the paper, I address this very issue. With the dominance in the field of drama by male professional authorities and the under-representation of female playwrights in the award mechanisms, the lack of recognition of the importance of female topics or the specificity of women's work, and the absence of its promotion, the situation of unequal representation between the genders appears to be the effect of the functioning of patriarchal ideology, rather than representing reality.

In the rest of this paper, I focus on the significance of this dominant situation of male playwriting for the representation of woman(liness) in Slovenian drama and its absence, as well as for the lack of awareness about the (absence of) female perspective. I illustrate the practical consequences caused by the dominant male playwriting unilaterally determining the reproduction of the representation of woman(liness)) by using examples from the analysis of men's writing from *The Generator*, which turns out to uncritically reproduce the image of anonymous and silent female characters reduced to the visual or sexual dimension. In the case of the one-sided and monolithic,

³⁰ "In the PGLab, in considering our texts, we often come across the topics of equality, equal opportunities and difference, especially in relation to gender politics. The 1960s were the years of sexual liberation, but not of sexual equality and respect. There were no women poets in the 441, 442 and 443 groups. Today, in general, there is still no significant progress in this area, which is why the Preglejčki endeavour to foster respect and equal opportunities for both sexes" (Šorli 85).

³¹ Two of them are pseudonyms, however, there is gender equivalence in the relationship between the author and their pseudonym.

even one-dimensional or stereotypical representation of woman(liness) in male playwriting (at least in the examples of plays from *The Generator* discussed here; a larger sample of plays would be needed to assess the situation in the history of Slovenian drama in its entirety), I emphasise the need for awareness of systemic blind spots in interpretations that emerge without any awareness of the absence of a female perspective. Despite being in the majority during this period, male playwriting is neither the normative nor the universal experience in the representation of woman(liness), although it may be presented as such. The female and any other gender perspective are, in fact, excluded from it. This is especially important because this state of patriarchal domination persists throughout at least three to four decades of Slovenian drama 1966–2006.

The imbalance in gender representation, the historical lack of representation of women's writing and the dominance of men's writing render an alternative, diverse and balanced representation of woman(liness) impossible and impoverished; the whole range of critical treatment of specific (female) topics and diversity in the portrayals of female characters (representations of women) is missing. Thus arises the danger of domination and reproduction of a narrow, passive, objectified and male-centred representation of woman(liness), which on the one hand, is sexualised and, on the other hand, is usually positioned within a patriarchal and/or Christian system of values. It is a representation of woman(liness) that is, first and foremost, silent. Silence, or rather, the silent character, thus turns out to be an appropriate metaphor both for naming the position of (absent) female authors, Slovenian female playwrights and their inadequate representation, i.e., for the real, extra-fictional element, as well as for the (intra-literary, or intra-fictional) representation of female characters within Slovenian drama. Since female playwrights and representations of woman(liness) in Slovenian drama remain silent, the voice and articulation of this silence and absence are also often missing. On the contrary, it is only in female playwriting that the silent character is used as a critical tool for exposing patriarchal domination (in the cases of Brina Švigelj's *Ophelia* and Simona Hamer's *The Silent Character*).

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Recenzija / Review

Slojevit naboj komedije

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Jure Gantar: *Eseji o komediji*. MGL, 2022.

»Komika umira hitro in lahko dolgoročno preživi samo, če postane del kolektivnega kulturnega spomina. Zato potrebuje uprizoritve« (85), zapiše Jure Gantar v eseju »Komedija in država« (2007), ki je del nove zbirke *Eseji o komediji* (MGL, 2022). Slednja z dvaindvajsetimi eseji, ki so nastali kot zapisi za gledališke liste ob uprizoritvah obravnavanih besedil, predstavlja izbor metodološko raznovrstnih dramaturških razčlemb. Za zbirko, ki s kronološko ureditvijo predstavlja »nekakšen vzorčen presek skozi zgodovino komedije od starih Grkov do Matjaža Zupančiča in Iva Prijatelja«, se zdi, kot da v celoti odzvanja v začetku zapisano izhodišče: Gantar ob analiziranju venomer izhaja iz notranjih zakonitosti komedije kot dramske forme, preko katere se obrača v prakso ali kontekst družbene stvarnosti ter slednje neposredno pretvarja nazaj v artikulirano teorijo. Tako zbirka ni strogo zapisana le teatrološki stroki, temveč je prav zaradi svoje fragmentarne zgoščenosti in jedrnatosti, a interpretacijske natančnosti uporabna tudi v uprizoritvene namene. Zbirka obsega primerjalne, sociološke in antropološke analize komedij, obenem pa zajema tudi natančne analize dejanj ter karakterizacije likov obravnavanih komedij, ki se utegnejo izkazati za priročen konceptualno-uprizoritveni, če ne vsaj pojmovni ključ.

Zbirko začenja esej o Aristofanu (triindvajseti esej), ki je za razliko od ostalih esejev nastal za revijo *Maska*, zaključujeta pa jo eseja o Matjažu Zupančiču in Ivu Prijatelju, kar bi lahko pripisali v uvodni zahvali zastavljenemu načinu ureditve zbirke – gre za kronologijo, ki vzdržuje preglednost. Morda pa odločitev za zaključitev zbirke s slovenskima avtorjema ni povsem arbitrarna. Ob pregledu kazala vsebine namreč lahko opazimo zanimivo podrobnost: od vsega skupaj dvaindvajsetih esejev le trije obravnavajo slovensko komediografijo. Poleg zaključnih dveh je tu še esej o Ivanu Cankarju, pri katerem pa gre bolj ko ne za primerjalni esej (v zbirko pa je uvrščen tudi primerjalni esej med Karlom Valentinom in Charliejem Chaplinom, ki je nastal ob uprizoritvi *Valentiniada* v SNG Drama Ljubljana leta 2016 v priredbi dramatičarke in dramaturginje Žanine Mirčevske, ki pa v eseju ni omenjena). Resda gre pri zbirki za izbrane eseje, torej za omejeno bazo podatkov, iz katere

težko potegnemo ultimativne zaključke, pa vendar se zdi pisanje, ustvarjanje in ne nazadnje uprizorjanje slovenske dramatike podhranjeno. Ob tem lahko le upamo, da je v začetku izpostavljena Gantarjeva izjava samo dobronamerno svarilna, ne pa tudi preroška.

Poigravanje z neuprizorljivim

Kaj nas ob pogledu na uprizorjeno spolnost spravi v smeh? Je to le odraz človeške zadržanosti, sramu ali samocenzure? Privlačnost Gantarjeve teorije o t. i. »erotičnem smehu« iz prvega eseja »Aristofan, erotika in smeh« (2000) je prav v tem, da ga ne poskuša – kot je to pogosto v navadi – razlagati s pomočjo psihoanalize ter zakonov človeške zavesti, temveč z analizo objekta posmeha samega in ne subjekta, ki se temu objektu smeji. »Smeh kot odziv na odrsko upodobitev spolnosti [...] je prej odraz odrskih težav, ki jih gledališču povzroča uprizorjanje mejnih pojavov« (12). S slednjim v mislih je Aristofan po Gantarju načelno vpeljeval motive obscenosti in eksplicitnosti, ne kot element šoka, naslade ali presenečenja, temveč kot znak »pomanjkljivosti antične gledališke prakse« (13). Te pomanjkljivosti pa očitno niso zapisane le zgodovini.

Gledališče kot mimetična umetnost na svoje prizorišče postavlja znake. Stvari so, a se pretvarjajo, da so nekaj drugega, in potrebna je mera konvencije, da jih sprejmemo v njihovi matricirani podobi. Razni »vdori realnosti« (na primer otroci ali živali) matrico prebijajo in zaustavljajo sprejem gledališke iluzije, zato Gantar izpostavlja nenapisan zakon, »ki zahteva, da je dva izmed temeljnih dogodkov v našem življenju – koitus in smrt – na odru potrebno vedno simulirati« (14). A konvencije, ki jih Gantar poimenuje »uprizoritvene bližnjice« (17), v teh primerih hitro postanejo nezadostne, tarča posmeha pa postane sam način in ne predmet posnemanja. Edini način, po katerem se gledališče v uprizorjanju erotike lahko izogne smehu, je, da je ne uprizori, temveč jo dejansko izvede. Sledi Gantarjev prvi močnejši tezični poudarek zbirke: kjer mimikrija ni mogoča, gledališče deluje inherentno komično.

Molière kot glasnik novega sistema vrednot

Prvi del zbirke je v primerjavi z drugim delom relativno razredčen, saj v njem Gantar nameni veliko prostora razvijanju misli o posameznem avtorju ali literarno-gledališkem obdobju. Prva eseja obravnavata antično grško in rimsko komedijo, dva eseja obravnavata Shakespearja, sledijo pa štirje eseji o Molièru, ki predstavljajo večji del prvega dela zbirke. V ciklu štirih esejev Gantar z analizo *Don Juana* (1665), *Ljudomrz-nika* (1666), *Skopuha* (1668) in *Plemenitega meščana* (1670) pokaže na Molièrovo napredno razumevanje tradicionalnih komičnih obrazcev. V eseju »Molièrovi italijan-

ski posli« (2010) na primeru igre *Skopuh* Gantar obravnava Molièrovo razumevanje *lazzijev*: v *commedii dell'arte* strukturno ločen komični interludij pri Molièru postane povezovalni in ne členitveni element dramskega dogajanja. Z »dramaturškim dvopičjem« (73) – kot Molièrovo predelavo dramaturškega obrazca poimenuje Gantar – Molière razplasti dejanje do stopnje njegovega komičnega učinkovanja. »Lazzo je premor, ki veže« (73) – interno dinamiko dramskega prizora razdvaja, a obenem ohranja fabulativno vzročno-posledično logiko.

Kot najizvirnejši primer takšne predelave *lazza* Gantar vidi preprosto uprizoritveno navodilo v *Skopuhu*, po katerem se *skopuh* Harpagon v svojem samogovoru »zgrabi za roko«, za katero se zdi, da se je pobežljano osamosvojila od telesa. Globine pomena geste Gantar ne vidi le v njenem komičnem učinkovanju, ki nastopi na račun izvedbene natančnosti, temveč ji dodatno vrednost pripiše z artikulacijo značilnosti Brechtovega *gestusa*. Roka, ki se je odcepila od subjekta in postala sama po sebi ločen subjekt, namreč sprva »problemalizira vprašanje posameznikove identitete kot enovitega in nedeljivega konstrukta naše zavesti« (73) ter obenem označuje »konec tradicionalne ontološke hierarhije [med nadrejenim duhom in podrejenim telesom, op. a.] ter začetek samorefleksije kot nujnega predpogoja moderne dobe« (73).

S ponovitvijo v prvem in zadnjem eseju cikla zaobjame teza o mapiranju novoveškega subjekta kot sidrišča Molièrove komediografije. Razliko med racionalizmom in empirizmom Gantar iz prvega eseja cikla »Srednjenovi vek« (2011) črpa v zadnji esej »Junaštvo gospoda Jourdaina« (2007), v katerem poglobi Jourdainovo karakterizacijo in opravi s stereotipnim prepričanjem, da Molière žlahtnega meščana smeši. Po Gantarju se Molière pravzaprav pogosteje postavlja na stran Jourdaina, ki ob sicer komičnem, a povsem utemeljenem preizpraševanju »stroke« (ki posledično ob njegovem preizpraševanju občasno že spominja na kup praznih intelektualističnih public, ki ne premorejo stika s stvarnostjo), predstavlja glasnika nove dobe, »ki se zanaša na empirično spoznanje« in »ki se namesto k podatkom zateka k dokazom« (80). V Gantarjevi interpretaciji Jourdain ni le bogat, a neizobražen tepček, temveč predstavnik novega sistema vrednot, ki na sam vrh postavlja *cogito*.

Politična komedija

Prelom s prvim delom zbirke predstavlja esej »Komedijska in država« (2007), v katerem avtor izrazito poglobljeno in širokopotezno interpretira odnos med državno ureditvijo (diktatura, oligarhija, demokracija, brezvladje) in komedijo. Ta je po Gantarju »načeloma neideološka«, a s tem, ko je »podvržena preprosti dialektiki večine« (97), se vedno tudi inherentno izreka v odnosu do družbene in politične stvarnosti, zato je ne smemo izolirati od njene družbene funkcije.

Komedija utrjuje poglede in vrednote določene skupine, a v zavedanju, da so vrednote venomer kodirane binarno, Gantar opozarja, da »če ideje komediografov odražajo voljo in mnenje večine, to še ne dokazuje, da so nujno inteligentne ali napredne« (94). Komedija kot zastopnica večinskih vrednot, na primer, predstavlja izčrpano ideološko orodje prav za avtokratske družbene sisteme, ki se naslanjajo na »tiho podporo relativno velikega deleža prebivalstva« (88). A vendarle ostaja položaj komedije v diktaturi dvoumen: vedno je lahko zatrta, pri podpori pa gre lahko le za rezultat preračunljivosti.

Za komedijo je najugodnejše obdobje demokracije. Komedija vedno vsebuje konsenz večine, kar pa rezonira z načinom demokratične državne ureditve. V demokraciji lahko komedija izpolnjuje državotvorno vlogo, saj »ob gledanju in poslušanju komedije s smehom izkazujemo pripadnost skupini in ne zgolj svoje individualne identitete« (92).

Podobno nedvoumna je situacija v oligarhiji, a ta nasprotno od demokracije temelji na »ideološkem elitizmu« (90), ki pa je tako krhek, da jo lahko ogrozi »celo neresno zaničevanje« (90), zato »družbena elita komedijo zaduši« (91).

Z brezvladjem pa nastopi vprašanje moralnosti smeha, ki se ga Gantar v nadaljevanju dotakne tudi v eseju »*Črni humor in psihopatologija malomeščanskega vsakdana*« (o komediji *Bolje tič v roki kot tat na strehi* Matjaža Zupančiča, uprizorjeni v MGL leta 2005) ter v eseju »Božična zabava« (o Shakespearovi komediji *Kar hočete*). Gantar predpostavlja, da če je sistemsko brezvladje mogoče, je mogoče samo, »kadar je družba dosegla določeno stopnjo zrelosti« (95). V takšni, pravični družbi ni neenakosti ali krivic – pa tudi prostora za smeh ali komedijo ne. Komedija lahko »v osvobojeni družbi obstane samo, če se odpove svobodi do smešenja, se pravi, če se samoomeji« (96). Čeprav se zdi, da se družbena zrelost nujno povezuje z zadržanostjo, Gantar v zaključku eseja kliče k strpnosti: »Čeprav nas je komedija sposobna osvoboditi zatiranja, nas pravica do smeha ne osvobaja odgovornosti do drugih« (96). Vsaka svoboda – tudi svoboda do smešenja – se »razteza samo do roba bolečine Drugega« (96).

Absurd in njegova paradija

Kronološko približevanju 21. stoletju v zbirki esejev zaznamuje trojica esejev, ki se dotikajo gledališča absurda. Esez »Ionesco in Descartes« (2007) se s preizpraševanjem temeljnih postavk kartezijanske filozofije povezuje v esej »Razsodnost in razuzdanost« (2009), kjer Gantar analizira rabo jezika pri Joeju Ortonu. V času nastanka Ortonove komedije *Pornoskop ali kaj je videl batler* (1969) trend t. i. »kuhinjske« drame zapoveduje dosledno rabo jezika glede na razredno pripadnost, izobrazbo in poreklo lika, Ortonovi liki pa leporečijo v zbornem jeziku – tudi batlerji in služinčad. V Gantarjevi interpretaciji Ortonovo ironiziranje temeljev tradicionalne meščanske

družbene ureditve izhaja iz zavedanja o minljivosti sveta – zakaj vztrajati pri družbenih in razrednih konvencijah, »kakršne so, recimo, slovnična pravila, žanrske kategorije, nacionalna identiteta, razredna pripadnost in monogamija«, ko pa svet lahko v vsakem trenutku izgine.

Tovrstno eksistencialno negotovost, gonilno silo absurdistične dramatike, parodira tretji obravnavani avtor – Hanoč Levin. V Gantarjevi interpretaciji iz eseja »Parodiranje absurdnega gledališča« (2021) Levin s parodiranjem samih temeljev absurdnega gledališča (»abstraktnost njegovih dramskih situacij, iracionalnost karakterizacije in nesmiselnost dialoga«) (162) ne cilja na prikaz krize sveta ter subjekta v njem – kot to velja za njegove predhodnike ter nekatere sodobnike – temveč parodira satiro »zato, da praktično ponazori pomanjkljivosti absurda kot filozofske ideje, s katero poskušajo nekateri avtorji razložiti vzroke za to krizo« (166-7). Nekoč avantgarden, se je absurdizem v kulturi tako reproduciral in udomačil, da je izgubil svojo prvotno prodornost. Moč absurdistične dramatike je bila v tem, da je delovala provokativno, dandanes pa gledalci absurda (ki je že zdavnaj prepoznan kot prevladujoče stanje sveta) ne doživljajo več »kot drznega umetniškega eksperimenta, temveč prej kot učinkovito komično strategijo« (167). Ko je absurd postal sprejemljiv za prevladujoč okus, se je z njim zgodilo to, kar Gantar opisuje na straneh eseja »Komedija in država«: s spremembami družbenega reda (oziroma načina doživljanja družbene stvarnosti) je poprejšnja subverzivnost postala komfortna, če ne že konservativna. Gantar slednjo tezo sicer vpeljuje v kontekstu diskurza o odnosu med komedijo in spremembami v družbeni ureditvi: progresivno-subverzivna narava vsebine se s spremembami državnega reda – ki nastanejo, ko se del družbe, ki se istoveti s to progresivno-subverzivno vsebino, prebije na družbeni vrh – spremeni v novo prevladujočo, potencialno kmalu konservativno ideologijo. Nekaj podobnega naj bi se po Levinu zgodilo z absurdom.

Medbesedilnost Gantarjevih esejev z obujanjem konceptov in miselnih vzorcev bralca nenehno vrača k vsebini prejšnjih esejev, kar dela branje zbirke homogeno, uravnoteženo in na svoj način tudi vznemirljivo. To pa gre pripisati tudi natančnemu uredniškemu delu Petre Pogorevc.

Komedija in vrednostne sodbe

Komedijo v teatrološko-kritičnem diskurzu venomer spremlja »načelni literarno-dramaturški predsodek« (181). Nenapisana žanrska hierarhija tragedijo postavlja v sam vrh vrednostne lestvice, burko ali farso kot »nižjo« obliko komedije pa na samo dno. Gre za arhetip evropske kulturne zavesti, ugotavlja avtor spremne besede Vili Ravnjak (269). Naj gre torej za Lojzeta Filipiča, ob katerem se Gantar sprašuje, zakaj je čutil takšno potrebo po zagovoru razlogov za uvrstitev bulvarke na repertoar

gledališča (171), ali pa za farso *Govorice* (1988) Neila Simona, ki so jo kritiki ob premieri načelno zavrnil, leta 1991 pa je avtorju prinesla Pulitzerjevo nagrado – komedijski žanr stereotipno ne prinaša »nobenih pomembnih spoznanj in resnic o življenju« (269), pač pa le veliko »smejhalno gostoto« (prav tam), ki občinstvo zabava. A čeprav zadnji del trditve drži, lahko celotno zbirko Gantarjevih esejev beremo kot posredno polemizacijo s predhodnim delom povedi. Čeprav so nastali v ločenih kontekstih, se Gantarjevi eseji berejo kot nadaljevanje ene misli, s katero Gantar posredno postavlja pod vprašaj stereotipno vrednotenje komedije kot »nizkega« žanra. Ob predstavitvi problematike politične komedije, obravnavi smeha ter komike z moralnega vidika ter ob analizi sociologije komedije se ne moremo izogniti temu, da komedije ne bi mislili v vsej njeni veličini (ali intelektualni »višini«). Kot pravi Vili Ravnjak, smeh kot odziv ter obenem posledica komičnega učinkovanja ni socialno inferioren, temveč ima pravzaprav moč preseganja ter nadvladovanja naše razumske logike: ob smehu se je »zlomil nek pomemben člen v verigi smisla, ki smo ga sicer vajeni. Zasmeje se 'prevarani' razum« (269).

Navodila za avtorje

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Priporočena dolžina razprav je 30.000 znakov s presledki (5000 besed). Na prvi strani naj bodo pod naslovom navedeni podatki o avtorstvu (ime in priimek, elektronski naslov in ustanova, kjer avtor deluje). Sledi naj izvleček (do 1500 znakov s presledki) in ključne besede (5–8), oboje v slovenskem in angleškem jeziku ter objavi namenjena biografija v obsegu do 550 znakov s presledki (v slovenščini in angleščini). Na koncu članka naj bo daljši povzetek (do 6000 znakov s presledki v angleščini, če je članek v slovenščini oz. v slovenščini, če je članek v angleščini). V angleških tekstih naj avtorji uporabljajo britansko črkovanje (npr. -ise, -isation, colour, analyse, travelled, etc.).

Članek naj bo zapisan v programu Microsoft Word ali Open Office, v pisavi Times New Roman z velikostjo črk 12 ter medvrstičnim razmikom 1,5. Vsak novi odstavek naj bo označen z vrinjeno prazno vrstico. Daljši citati (nad pet vrstic) naj bodo samostojni odstavki z velikostjo pisave 10, od preostalega besedila pa naj bodo ločeni z izpustom vrstice in zamaknjeni v desno. Okrajšave in prilagoditve citatov naj bodo označene z oglatimi oklepaji [...]. Opombe niso namenjene sklicevanju na literaturo in vire. Natisnjene so kot sprotne opombe in zaporedno oštevilčene.

CITIRANJE V BESEDILU

Kadar navajamo avtorja in citirano delo med besedilom, v oklepaju označimo samo strani, npr. (161–66). Kadar avtor citata v stavku ni omenjen, zapišemo njegovo ime in številko strani v oklepaju, med njima pa ne postavimo ločila, npr. (Reinelt 161–66). Različne bibliografske enote istega avtorja poimenujemo z okrajšanimi naslovi, npr. (Reinelt, *Javno* 161–66).

- Naslove knjig in umetniških del (dramskih besedil, uprizoritev, raznovrstnih umetniških dogodkov, slik itd.) zapisujemo ležeče: Cankarjeva *Lepa Vida*.
- Naslovi člankov naj bodo zapisani pokončno in v narekovajih kot na seznamu literature: Draga Ahačič je v članku »Blišč in beda teatralnosti: gledališče Tomaža Pandurja« zapisala, da ...
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- Pri zaporednem citiranju iste bibliografske enote (članka, knjige) v besedilu uporabljamo besedno zvezo: (prav tam 20).
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Submit articles as an attachment file in Microsoft Word or Open Office format, in the Times New Roman font, 12 point, with 1.5 line spacing. Each new paragraph is marked with an empty line. Quotations longer than five lines are placed in separate paragraphs, in 10 point size, without quotation marks. Abbreviations and adaptations of quotations are marked in square brackets. Notes are not meant for quoting literature; they should appear as footnotes marked with consecutive numbers. *Amfiteater* uses British spelling (-ise, -isation, colour, analyse, travelled, etc.) in English texts.

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When quoting an author and related work within the text, state only the page numbers in brackets, e.g., (161–66). When the author of the quoted work is not mentioned in the sentence, state the author's name and the page numbers in brackets without punctuation between them, e.g., (Reinelt 161–66). For different bibliographical entries by the same author, include a shortened title of the work, e.g., (Reinelt, *Javno* 161–66). The in-text citations and bibliography is structured according to MLA style, 8th edition.

Titles of books, productions, performances etc. are written in italic: e.g., *Storm Still* by Peter Handke.

Titles of articles are written in normal font and in quotation marks: As Rosemarie Banks argues in her article "Recurrence, Duration, and Ceremonies of Naming".

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