

**PALUNKO:** Vjeruj mi, gospodaru, odista više ne mogu. Pusti me da malko predahnem!

**MORSKI KRALJ:** Ni za što nisi, Palunko! Htio si velmoža postati, a ni dobra luda nisi. (*Ustane s prijestolja i približi se Palunku.*) Ali ipak ću ti milostiv biti. Odmori se, odspavaj dok s mladim kraljem kraljevstvo budem prigledao! Onda ćeš nam opet vrijeme kratiti. (*Ide do kolijevke i uzima dječarca u naručje.*)

**VLATKO:** Hocu na konjica, hocu na konjica!

**MORSKI KRALJ:** Hajde na leđa mi se popni!

**VLATKO** (*popne se Kralju na leđa*): Io, io, io ...

*Kralj, poskakujući, odlazi s Vlatkom. Prate ih svirci svirajući. Palunko ostane posve sam, ležeći na pijesku.*

## II. prizor

*Vremenska promjena. Svjetlo tamni, dan se sastaje sa sumrakom. Dopliva Četvrta, najmlađa, Morska djevica.*

**MORSKA DJEVICA** (*tiho, gotovo zavjerenički*): Ribaru Palunko, ribaru Palunko!

**PALUNKO** (*teško se uspravljajući*): Tko je, tko me zaziva?

**MORSKA DJEVICA:** Ja, najmlađa od svih Morskih djevica ...

**PALUNKO:** A, ti si, djevice ljubezniva!

**MORSKA DJEVICA** (*sućutno*): Reci, što li si se toliko snuždio?

**PALUNKO:** Dotužio mi život u Kralja Morskoga, lud život u ludoga kralja.

**MORSKA DJEVICA:** Ako li se ne varam, želja ti je bila da se njegova bogatstva naužiješ ...

**PALUNKO:** Bila pa prošla. Sad mi druga želja srce tišti: da mi se domu vratiti, vjernu ženu vidjeti. Ne znaš ti, djevice uzorita, kakva li je ona! Takve dobrote i mudrosti na svijetu nema. Nikad mi ništa uz nju nedostajalo nije ... (*Zajeca.*)

**PALUNKO:** Believe me, Sire, I really can't any more. Let me rest a little!

**SEA KING:** You're good for nothing, Palunko! You wanted to become a rich nobleman and you're not even a good jester. (*The SEA KING gets up from the throne and goes over to PALUNKO.*) But I'll still be merciful to you. Rest, have a sleep while the Young King and I inspect the kingdom! Then you will make the time pass again. (*The SEA KING walks over to the cradle and takes the little boy in his arms.*)

**VLATKO:** I want to go on horthse, on a horse!

**SEA KING:** Come on, get up on my back!

**VLATKO** (*climbing on the SEA KING'S back*): Gee up, gee up ...

*Jumping along, the SEA KING leaves with VLATKO. They are accompanied by the playing musicians. PALUNKO is left quite alone, lying on the sand.*

## SCENE 2.

*The passing of the day. The lights darken, day meets with sunset. The youngest of the SEA MAIDENS, SEA MAIDEN IV, swims up.*

**SEA MAIDEN IV** (*quietly, in a conspiratory tone*): Fisherman Palunko, Fisherman Palunko!

**PALUNKO** (*struggling to sit up*): Who is it, who is calling me?

**SEA MAIDEN IV:** It is I, the youngest of the Sea Maidens ...

**PALUNKO:** Oh, it's you, Amiable Maiden!

**SEA MAIDEN IV** (*with compassion*): Tell me, what has made you so dejected?

**PALUNKO:** Life with the Sea King: a crazy life with a crazy king.

**SEA MAIDEN IV:** But, if I am not mistaken, your wish was to enjoy his wealth to the full...

**PALUNKO:** What was, is no more. Now another wish pinches at my heart: to return home and to see my faithful wife. You have no idea, Amiable Maiden, what she's like! There is no

**MORSKA DJEVICA:** Mora da si veliki velmoža na zemlji bio kad u ovolikoj raskoši tuguješ ...

**PALUNKO:** Duše mi, bio sam isti kao Kralj Morski. Imao sam dijete što mi se u bradu penjalo, ženu što mi čuda kazivala a lobode, brate, koliko hoćeš, ne trebaš se ni pred kim prebacivati. Eh, da mi se opet na zemlju popeti, nikad se više ludih želja ne bih zaželio.

**MORSKA DJEVICA:** Pusta ti želja, jadni ribaru. Iz morskoga kraljevstva izići ne možeš.

**PALUNKO:** Znam ja to, djevice milostiva, stoga me tolika žalost i svladala. A opet, nadam se da neće ovako do vijeka biti, da ću zidine morske nekako probiti, na žalo se popeti i domu vratiti.

**MORSKA DJEVICA:** Visoko je to a tama morska neprovidna! Daha bi ti ponestalo, morske jaze ne bi zamijetio te bi se u njih strmoglavio i od života oprostio.

**PALUNKO:** Ti me, djevice dobrotiva, na putu prati, od tamih jaza čuvaj, na žalo izvedi!

**MORSKA DJEVICA:** Nije lakopogledu Kralja Morskoga izmaknuti. Straže bi nas sustigle te bi i mene s tobom u morske jaze bacile. Suđeno ti je, Palunko, da u morskome kraljevstvu zavazda ostaneš. Jedino ako bi te netko s kraja nadmorskoga udicom zahvatio i s dna morskoga podigao, mogao bi se izbaviti. Ali gdje bi kod tolikih riba udica baš tebe pogodila i gdje je takva udica što se u dubine najdublje može spustiti?! Utješi se, Palunko, na povratak svoj više ne misli, te ćeš se već nekako na naš život morski naviknuti. *(Iz daljine se začuje svirka.)* Eto, kralj se vraća ... Moram ga pozdraviti, mladoga kralja u kolijevku na spavanje položiti. *(Otpliva.)*

such goodness and wisdom anywhere in the world. I never lacked for anything when I was with her. *(He sobs.)*

**SEA MAIDEN IV:** You must have been a great nobleman on land when you are sad here among such luxury ...

**PALUNKO:** Upon my soul, I was just like the Sea King. I had a child who climbed up my beard, a wife who told me wonderful stories, and saltbush, ah me, as much as you could wish for. I had no reason to feel small in front of any man. Ah, if I could only climb back onto the land, I would never again have any crazy wishes.

**SEA MAIDEN IV:** That's a futile wish, my poor fisherman. Nobody can ever leave the Sea Kingdom.

**PALUNKO:** I know that, Merciful Lady, that it why I am so sad. But still, I hope that it won't be like this forever, that I will somehow manage to break through the walls of sea around the kingdom, and climb up onto the beach and go back to my home.

**SEA MAIDEN IV:** It's very high up there and the sea is so dark you cannot see through it. You would run out of breath and not notice the whirlpools and you would be toppled down into them and say farewell to life forever.

**PALUNKO:** Amiable Maiden, could you not go with me on my journey and guard me from the dark whirlpools and lead me out to the beach!

**SEA MAIDEN IV:** It is not easy to elude the gaze of the Sea King. The guards would catch up with us and throw us both down into the whirlpools. Your fate, Palunko is to stay in the Sea Kingdom for all time. You could only escape if someone from the land caught you with a hook and lifted you out of the deep. But with so many fish, how could a hook find you, and what sort of hook could go down so deep into the sea? Take comfort, Palunko, and don't think any more about going home. Somehow you will get used to our life in the sea. *(Music is heard from the distance.)* There, the King is returning ... I have to greet him, and put the Young King into his cradle for his sleep. *(She swims away.)*

III. prizor

**PALUNKO** (*kad ostane sam*): Kad bi me netko s kraja nadmorskoga udicom zahvatio ... Što nije, može još biti! Kad bi bar moja žena vjerna ... Eh, Palunko, opet ludu želju želiš! Gdje bi ona jedna i nijema, od tuge preklonula, takvu misao mogla zamisliti. A ipak, možda joj baš tuga prevelika pamet prosvijetli ...

IV. prizor

*Dopliva Morska djevica noseći u naručju Vlatka maloga.*

**VLATKO**: Necu spavati, necu, necu, necu ...  
**MORSKA DJEVICA**: Morate, vaša milosti! Djeca poslije šetnje moraju spavati.

*Polaže ga u kolijevku, a dječak joj se otima i udara je ručicama.*

**VLATKO**: Necu spavati, necu i gotovo! Pusti me, ludo jedna!  
*(Neprestano je udara. Da se zaštiti, Djevica se malko odmakne. Dječak skine zlatnu jabuku s kolijevke, baci je za njom i pogodi je.)* Evo ti, sad si svoje dobila! *(Djevica pobjegne iz dvorane; dječak se obraća Palunku.)* Jesi li vidio, Palunko, kako sam je svojom zlatnom jabukom pogodio?! Bas mi je to dlago! Hajde sada ples! Ja hocu da mi ti opet pleses! Svilci, svilajte!

**PALUNKO**: Nema više sviraca, mladi gospodaru. Zacijelo su i oni na počinak pošli ...

**VLATKO**: Neka se plobude! Ja zapovijedam da se plobude! Ili mi ti plicaj neku plicu!

SCENE 3.

**PALUNKO** (*when he is left alone*): If only someone from the shore could catch me with their hook ... What has not been, may still be! If only my dear wife ... Ah, Palunko, wishing crazy wishes again! How could she, so sad and so mute, so broken with grief, come upon such an idea. But still, perhaps her overwhelming despair will enlighten her mind ...

SCENE 4.

*SEA MAIDEN IV swims up with LITTLE VLATKO in her arms.*

**VLATKO**: I will not thleep, will not, will not ...  
**SEA MAIDEN IV**: You must, Your Grace! Children must sleep after going for a walk.

*She lays him in the cradle while the infant struggles and strikes her with his hands.*

**VLATKO**: I will not thleep, and that's an end to it! Let me be, crazy woman! *(He keeps hitting her. To protect herself, the SEA MAIDEN steps back a little. The little boy removes a golden apple from the cradle, throws it at her and strikes her with it.)* There, you got what you had coming to you! *(The SEA MAIDEN runs from the hall; the little boy addresses PALUNKO.)* Did you see that, Palunko, how I hit her with my golden apple?! Thuper! Danth now! I want you to danth! Muthicians, play!

**PALUNKO**: The musicans aren't here, young master. They must have gone to have a rest ...

**VLATKO**: Wake them up! I command them to waken! Or you tell me a thtory!

**PALUNKO**: That I will, my little King! *(He walks to the cradle and strokes the little boy's head.)* Now settle down so that you can listen comfortably!

**PALUNKO:** Pričat ću ti, mali moj kraljiću! (*Primakne se kolijevci i gladi dječaka.*) Hajde lijepo se smjesti da možeš što udobnije slušati!

**VLATKO:** Neka bude duga, jako duga!

**PALUNKO:** Bit će jako duga ako legneš i oči sklopiš.

**VLATKO** (*učini tako*): Je li ovako?

**PALUNKO:** Baš tako! A sada opet malko otvori oči, pogledaj me i reci: poznaješ li ti mene?

**VLATKO:** To nije plica! Ja hocu plicu!

**PALUNKO:** Jest, to je priča, tako počinje priča. Ti najprije mene moraš dobro pogledati i onda kazati tko sam ja.

**VLATKO:** Ti si libal Palunko. Jesam li dobro lekao?

**PALUNKO:** Jesi. A sad mi kaži još ovo: kad bih ja bio tvoj tata, bi li me ti volio?

**VLATKO:** Ja vec imam tatu, on je klalj.

**PALUNKO:** Možda on nije tvoj tata. Možda sam baš ja tvoj tata.

**VLATKO:** Nisi ti moj tata! Ti nisi klalj! Ti si moj sluga i luda. Plicaj mi plicu, hocu da mi plicas samo plicu!

**PALUNKO:** Imaš pravo. Doista sam luda kad stobom djetetom ovako zborim. Hajde zatvori oči! Sada počinje priča ... Zbilo se to davno na pustome žalu morskome ...

**VLATKO:** To je jako daleko i jako visoko, je li?

**PALUNKO:** Da, jako daleko i jako visoko.

**VLATKO:** I onda?

**PALUNKO:** U malenoj kolibi na žalu živio je siromašan ribar sa ženom svojom i sinkom koji se Vlatko zvao ...

**VLATKO:** Plestani malo! Molam ti nesto leci ...

**PALUNKO:** Kazuj, momče!

**VLATKO:** Hocu da sutla budes moj konjic. Hoces li?

**PALUNKO:** Hoću, čedo moje, i tvoj ću konjic biti!

**VLATKO:** Ti si dobal. Sviđas mi se. Plicaj dalje!

**PALUNKO:** Dakle, živio siromašni ribar sa ženom i sinkom koji se Vlatko zvao, a mali je Vlatko bio baš nalik na tebe.

**VLATKO** (*zaplješće ručicama*): Klasno! To mi se sviđa. I onda?

**PALUNKO:** Imao je baš takve oči kao ti, plavile se kao svjetlo plavo od kamena od Alatira ... I baš takvu kosu, zlaćanu poput peraje najljepše ribe iz morskih dubina.

**VLATKO:** Let it be a long thtory, really long!

**PALUNKO:** It will be very long if you lie down and close your eyes.

**VLATKO** (*doing so*): Like this?

**PALUNKO:** Just like that! And now open your eyes again, look at me and tell me: do you know me?

**VLATKO:** That's not a thtory! I want a thtory!

**PALUNKO:** Yes, it is a story, that's how the story starts. First of all you have to look at me and then tell me who I am.

**VLATKO:** You're Palunko the Fish'man! Did I say it right?

**PALUNKO:** Yes you did. And now tell me this: if I was your father, would you love me?

**VLATKO:** I already have a father, he's the King.

**PALUNKO:** Perhaps he's not your father. I could be your father.

**VLATKO:** You're not my father! You're not the King! You're my thervant and jethter. Tell me a thtory, I only want a thtory!

**PALUNKO:** You're right. I really am a jester talking to a child like this. Come now, shut your eyes! Now the story begins ... It happened a long time ago on an empty beach ...

**VLATKO:** That's very far and very high, isn't it?

**PALUNKO:** Yes, very far and very high.

**VLATKO:** And then?

**PALUNKO:** In a small cabin near the beach there lived a poor fisherman with his wife and son whose name was Vlatko ...

**VLATKO:** Wait a minute! Have to say thomething ...

**PALUNKO:** Go ahead, lad!

**VLATKO:** Tomorrow, I want you to be my little horthie. Will you?

**PALUNKO:** I will, my child, I'll be your horthie too!

**VLATKO:** You're a good man. I like you. Go on with the thtory!

**PALUNKO:** Well, the poor fisherman lived with his wife and his son whose name was Vlatko, and little Vlatko looked just like you.

**VLATKO** (*clapping his hands*): Lovely! I like that. And then?

**PALUNKO:** He had eyes just like yours, they were as blue as the blue light of the Stone of Alatir ... and hair just like yours,

VLATKO: To je lubin, je li?

PALUNKO: Jest, imao je kosu što se zlatila poput peraje bistre ribe lubina.

-VLATKO (*iznenada se sjeti*): Gdje je moja jabuka? Daj mi moju jabuku! (*Pospan je te zijeva.*)

PALUNKO (*podigne jabuku i stavi je dječaku u ruke*): Hoćeš li, možda, sad spavati?

VLATKO: Necu spavati, necu spavati! Plicaj dalje!

PALUNKO: Mislio sam da hoćeš spavati. A kada god si jako pospan, želiš da ti u ruku stavim jabuku od zlata. Zašto to želiš?

VLATKO: Volim je. Ona je samo moja. Ti nemas takve jabuke. Ti si libal.

PALUNKO: A kada bih te lijepo zamolio, bi li mi je malo dao?

VLATKO: Da.

PALUNKO: Možeš li mi je dati sada?

VLATKO: Ne, sada jabuka mola spavati.

PALUNKO: A sutra?

VLATKO: Sutla se mozes malo s njome iglati. Plicaj dalje!

PALUNKO: Znaš, ti si dobar dječak i ja te jako volim.

VLATKO: I ja tebe isto volim. Ti znades klasno plesati i plicati. I onda, što je dalje u tvojoj plici bilo?

PALUNKO: Jednoga dana reče ribar svojoj ženi: "Dosadilo mi živjeti u ovolikoj sirotinji. Pođi u svijet, bogatstvo traži!"

VLATKO (*tiho i vrlo pospano*): I onda?

PALUNKO: Žena uzme Vlatka maloga i pođe s njime u svijet da bogatstvo traži.

VLATKO (*još tiše*): I onda?

PALUNKO: Išli oni tako, išli za sedmicu, išli za dvije ...

VLATKO (*gotovo nerazgovijetno*): I onda ... onda ... plicaj ... ti si dobal ... i onda (*Zaspi.*)

PALUNKO (*nadvije se nada nj*): Čini se da je napokon usnuo.

Kako je mio dok sniva! Baš tako u kolijevci je snivao i moj sinak izgubljeni. (*Motri ga koji trenutak šutke.*) On je, on je, srce mi kazuje da je moj sinak, Vlatko mali. (*Cjeliva ga.*) Da ga u naručaj podignem i s njime pobjegnem? Ne, to ne bi dobro bilo. Mogli bismo obojica u morske jaze pasti. Udicom ... Morska je djeвица kazala da nas netko

golden like the fins of the most beautiful fish from the depths of the sea.

VLATKO: That's a sea bass, isn't it?

PALUNKO: Yes, he had hair which shone golden like the fins on the glistening sea bass.

VLATKO (*remembering suddenly*): Where is my apple? Give me my apple! (*He is sleepy and starts yawning.*)

PALUNKO (*picking up the apple and putting it in the little boy's hand*): Would you perhaps like to sleep now?

VLATKO: I don't want to sleep, I don't want to sleep! Tell the thtory!

PALUNKO: I thought you wanted to sleep. When you get very sleepy you always want me to put the golden apple in your hand. Why?

VLATKO: I like it. It is mine only. You don't have apples like that. You're a fish'man.

PALUNKO: And if I asked you nicely, would you give it to me?

VLATKO: Yes.

PALUNKO: Can you give it to me now?

VLATKO: No, now the apple must sleep.

PALUNKO: And tomorrow?

VLATKO: Tomorrow you can play with it a little. Tell the thtory!

PALUNKO: You know, you are a good boy and I love you very much.

VLATKO: I love you too. You're a lovely dancer and thtory teller! And then, what happened then in your thtory?

PALUNKO: One day the fisherman said to his wife: "I am bored with this life of poverty. Go out into the world and look for riches"!

VLATKO (*quietly and sleepily*): And then?

PALUNKO: The wife took Little Vlatko and went out into the world with him to look for riches.

VLATKO (*even more quietly*): And then?

PALUNKO: They travelled like that, first for one week, then for two ...

VLATKO (*barely comprehensible*): And then ... then ... talk ... you are good ... and then ... (*He falls asleep.*)

PALUNKO (*bending over him*): He seems finally to have fallen

udicom iz dubine istegne. A možda nas majčica naša već udicom u dubinama traži. Da sam riba lubin, lako bi bilo. Udica bi za peraju zapela. Gle, na ovoj kolijevci zlatne žbice. Baš kao peraje zlačane u ribe lubinal! Privezat ću kolijevku sa sinkom na svoja leđa i kao lubin se u visine morske otisnuti. No, je li ovo zaista sinak moj, Vlatko mali? Ne bi bilo pravedno da Kralju Morskome dječaka otmem ako li uistinu nije moj sinak.

V. prizor

NAJMLAĐA DJEVICA (*dopлива do Palunka*): Jest, Palunko, on je odista tvoj sinak, Vlatko mali. Htjedoh ti to odavna reći.

PALUNKO (*uzbuđeno*): Istinu li zboriš?

NAJMLAĐA DJEVICA : Istinu najistinitiju! Vile ga pomorkinje od majke otele i Kralju Morskome na dar donijele. Znam to zasigurno, Zora mi djevojka kazala, a ona uvijek istinu zbori.

PALUNKO: Znao sam to, srce mi je kazivalo da je sinak moj, Vlatko mali ... (*Ljubi ga.*) Moram ga izbaviti, majčici njegovoj vratiti. Kazuj, Djevice dobrotiva, je li Kralj usnuo?

NAJMLAĐA DJEVICA: Već odavna dubokim snom sniva u odajama kraljevskim.

PALUNKO: A možeš li mi kazati gdje je najlakše zidine morske probiti?

NAJMLAĐA DJEVICA : Na onoj strani gdje se od gorućega kamena, od Alatira, svjetlo najsvjetlije plavi. Ali, čuvaj se, Palunko! Tri su straže postavljene da na dvore morske paze.

PALUNKO: Da ih je i stotinu, ne bih se plašio. (*Priveže kolijevku na leđa.*) Zbogom, Djevice uzorita! I velika ti hvala na pomoći! (*Zaputi se.*)

asleep. How sweet he is when he's asleep! That's just the way my lost little son slept in his cradle. (*He watches the infant in silence for a moment.*) He is, he is, my heart tells me that he is my son, Little Vlatko. (*He kisses the boy.*) What if I took him in my arms and ran away with him? No, that would not be good. We could both fall into the whirlpools. With a hook ... The Sea Maiden said that someone could pull us out of the deep with a hook. Perhaps our little mother is already searching for us in the deep with a hook. If I was a sea bass, it would be easy. The hook would catch my fins. But look, there are golden fish on this cradle. Just like the golden fins on the sea bass! I will tie the cradle with my son in it onto my back and set out into the heights like a sea bass. But, is this really my son, Little Vlatko? It would not be just to steal the Sea King's child if he is not really my son.

SCENE 5.

SEA MAIDEN IV (*the youngest of the Sea Maidens, swimming over to PALUNKO*) : Yes, Palunko, he really is your son, Little Vlatko. I've been wanting to tell you.

PALUNKO (*excited*) : Are you telling the truth?

SEA MAIDEN IV: The truest of truths! The Sea Fairies stole him from his mother and brought him as a gift to the Sea King. I know it for a fact, the Dawn-Maiden told me, and she never lies.

PALUNKO: I knew it, my heart told me this was my son, Little Vlatko ... (*He kisses the infant.*) I must save him and return him to his mother. Tell me, Good Maiden, is the King asleep?

SEA MAIDEN IV: He has long been deeply asleep in his royal chambers.

PALUNKO: And could you tell me the easiest place to break through the sea walls?

SEA MAIDEN IV: On the side where the light of the burning

NAJMLAĐA DJEVICA : Zbogom, Palunko! Sretan na putu bio,  
domu se svome sa sinkom vratio!

*Zastor se naglo spusti.*

### TREĆA MEĐUIGRA

*Dok se zastor polako otvara ...*

GLAS DVOJNICA: Niti radi, niti sprema,  
niti kuka, niti plače,  
čemer suze presušio,  
tanki glas prigušio  
vjernoj ženi Palunkovoj.

*Kad se zastor potpuno rastvori, vide se opet žena Palunkova i košuta na grobu materinu.*

KOŠUTA: Zašto si opet došla na grob majke svoje, vjerna ženo Palunkova?

ŽENA: Sve sam uradila kako si mi bila svjetovala, ali Palunka niotkuda i nikada. Dojadilo mi već pusto čekanje. Ili da u more skočim ili da se o stijenu razbijem...

KOŠUTA: Kćeri moja, nemoj da budeš nevjerna! Ljutu muku muči tvoj Palunko. A ti slušaj kako ćeš mu pomoći! U neznanome moru ima lubin veliki, na lubinu zlatna peraja, na peraji zlatna jabuka. Uhvatiš li na mjesečini lubina, olakšat ćeš jade svome Palunku. Al' do mora neznanoga treba proći tri pećine od oblaka: u jednoj

Stone of Alatir shines the bluest. But take care, Palunko!  
Three guards have been set to watch over the Sea Court.  
**PALUNKO:** Even if there were a hundred of them, I would not fear. *(He ties the cradle to his back.)* Farewell, Noble Maiden! And my deepest thanks for your help! *(He sets off.)*  
**SEA MAIDEN IV:** Farewell, Palunko! May you have a safe journey, and return to your home with your son!

*THE CURTAIN SUDDENLY FALLS.*

### INTERLUDE 3.

*As the CURTAIN slowly rises ...*

**SHEPHERD'S HARP:** Doesn't work, doesn't tidy,  
Doesn't grumble, doesn't cry,  
Sadness dried the tears,  
Silenced the soft voice,  
Of Palunko's faithful wife.

*When the curtain is raised completely, we see the ROE and PALUNKO's WIFE at her mother's grave again.*

**ROE:** Why have you come again to your mother's grave, faithful wife of Palunko?

**WIFE:** I did everything you told me to do, but there is no sign of Palunko. I am tired of all this waiting. I don't know whether to jump into the sea or over the cliff ...

**ROE:** Do not be lacking in faith, my daughter! Your Palunko is in grave trouble. Now you listen to hear how you can help him. In the Unknown Sea there is a large sea bass, on the bass's back a golden fin, on the golden fin a golden apple. If you catch the bass in the moonlight, you will lighten your Palunko's woes. But to get to the Unknown Sea you have

zmija orijaška, majka sviju zmija, more diže i valove pravi; u drugoj ptica orijaška, majka sviju ptica, buru razmahuje; u trećoj zlatna pčela, majka sviju pčela, munje križa i izvodi. Pođi kćeri do mora neznanoga, ništa ne ponesi do li udice i tankih dvojnica, a nađeš li se u teškoj nevolji, ti samo u dvojnice zasviraj!

**ŽENA:** Hvala ti, košuto, i na tome savjetu! Sve ću uraditi kako mi svjetuješ. Ali kako li ću ovako nijema i neuka put do mora neznanoga pogoditi?

*Doleti GALEB-PTICA.*

**GALEB-PTICA:** Ja ću te pratiti, ja ću ti put do mora neznanoga pokazati, jer si meni i braći mojoj dobra bila, kudjelju nam sterala, gnijezda oblagala. Na put se spremaj, u čun sjedaj, da do istoka mjesečeva na cilj stignemo!

*Prizor naglo nestane i zastor se spusti.*

## ČETVRTA SLIKA

### I. prizor

*Sumrak se spustio, ali zvijezde još nisu na nebu zasjale. Žena Palunkova u čunu na morskoj pučini a Galeb-ptica oko čuna oblijeće.*

**ŽENA:** Kazuj mi, ptico galebe, je li još daleko do mora neznanoga?

**GALEB-PTICA:** Daleko je, ali nije dalje od tvoje želje puste ... Veslaj, majko, izdrži! Na kraju te sreća čeka ...

to travel through three caves of cloud: in the first, the Great Snake, the Mother of all Snakes, who makes the waves and lifts them high; in the second, the Great Bird, the Mother of all Birds, who raises the tempests; in the third, the Golden Bee, the Mother of all Bees, who brings out the lightning and criss-crosses it. Go my child to the Unknown Sea, take nothing with you other than a fishing hook and the reedy harp, and if you find yourself in great misfortune, just blow on the shepherd's harp.

**WIFE:** Thank you, dear Roe, for this new counsel. I will do everything you have told me. But how will I find the way to the Unknown Sea as mute and ignorant as I am?

*The SEAGULL-BIRD flies up to her.*

**SEAGULL-BIRD:** I will accompany you, and show you the way because you were kind to me and my brothers, and spun the hemp to line our nests. Get yourself ready, sit in the boat so that we reach our goal on the eastern side of the moon!

*The scene suddenly disappears and the CURTAIN FALLS.*

## ACT 4.

### SCENE 1.

*It is dusk but the stars still have not come out in the night sky. PALUNKO's WIFE in the boat on the open sea with SEAGULL-BIRD flying around the boat.*

**WIFE:** Tell me, Seagull Bird, is it still far to the Unknown Sea?  
**SEAGULL-BIRD:** It is still far but not further than you can wish ... Row, mother, endure! Happiness is waiting for you ...

*The first stars are shyly peeping out in the sky.*



*Na nebu se stidljivo prve zvijezde pokazuju.*

**ŽENA:** A je li nam se more neznano štogod primaknulo?

**GALEB-PTICA:** Primaknulo se, majčice! Još malo i do prve ćemo straže stići. Evo, već se vidi pećina od oblaka gdje stražu stražari zmija orijaška, majka sviju zmija.

## II. prizor

*Pokaže se pećina od oblaka, u njoj zmija orijaška. Valovi se oko čuna podignuli, ljuljaju ga i zanose.*

**ŽENA:** Galebe, ptico bijela, more je veliko, vali će mi čun lagani potopiti.

**GALEB-PTICA:** Neće, majčice. Vesla puštaj, u dvojnice sviraj! More će se namah utišati.

*Žena tako učini, more se utiša. Zmija iz pećine vrat svoj ispruži.*

**ZMIJA ORIJAŠKA:** Tko se to usuđuje morske vale tišati, tko to pred pećinu moju stati?

**GALEB-PTICA:** Sirotica nijema, vjerna žena Palunkova. Želja je velika do mora neznanoga tjera, a ja joj, evo, pute pokazujem.

**ZMIJA ORIJAŠKA:** Što hoće od mene vjerna žena Palunkova?

**GALEB-PTICA:** Da je sa čunom kroz pećinu pustiš.

**ZMIJA ORIJAŠKA:** Je li kakvo dobro meni učinila?

**GALEB-PTICA:** Veliko je dobro tebi učinila, hranila je zmije i zmijiće, hranila i dohranila mnogu djecu tvoju.

**ZMIJA ORIJAŠKA:** Kroz pećinu je puštati ne mogu jer mi danas valja velo more dići. Ali, ako mi je dobro učinila, djecu moju nahranila, dobro ću joj i vratiti. Vjerna ženo Palunkova, odgovori nijemim svojim jezikom: il' ti volja težak grumen zlata, il' ti volja šest niza bisera?

**WIFE:** But is the Unknown Sea any closer to us?

**SEAGULL-BIRD:** It is, Little Mother! Just a little more and we will reach the first guard-post. Look, you can already see the cave of clouds where the Great Snake, the Mother of All Snakes, stands guard.

## SCENE 2.

*The cave of clouds appears and, in it, the Great Snake. The waves have risen around the boat, rocking it and driving it from side to side.*

**WIFE:** Seagull, White Bird, the sea is high and the waves will easily sink my boat.

**SEAGULL-BIRD:** No they won't, Little Mother. Stop rowing and play on your harp! The sea will quieten immediately.

*She does so and the sea quietens. The SNAKE's head and neck appear from the cave.*

**GREAT SNAKE:** Who dares to quieten the waves of the sea and stop in front of my cave?

**SEAGULL-BIRD:** A poor mute woman, Palunko's faithful wife. A great desire leads her to the Unknown Sea, and I am showing her the way.

**GREAT SNAKE:** What does Palunko's faithful wife want of me?

**SEAGULL-BIRD:** That you let her go through your cave in her boat.

**GREAT SNAKE:** What goodness has she ever done me?

**SEAGULL-BIRD:** She has done you great goodness, she has fed the big and little snakes, fed and reared many of your children.

**GREAT SNAKE:** I cannot let her through the cave because I have to raise a great sea today. But, if she has done me a kindness and has fed my children, I will repay her. Faithful wife of Palunko, answer me with your mute tongue: would you like a heavy gold nugget, or six strings of pearls?

**ŽENA:** Nije meni do zlata i bisera, nego do lubina iz mora neznana noga! Ako sam ti dobro učinila, ti me puštaj kroz pećinu, zmijo strahovita!

**ZMIJA ORIJAŠKA:** Velika je tvoja vjernost, ženo Palunkova, takvu vjernost valja nagraditi. Prođi čunom kroz moju pećinu!

*Čun prođe kroz pećinu i opet zaplovi niz pučinu.*

### III. prizor

**ŽENA:** Galebe, ptico mudra, je li još daleko do mora neznana noga?

**GALEB-PTICA:** Daleko je, ali nije dalje od tvoje želje puste. Veslaj, majko, izdrži još malo!

*Podigne se strašan vihor.*

**ŽENA:** Galebe, ptico pratilice, kakav se ovo vihor iznenada podignuo?

**GALEB-PTICA:** To krilima maše ptica orijaška, majka sviju ptica. Kada do njene pećine doploviš, nemoj mi se, majko, prestrašiti, nego veslo puštaj, u dvojnice sviraj! Vihor će se namah umiriti.

### IV. prizor

*Pokaže se pećina od oblaka. Na ulazu ptica orijaška strahovitu glavu uzdignula, gvozdeni kljun razvalila, golema krila po pećini raskrilila.*

**WIFE:** I care not for gold and pearls, but for the sea bass from the Unknown Sea. If I have done a kindness to you, then let me pass through your cave, Great Snake!

**GREAT SNAKE:** Your faith is great, Wife of Palunko, and such faith should be rewarded. Pass through my cave with your boat!

*The boat passes through the cave and again moves forward across the sea.*

### SCENE 3.

**WIFE:** Seagull, oh wise bird, is it far to the Unknown Sea?

**SEAGULL-BIRD:** It is far but not further than you can wish. Row, mother, endure a little longer!

*A terrible whirlwind starts blowing.*

**WIFE:** Seagull, my companion, what is this whirlwind which has suddenly started blowing?

**SEAGULL-BIRD:** The Great Bird, the Mother of all Birds, is flapping her wings. When you reach her cave, do not be frightened, mother, but stop rowing and play on your harp! The whirlwind will quieten immediately.

### SCENE 4.

*A cave of clouds appears. At the entrance the Great Bird has raised her terrifying head, opened wide her iron beak, and spread her wings through the cave.*

**GREAT BIRD:** Who dares to quieten the whirlwind and stop in front of my cave?

**SEAGULL-BIRD:** A poor mute woman, Palunko's faithful wife.

PTICA-ORIJAŠKA: Tko se to usuđuje vihor miriti, tko to pred moju pećinu stati?

GALEB-PTICA: Sirotica nijema, vjerna žena Palunkova. Želja je velika do mora neznanoga tjera, a ja joj, majko moja, majko sviju ptica, pute pokazujem.

PTICA-ORIJAŠKA: Što hoće od mene vjerna žena Palunkova?

GALEB-PTICA: Da je sa čunom kroz pećinu pustiš.

PTICA ORIJAŠKA: A je li kakvo dobro meni učinila?

GALEB-PTICA: Veliko je dobro tebi učinila, kudjelju je nama djeci tvojoj sterala, gnijezda naša oblagala.

PTICA ORIJAŠKA : Ne mogu je kroz pećinu pustiti jer mi danas valja silan vihor podignuti. Nego, ako je meni dobro učinila, veće ću joj dobro vratiti. Vjerna ženo Palunkova, kazuj meni nijemim svojim jezikom: hoćeš li žive vode iz moga kljuna gvozdenoga, da ti se živa ljudska riječ povrati?

ŽENA: Nisam došla radi svojega dobra, nego radi male stvari, rad' lubina iz mora neznanoga. Ako sam ti dobro učinila, a ti mene kroz pećinu puštaj!

PTICA ORIJAŠKA: Velika je tvoja vjernost, ženo Palunkova! Takvu vjernost valja nagraditi. Prođi čunom kroz moju pećinu!

*Čun kroz pećinu prođe i zaplovi opet po pućini.*

V. prizor

ŽENA: Galebe, ptico neumorna, je li još daleko do mora neznanoga? Od veslanja mi ruke oteščale. Bojim se, klonut će mi snaga.

GALEB-PTICA: Daleko je, ali nije dalje od tvoje želje puste. Još nam samo jednu stražu valja proći. Veslaj, majko, izdrži! Na kraju te sreća najveća čeka ...

A great desire drives her to the Unknown Sea, and I, Great Mother, am showing her the way.

**GREAT BIRD:** What does Palunko's faithful wife want of me?

**SEAGULL-BIRD:** That you let her go through your cave in her boat.

**GREAT BIRD:** What goodness has she ever done me?

**SEAGULL-BIRD:** She has done you a great goodness, she has spun hemp for your children to line their nests.

**GREAT BIRD:** I cannot let her through the cave because I have to raise a great whirlwind today. But, if she has done me a kindness, I will repay her. Faithful wife of Palunko, answer me with your mute tongue: would you like to have the living water from my iron beak to return to you the power of speech?

**WIFE:** I have not come for my own good, but for little things, for the sea bass from the Unknown Sea. If I have done a kindness to you, then let me pass through your cave, Great Bird!

**GREAT BIRD:** Your faith is great, Wife of Palunko! Such faith should be rewarded. Pass through my cave with your boat!

*The boat passes through the cave and again moves forward across the sea.*

SCENE 5.

**WIFE:** Seagull, tireless bird, is it still far to the Unknown Sea? My hands are swollen from rowing. I am frightened that my strength will fail me.

**SEAGULL-BIRD:** It is far but not further than you can wish. We have only one more guard-post to pass. Row, Mother, endure! The greatest happiness is waiting for you ...

VI. prizor

*Pokaže se treća pećina. Tutnje gromovi, munje sjevaju.*

**ŽENA:** Galebe, ptico zaštitnice, kakva li ovo oluja nad nama bjesni?

**GALEB-PTICA:** To zlatna pčela, majka sviju pčela, munje križa i izvodi. Ali ti mi se ništa ne plaši, majčice, već kad zlatna pčela uzleti, otpori desni rukav bijeli, nerubljeni, omahni njime i pčelu uhvati, pa će se namah munje na nebu odmunjiti i gromovi će gromki ušutjeti.

*Čun pristane uz pećinu.*

**ZLATNA PČELA** (*uzleti s ulaza*): Tko se to usuđuje uz moju pećinu pristati, gromovi ga moji zgromili i munje kroza nj protrnule?

**ŽENA:** Ne bojim se ni munja ni gromova a još manje tebe koja ih križaš i izvodiš.

*Omahne otvorenim rukavom i uhvati pčelu. Gromovi i munje odmah prestanu.*

**PČELA:** Zašto si me, ženo, zarobila, u rukav svoj uhvatila?

**ŽENA:** Da s tobom u miru mogu govoriti nijemim svojim jezikom!

**PČELA:** Što hoćeš od mene?

**ŽENA:** Da me kroz svoju pećinu pustiš, da me pustiš sve do mora neznanoga.

**PČELA:** Ne mogu te kroz pećinu pustiti jer mi valja munje križati i gromove izvoditi. Puštaj mene, ženo, na slobodu! Ja ću tebe puta naučiti te ćeš do svog čeda doći, s njim u sreći boraviti.

**ŽENA:** Ne pečali me, zlatna pčelo, majko sviju pčela! Ne puštam te na slobodu jer ja moram kroz pećinu proći. Ja sam svoje čedo oplakala i u srcu svome pokopala. Nisam amo došla radi sreće svoje, već radi male stvari, rad' lubina iz mora neznanoga.

SCENE 6.

*The third cave appears. Thunder booms and lightning flashes.*

**WIFE:** Seagull, my protector, what storm is this that rages around us?

**SEAGULL-BIRD:** That is the Golden Bee, the mother of all bees, criss-crossing the lightning. But you need have no fear, little mother. When the Golden Bee takes flight, untie your white, right sleeve, unhemmed, wave it and catch the bee, and the lightning will stop flashing and the loud thunder will fall quiet.

*The boat stops beside the cave.*

**GOLDEN BEE** (*taking flight at the entry to the cave*): Who dares to stop beside my cave, thundered at by my thunder and struck by my lightning?

**WIFE:** I do not fear the lightning nor the thunder ... and you who make them and criss-cross them even less!

*She waves her untied sleeve and catches the Bee. The thunder and lightning stops immediately.*

**BEE:** Why have you made me captive, woman, and caught me in your sleeve?

**WIFE:** So that I can speak with you in peace in my mute language.

**BEE:** What do you want of me?

**WIFE:** That you let me go through your cave, that you let me go as far as the Unknown Sea.

**BEE:** I cannot let you through the cave because I have to criss-cross the lightning and rumble the thunder. Woman, let me go free! I will show you the way to come to your child, so you live happily with him.

**WIFE:** Don't sadden me, Golden Bee, Mother of all Bees! I do not set you free because I must pass through your cave. I have mourned my child and buried him in my heart. I have not come here for my happiness, but for little things, for the sea bass from the Unknown Sea.

PČELA: Velika je tvoja vjernost, ženo Palunkova! Takvu vjernost valja nagraditi. Prođi čunom kroz moju pećinu.

*Žena pusti zlatnu pčelu iz rukava i prođe čunom kroz pećinu. U tom času zasja mjesec.*

## VII. prizor

ŽENA: Galebe, ptico najbjelja, jesmo li stigli do mora neznanoga?

GALEB-PTICA: Stigli smo, majko, mjesec pokazuje. Vesla puštaj, udicu bacaj, lubina hvataj!

*Žena baci udicu.*

GALEB-PTICA: Jesi li ga već zadjenula?

ŽENA: Ta čekaj, tek sam udicu bacila!

GALEB-PTICA: Strpi se, miruj, prevarit će njega udica dosjetljivica ...

*Kao da je riba zatrzala ruku ribarice.*

GALEB-PTICA: Trza li?

ŽENA: Trza, trza ... te mi se čini kao da će mi ruku istrgnuti ...

GALEB-PTICA: Vuci, hitro vuci!

ŽENA: Težak je i pretežak, udicu priteže.

GALEB-PTICA: Neka priteže! Jača si od njega, pritegnuti ne može!

ŽENA: Gledaj u dubinu, galeb-ptico! Vidi li se?

GALEB-PTICA: Vidi se, majko, al' je još duboko. Tek se zlatna peraja u dubini ljeska i na toj peraji čudo pravo - od zlata jabuka! Vuci, izdrži! Još malo pa ćeš sreću svoju izvuci ...

BEE: Your faith is great, Wife of Palunko! Such faith should be rewarded. Pass through my cave with your boat!

*The woman lets the Golden Bee out of her sleeve and passes through the cave in her boat. At that moment the moon starts shining.*

## SCENE 7.

WIFE: Seagull, whitest of birds, have we reached the Unknown Sea?

SEAGULL-BIRD: We have reached it, mother, the moon is showing it to us. Stop rowing, throw in your hook, catch the sea bass!

*The WIFE throws in her hook.*

SEAGULL-BIRD: Have you hooked it already?

WIFE: Wait, I have only just thrown it in!

SEAGULL-BIRD: Be patient, quiet now, that clever hook will outwit him ...

*As though the fish is jerking at the woman's hand.*

SEAGULL-BIRD: Is it twitching?

WIFE: It's twitching, pulling ... it feels as though it will pull my arm off ...

SEAGULL-BIRD: Pull it in, quickly, pull it in!

WIFE: It's heavy, it's just too heavy, it's bending the hook.

SEAGULL-BIRD: Let it! You are stronger, it won't break.

WIFE: Look into the deep, Seagull-Bird! Can you see it?

SEAGULL-BIRD: I can, Mother, even though it is still deep down. Only the golden fin shines from the deep and on that fin a real marvel - a golden apple! Pull it in, endure! Just a little more and you will land your happiness ...

## VIII. prizor

*Zlatne žbice kolijevke izvore iz mora i nad njima od zlata jabuka.*

**ŽENA:** Galebe, ptico vjerna, nije ovo lubin, riba velika, nego od zlata kolijevka a u njoj čedo majušno.

**GALEB-PTICA:** Vuci, vuci, radost ćeš svoju izvući!

*Žena izvuče zlatnu kolijevku s Vlatkom malim i Palunka od tegoba izmučena. Vlatko u ruci drži zlatnu jabuku.*

**VLATKO** (*baci u more jabuku, zagrli majku*): Majčice!

**ŽENA:** Čedo moje jedino! (*Grlí ga i cjeliva, pa onda i Palunka.*) Mužu moj, vratio si se, vratila se sreća naša!

**GALEB-PTICA:** Palunko i ženo vjerna Palunkova, nije sada vrijeme radovanju! Još se dalek put pred vama proteže, još vas mnoge tegobe na putu čekaju. Čedo je vaše jabuku zlatnu u more bacilo, Kralja Morskoga probudilo. Kralj će potjeru strahovitu za vama uputiti. Veslaj, Palunko, što jače možeš, da potjeri izmaknete! (*Podigne se vihor*) Evo, već za vama vile pomorkinje lete. Bojim se, stignut će vas.

**PALUNKO** (*veslajući*): Da nam je kakvo dobro jedro, ne bi nas dostigle.

## IX. prizor

*Iznenada se razdani i pokraj čuna se pojavi Zora-djevojka.*

**PALUNKO** (*kliče obradovan*): Zora-djevojka! Zora-djevojka u pomoć nam stiže! Oj, pomozí, jasna Zoro-djevojko!

**ŽENA:** Pomozí, sinka spasi!

**ZORA-DJEVOJKA:** Velika je tvoja vjernost, ženo Palunkova, i velika tvoja ljubav majčinska. Evo tebi rubac vezeni i

## SCENE 8.

*The golden spokes of the cradle emerge from the sea and, on them, the golden apple.*

**WIFE:** Seagull, faithful bird, this is not a sea bass, the large fish, but a golden cradle holding a small child.

**SEAGULL-BIRD:** Pull it in, pull it in, you will land your happiness!

*The woman pulls in the golden cradle holding Little Vlatko, and then the exhausted Palunko. Vlatko is holding the golden apple in his hand.*

**VLATKO** (*throwing the apple into the sea and embracing his mother*): Mummy!

**WIFE:** My one and only child! (*First she hugs and kisses the little boy, and then Palunko.*) My husband, you have returned, our happiness has returned to us!

**SEAGULL-BIRD:** Palunko! Faithful wife! This is not the time for joy! There is still a long journey before you, and many troubles are waiting for you on that journey. Your child has thrown the golden apple into the sea and woken the Sea King. The King will organise a terrible posse to chase after you. Row, Palunko, as hard as you can, to escape your pursuers! (*A storm blows up.*) See, the Sea Fairies are already flying after you. I am afraid that they will catch up with you.

**PALUNKO** (*rowing*): If we had a strong sail they would not be able to catch us.

## SCENE 9.

*Suddenly day breaks and DAWN-MAIDEN appears beside their boat.*

**PALUNKO** (*shouting with joy*): Dawn-Maiden! Dawn-Maiden comes to help us! Oh, help us, shining Dawn-Maiden!

iglu pribadaču! Od rupca nek' se bijelo jedro stvori, od igle kormilo! (*Dogodi se kako je kazala*) A sad još hitrije brodite i put svoj hrabro nastavite! Ja ću vas od svakog zla štiti i potjeru vašu sustaviti.

ALUNKO: Hvala ti dovijeka, Zoro-djevojko!

ENA: Nikada tebe ni dobrotu tvoju nećemo zaboraviti!

*djedre i uskoro nestanu s vidika. Vihor ojača.*

prizor

ZORA-DJEVOJKA (*za bjeguncima maše a vihor joj skute razmahuje. Usred šuma morskoga začuje se tanki glas dvojnica, te Zora uz taj glas zamišljeno govori*):

Čudo ludo Palunko  
na dno mora propao,  
ljutog jada dopao ...

ALEB-PTICA (*nastavlja*):

Sini, sini, zorice,  
evo nove srećice!  
Da je triput potopljena,  
izbavi je vjerna žena ...

*plijeće s kliktajima cijelo jato galebova. Zastor se polako spušta. To je kraj priče.*

**WIFE:** Help us! Save our little boy!

**DAWN-MAIDEN:** Great is your faith, Wife of Palunko, and great your mother love. Here, take this woven scarf and this pin! Make a white sail from the scarf, and a rudder from the pin! (*It is done as she says.*) And now travel more swiftly and bravely on your way! I will protect you from all evil and delay your pursuers.

**PALUNKO:** We'll be forever grateful, Dawn-Maiden!

**WIFE:** We will never forget your kindness to us!

*They sail away and soon disappear from view. The storm rages more strongly.*

## SCENE 10.

**DAWN-MAIDEN** (*She waves after the fugitives and the wind ruffles her skirts. Above the sound of the waves the thin voice of the SHEPHERD'S HARP is heard, and DAWN-MAIDEN thoughtfully speaks against this background*):

Wondrous strange Palunko  
Sank to the depths  
of deepest misery ...

**SEAGULL-BIRD** (*continuing after her*):

Shine, shine, little dawn  
New happiness is here!  
Sunk as many times as three  
His faithful wife has set him free ...

*A shrieking flock of seagulls flies up. THE CURTAIN SLOWLY FALLS. And they all lived happily every after.*

## IVANA BRLIĆ-MAŽURANIĆ

### "Hrvatski Andersen"

Zvali su je "hrvatskim Andersenom"; bila je prva žena izabrana za člana Jugoslavenske (danas Hrvatske) akademije znanosti i umjetnosti; Akademija ju je dva puta predlagala za Nobelovu nagradu; bajke su joj prevedene na engleski, švedski, češki, danski, ruski, slovački, njemački, francuski i talijanski jezik (na nekim jezicima postoji i više prijevoda); o njoj su pisali Rudyard Kipling, Seton Watson, Kuprin, A. B. Šimić, Domjanić, Matoš i mnogi drugi; njezin jezik i stil slavi se i danas kao uzor jezične čistoće, muzikalnosti i ljepote; a djela joj nisu samo dio hrvatske kulturne baštine nego svojom privlačnošću i pripovjedačkim žarom i danas bude interes i zaokupljaju, oduševljavaju i osvajaju djecu.

Ivana Brlić-Mažuranić rođena je u Ogulinu 1874. g., kao novi član književne dinastije Mažuranića. Najveće ime te "dinastije" svakako je Ivan Mažuranić, pjesnik epa *Smrt Small-age Čengijića* i njezin djed. Djedov brat Matija zaslužan je za razvitak nove hrvatske proze, a i Matijin sin Fran svoja je brojna putovanja ovjekovječio u kraćim proznim zapisima. Otac joj je također poznati pisac Vladimir Mažuranić.

Nakon nekoliko godina provedenih u Ogulinu Ivana seli u Zagreb, gdje boravi u djedovoj kući. Školovala se privatno, posvetivši posebnu brigu izučavanju jezika, te je već u najmlađim godina govorila i pisala francuski, a kasnije je još naučila njemački, ruski i engleski. U 18. godini udala se za Vatroslava Brlića, advokata i političara u Slavonskom Brodu, a negdje na polovici svoga života, kad su joj djeca malo poodrasla, počinje pisati. Umrula je u Zagrebu 1938. godine.

Najbolja su joj djela roman *Čudnovate zgode i nezgode šegrta Hlapića* (1913), koji otvara hrvatsku dječju realističku književnost, i *Priče iz davnine* (1916), najbolja hrvatska zbirka bajki, koja joj u svijetu donosi glas "hrvatskoga Andersena".

*Priče iz davnine* doživjele su niz izdanja u zemlji, a u inozemstvu na desetak evropskih jezika. Budući da motivi, jezik i stil priča izviru iz narodnih bajki - jer se spisateljica intenzivno bavila proučavanjem narodnog folkloru i slavenske mitologije - mnogi su se strani kritičari

## IVANA BRLIĆ-MAŽURANIĆ

### "The Croatian Andersen"

They called her "the Croatian Andersen"; she was the first woman elected as a member of the Yugoslavian (now Croatian) Academy of Sciences and Arts; she was twice nominated for the Nobel Prize by the Academy; her tales have been translated into English, Swedish, Czech, Danish, Russian, Slovakian, German, French and Italian while, in some languages, a number of translations have been made; she was written about by Rudyard Kipling, Seton Watson, Kuprin, A.B.Šimić, Domjanić, Matoš and many others; her use of language and her style are still honoured today as a model of linguistic purity, musicality and beauty; and her works are not just a part of Croatian cultural heritage but, with their fascinating tale-telling charm, continue to interest, delight and captivate children.

Ivana Brlić-Mažuranić was born in Ogulin (Croatia) in 1874 as a member of the literary dynasty, the Mažuranić family. The dynasty's greatest name was certainly that of Ivan Mažuranić, her grandfather, who wrote the epic poem *The Death of Small-Age Čengijić*. Her grandfather's brother Matija was influential in the development of new Croatian prose, and his son Fran immortalised his numerous journeys in short prose works. Ivana's father, Vladimir Mažuranić, was also a well-known writer.

After living for a few years in Ogulin, Ivana moved to Zagreb where she lived in her grandfather's house. She was educated privately and particular attention was paid to her acquiring a knowledge of languages so that, as quite a young girl, she spoke and wrote French, and later learnt German, Russian and English. At the age of 18 she married Vatroslav Brlić, a lawyer and politician from Slavonski Brod, and around the middle of her life when her children were no longer small, she started to write. She died in Zagreb in 1938.

Her best works are her novel for children, *Hlapić, the Shoemaker's Boy* (1913) which initiated Croatian realistic children's literature, and *Tales from Long Ago* (1916), the best collection of fairy tales in the Croatian language, which earned her the accolade of "the Croatian Andersen".

*Tales from Long Ago* went through a series of editions within the country and was published abroad in ten languages. Due to the fact that the motifs, language and style of the stories derived from folk tales - as the writer was intensively engaged in the study of folklore and Slavic mythology - many foreign critics asked if these were in fact folk stories or original works of art. It seems that some of them were of the opinion that this was a presentation of



pitali jesu li to narodne priče ili originalno umjetničko djelo. Čini se da su se neki opredijelili za mišljenje da se radi o narodnom stvaralaštvu, jer je npr. englesko izdanje izašlo pod naslovom *Croatian Tales of Long Ago*, a talijansko pod naslovom *Leggende Croate*. Poznato je, međutim, da se radi o posve originalnom stvaralaštvu snažne umjetničke ličnosti. O tome sama autorica govori u pismu svome sinu Ivanu Briću, pisanom 1938. godine:

"...te su *Priče* koli u svojoj biti, toli u svojoj izvedbi čisto i potpuno moje originalno djelo. One su sačinjene oko imena i likova uzetih iz slavenske mitologije, i to je sva vanjska veza, koju one imaju sa narodnom mitološkom predajom. Ni jedan prizor, ni jedna fabula, ni jedan razvoj, ni jedna tendenca u ovim pričama nisu nađeni gotovi u našoj mitologiji. (Tko se iole bavio studijem mitologije, znađe uostalom, da je nažalost naša slavenska mitologija u svojoj cjelini jedan skup malone sasvim nesuvislih nagađanja, jedno polje ruševina, iz kojega kao uspravni stupovi vire baš samo imena.)

Posve je drugo pitanje unutarnja veza koju *Priče iz davnine* imaju sa narodnim pjesništvom. S toga gledišta moje su priče zaista ne moje, nego su pričanja, priviđenja, nade, vjerovanja i uzdanja cijele duše slavenskog plemena. Iz slavenske zemlje i zraka, iz bijelih para slavenskih voda i mora, iz slavenskih snjegova i močvara, iz slavenskih poljana stvara se i obnavlja naše tijelo, - svih nas Slavena. A iz slavenskih čuvstava, ganuća, iz slavenskih naziranja i zaključivanja sastavljena je naša duša. Kad nam dakle uspije da uronimo posve u sebe, da napišemo nešto ravno iz srca našega, tada je sve ono, što je tako napisano, zaista prava slavenska narodna poezija. U to ime i s te strane radosno prihvaćam da se zamijeni ime autora (...) i da se kaže: 'Ovo i ovako priča duša slavenskog plemena'."

Bajke Ivane Brić Mažuranić sazdane su, dakle, na mitologiji, ali je svaka od njih vezana s realnim životom. Tako se npr. u *Šumi Striborovoj* pojavljuje mitski Stribor, zatim dusi domaćeg ognjišta, ali i majka, žena čvrsto uronjena u život, koja će sve žrtvovati za sreću sina, dokazujući da nije sva sreća u zadovoljavanju osobnih interesa.

Sve su *Priče iz davnine* proizašle iz topline i sjaja prisne domaće vatre. U već spomenutom pismu sinu Ivana Brić Mažuranić piše:

"Jedne zimske večeri bio je naš dom, protiv običaja, potpuno tih. Nigdje nikoga, sobe velike, svuda polutama, nastrojenje tajnovito, u pećima oganj. Iz posljednje sobe - velike blagovaonice - začuje se: 'kuc! kuc!' - 'Tko je?' upitam. - Ništa! Opet: 'kuc! kuc!' - 'Tko je?' - i opet

folk creativity as, for example, the edition in English was titled *Croatian Tales of Long Ago*, and the Italian *Leggende Croate*. However, the stories are known to be the completely original work of a powerful artistic personality. Writing on this point to her son in 1938, the writer herself said:

"... the *Tales* as much in their essence as in their presentation were purely and totally my original work. They were woven around names and characters taken from Slavic mythology, and this was the sole outside connection which they had with folk mythological tradition. Not one scene, nor one story, not one plot development nor one tendency in these stories was found complete as such in our mythology. (Anyone who has spent time studying the subject of mythology knows, in any case, that, unfortunately, our Slavic mythology as a whole is a collection of almost wholly disconnected conjecture, a field of ruins from which only names emerge as upright pillars.)

"A completely different question is that of the internal link which the *Tales from Long Ago* have with folk poetry. From this aspect my stories really are not mine, but represent the tales, illusions, hope, beliefs and faith of the entire soul of the Slavic tribe. From Slavic land and air, from the white steam of Slavic waters and seas, from the Slavic snows and marshes, from the Slavic fields, our bodies are created and renewed - of all of us Slavs. And our souls are comprised of Slavic feelings, of what moves us, from the Slavic world-view and from the conclusions we draw. So when we manage to submerge deeply into ourselves, to write something straight from the heart, then everything written in this way really is authentic Slavic folk poetry. In that name and from that aspect I joyfully accept that the author's name be replaced (...) and that it be said: 'This story and such stories are the soul of the Slavic tribe'."

Thus, the tales of Ivana Brić Mažuranić are created from mythology, but each one of them is linked to real life. For example, in *Stribor's Forest* one encounters the mythical Stribor and the Hearth Sprites, but also the Mother, a woman firmly rooted in real life who will sacrifice everything for her son, proving that happiness does not lie merely in satisfying one's own interests.

All the *Tales from Long Ago* grew out of the warmth and glow of an intimate domestic hearth. In the letter mentioned above, Ivana wrote to her son:

"One winter evening our home, quite unusually, was completely quiet. No-one anywhere, the large rooms, semi-darkness all around, the mood secretive, flames in the fire-places. From the last room - the large dining-room - the sound of: 'knock! knock!' - 'Who's there?' I ask. - Nothing! Then again: 'knock! knock!' - 'Who's there?' - and again, nothing. With some secret fear I stepped into the large dining-room when suddenly: a joyful burst, a blow, a small explosion! A pine log in the large fire-place had burst - from the small doors of the fire-place sparks rushed out to meet me, like a swarm of stars, and when I spread my hands to catch that living golden gift, they darted up to the

ništa. Nekim tajnovitim strahom stupim u veliku blagovaonicu, i najednom: radosni prasak, udarac, mala eksplozija! U velikom kaminu prasnula je na vatri borova cjepanica, - na vratašca kamina izlete mi u susret iskrice, ko da je roj zvjezdica, a kad raskrilih ruke da uhvatim taj živi zlatni darak, podigle se one pod visoki strop i... nije ih više bilo. - (...) padoše mi u taj tren na pamet 'domaći'. I tako onaj roj iskrica-zvjezdica ipak bi uhvaćen - i to u *Šumi Striborovoj* - i ona nastade upravo uslijed njih. Iza ove prve priče nastadoše ostale, njih još 7, bez ikakve zasebne 'geneze', dakle su i one kao i *Šuma Striborova* izletjele kao iskre sa ognjišta jednog drevnog slavenskog doma."

*Šuma Striborova* nije samo kronološki prva, nego se često ističe kao najbolja Brlićkina bajka:

"Dosta je pročitati jednu bajku, npr. *Šumu Striborovu*, da se osjeti i snažno doživi miran, stalozen, melodičan, a kao iz kamena isklesan, na narodnu krojen i plemenit a ipak ličan ton koji je karakteristika izgrađenog stila ove spisateljice. U istom vrijeme pripovijedanje je takvo da budi pažnju i ispunjava dječju psihu očekivanjem. Osjeća se u tom jeziku i stilu nepatvorena i iscizelirana, a prirodna, muzika finog narodnog govora.

*Šuma Striborova*, koja najbolje ujedinjuje sve kvalitete, tematske i stilske, Ivane Brlić-Mažuranić, već se danas može smatrati klasičnim djelom naše književnosti. Teško je naći djelo gdje bi na tako malom broju stranica bilo skupljeno toliko ljepote. *Šuma Striborova* sama za sebe vrijedi više nego deseci i deseci knjiga što su ih u istom razdoblju napisali drugi naši pisci, uključivši i slabija djela Ivane Brlić-Mažuranić" (Ivan Crnković).

Ako tome dodamo da je *Šumu Striborovu* dramatisirao veliki kazališni režiser, pisac i dramaturg Vojmil Rabadan, bit će potpuno jasno zašto se *Šuma Striborova* našla u našoj knjizi koju objavljujemo povodom 120. godišnjice rođenja Ivane Brlić-Mažuranić.

Druga dramatisacija u ovoj knjizi jest *Ribar Palunko i njegova žena*, također klasično djelo naše književnosti, u izvrsnoj dramatisaciji Milana Čečuka. To je djelo vrlo rado izvođeno u kazalištu lutaka, pa je tako, spomenimo usput, Kazalište lutaka Zadar 1990. g. za istoimenu predstavu dobilo glavnu nagradu PIF-a (Međunarodnog festivala kazališta lutaka, Zagreb). Nadamo se da ćemo ovim izdanjem potaknuti evropska i svjetska kazališta lutaka da prošire svoj repertoar i unesu u nj djelić bogatstva i hrvatske kulture, djelić koji ovdje donosimo, a za koji vjerujemo da ima univerzalno značenje!

high ceiling ... and then they were gone. - (...) at that moment I thought of the 'hearth sprites'. And that swarm of stellar sparks was finally captured - in *Stribor's Forest* - which came into being just because of them. Other stories followed on, seven more in all, without any particular 'genesis', so they too flew like sparks out of the fire-place of a Slav home made of wood, just as they had for *Stribor's Forest*."

*Stribor's Forest* was the first of the tales to be written but is also often regarded as Brlić's best story.

"It is enough to read one tale, *Stribor's Forest* for example, to feel and strongly experience the quiet, stable, melodic tone, as though carved from stone, nobly drafted from the folk but still in the personal tone which characterised the mature style of this writer. At the same time, the tale-telling is such that it draws the attention of children and fills their spirit with expectation. In that language and style one hears the genuine - refined but natural - music of fine folk idiom.

"*Stribor's Forest*, optimally uniting the thematic and stylistic qualities of Ivana Brlić-Mažuranić, may already be considered a Croatian literary classic. It would be difficult to find a work which contains so much beauty in so few pages. *Stribor's Forest* alone is worth more than tens and tens of books which were written by other authors during the same period, including the less outstanding works of Ivana Brlić-Mažuranić" (Ivan Crnković).

If one adds that *Stribor's Forest* was dramatised by the great theatre director, writer and dramatist Vojmil Rabadan, it will be fully clear why it found a place in this book published to commemorate the 120th anniversary of Ivana Brlić-Mažuranić's birth.

The second dramatisation in this book is that of *Palunko the Fisherman and his Wife*, also a classic in Croatian literature, adapted for the stage with great craftsmanship by Milan Čečuk. This play is often performed in puppet theatres, and we could mention in passing that the Zadar Puppet Theatre won first prize at the PIF (International Festival of Puppet Theatres, Zagreb) in 1990 with its production of the play.

Our hope is that this publication will stimulate puppet theatres in Europe and throughout the world to expand their repertoires to include the portion of the richness of Croatian culture presented here, which, we believe, has universal applications.

## VOJMIL RABADAN

Dramatizator *Šume Striborove*

Prof. dr. Vojmil Rabadan (Split, 1909. - Zagreb, 1988), poznati je hrvatski kazališni stručnjak, romanist i doktor teatrologije, dramski, operni i radio redatelj. Već od 1928. radio je na književnom i umjetničkom polju kao kritičar, esejist, urednik i izdavač, prevodilac pjesama, romana i drama. Napisao je niz originalnih scenskih djela, dramatisacija, obnova hrvatske i svjetske dramske i glazbene klasike, opernih libreta te dječjih i lutkarskih igrokaza od kojih su neki prevedeni i izvedeni i u inozemstvu. Kao član UNIMA-e sudjeluje na međunarodnim kongresima lutkara.

Od studentskih dana jedan od glavnih ciljeva rada bilo mu je širenje kulture i prosvjete putem kazališta, pa je pisao i prevodio posebna djela za amatere i škole, i objavio čitave serije takvih tekstova. Osnivao je i pomagao osnivanje i rad amaterskih društava i po najmanjim selima, radeći s njima i kao redatelj i kao pedagog. Pišući kazališna djela za kazališne amatere za koje se malo tko u ta vremena kod nas brinuo (ne smije se zaboraviti da u ono doba nije bilo televizije, koja je danas "prozor u svijet" i u najzabitijem selu), stvorio je tip teksta i scenske tehnike za našu dječju pozornicu, koji su prihvatila a dobrim dijelom i danas slijede mnoga naša kazališta lutaka i amaterske družine.

Godine 1949. povjereno mu je da obnovi kazalište lutaka u Zagrebu. U sedam godina djelovanja u svojstvu umjetničkog voditelja, redatelja, dramaturga, a vrlo često i scenografa, kostimografa, čak i glazbenog aranžera, stvorio je ustanovu nesumnjivo visoke umjetničke ali i odgojne razine, za koju je dramatisirao mnoga najpopularnija djela hrvatske i svjetske dječje literature (*Ivica i Marica, Pepeljuga, Mačak u čizmama, Heidi, Mali Palčić, Aladin i čarobna svjetiljka, Paja Patak, Tri prašćića, Petar Pan, Oliver Twist, Djevojčica sa žigicama, Pastirica i dimnjačar* i druge). Rabadanova dramatisacija *Čarobnjaka iz Oza* još je i danas na repertoaru Zagrebačkog kazališta lutaka, a njegovo originalno djelo *Mala vila* prevedeno je na više jezika, igrano u inozemstvu, čak i u bivšem Sovjetskom Savezu, gdje se vjerojatno igra još i danas.

## VOJMIL RABADAN

WHO DRAMATISED *STRIBOR'S FOREST*

Prof. Vojmil Rabadan, PhD (Split, 1909 - Zagreb, 1988) was a well-known theatre expert and Romance Sciences scholar who held a PhD in Dramatic Arts, and was active as a director of drama, opera and radio plays. As a young man of only 19 (in 1928) he was already involved in the world of theatre and art as a critic, essayist, editor and publisher, and translator of poetry and drama. He wrote a series of original stage plays, dramatisations, revivals of Croatian and world stage and music classics, opera libretto and children's drama and puppet theatre plays, some of which were translated and performed abroad. He participated in international puppet theatre congresses as a member of UNIMA.

From his student days, one of his main objectives was the spreading of culture and education through the theatre, and he wrote and translated works for amateurs and schools, and published a whole series of such texts. He founded or helped in the founding and work of amateur companies in the smallest hamlets, working with the members of the troupes as a director and as a pedagogue. Writing stage works for amateurs for whom nobody had much interest at that time - it should be borne in mind that there was no TV then, today's "window on the world" in the most remote village - he created a text type and stage techniques for children's theatre, which were adopted and are often still followed today by many puppet theatres and amateur companies in this country.

In 1949, he was called on to renew the puppet theatre in Zagreb. In the seven years of his activities as art director, director, dramaturge, and often scenographer, costume designer and even arranger of stage music, he created an institution of an undeniably high artistic and educational level. He adapted for the stage many of the most popular works of Croatian and world children's literature (including *Hanzel and Gretel, Cinderella, Puss-in-Boots, Heidi, Tom Thumb, Aladdin and his Magic Lamp, Donald Duck, The Three Little Pigs, Peter Pan, Oliver Twist, The Little Match-Girl, The Shepherdess and the Chimney-Sweep*, and others). Vojmil Rabadan's dramatisation of *The Wizard of Oz* is still today an item on the Zagreb Puppet Theatre's repertoire, and his original play, *The Little Fairy*, has been translated into a number of languages and produced abroad, even in the former Soviet Union, where it is probably still being presented today.

As an experienced pedagogue, Vojmil Rabadan was led in the choice of texts for children's and puppet theatre productions by what children were reading

Kao iskusni pedagog, Vojmil Rabadan se u izboru tekstova za dječje i lutkarske predstave vodio djelima određenim za školsku lektiru, a predstave što ih je priređivao bile su izuzetno dobro posjećivane i omiljene kod djece i odraslih.

Rabadan bi često napisao i malo "predavanje" o autoru i igrokazu što će ga djeca gledati, ili bi na poleđini programa objavio tekst kojim bi objasnio svrhu i bit predstave, što se pokazalo naročito poučnim i vrlo korisnim na brojnim gostovanjima diljem zemlje.

Ovaj prikaz dramaturga Šume Striborove prof. dr. Vojmila Rabadana završit ćemo citatom njegovog teksta sa programa premijerne izvedbe *Šume Striborove* u Zagrebačkom kazalištu lutaka 11.10.1953.g.:

"Od svojih prvih početaka naše je kazalište lutaka nastojalo posvetiti pretežni dio svojeg repertoara scenskoj ilustraciji najljepših i najvrednijih djela hrvatskih književnih velikana, koji su svoje pero stavili u službu najčasnijoj djelatnosti književnika - stvaranju za djecu. Među njima su najjače umjetničke ličnosti Vladimir Nazor i Ivana Brlić-Mažuranić, a upravo oni sa svojim djelima osnova su repertoara našeg kazališta. Od Nazora su već prikazani *Veli Jože* i *Bijeli jelen*, a najpopularnijem junaku čitave hrvatske dječje književnosti šegrta Hlapiću Ivane Brlić-Mažuranić pridružuje se sada jedna od najljepših *Priča iz davnine* iste autorice *Šuma Striborova*. Da ta jedinstvena spisateljica, koju već gotovo pola vijeka jednako vole 'sitna i bradata djeca', kako reče A. G. Matoš, nije napisala ništa drugo osim ove bajke, već bi njome opravdala naziv 'hrvatski Andersen', kojim su je odavno počastili. U fantastičnom spletu likova i okvira iz bajke odvija se u *Šumi Striborovoj* fabula o Majci, koja je pregorjela svoju sreću, da zlog sina, koji ju je iz kuće istjerao, spasi od čarolija opake zmijske djevojke. Ta himna Majčinoj ljubavi i požrtvornosti prevedena je na mnoge strane jezike (...) a za kazališno prikazivanje prerađena je više puta i uvijek je iznova osvojila srca velikih i malih gledalaca svojom pjesničkom ljepotom i dubokom ljudskom toplinom. Naše kazalište uzelo je jedno od glavnih likova te priče, Vatrene Dušića, simbol poleta i ljubavi za ljude, u svoj emblemu."

Dubravka Rabadan

at school, and his productions were extremely popular among children and grown-ups.

Rabadan will often write a small "lecture" about the author and the play the children were about to see, or published a text on the back of the programme explaining the purpose and essence of the play. This proved to be very informative and useful in numerous tours throughout the country. We will complete this overview on the work of Prof. Vojmil Rabadan, PhD, whose dramatisation of *Stribor's Forest* precedes this text, by a quote from the text in the programme for the premiere of *Stribor's Forest* at the Zagreb Puppet Theatre on October 11, 1953:

"From its early beginnings our puppet theatre has endeavoured to devote the major part of its repertoire to stage presentations of the most beautiful and most valuable works by Croatian literary greats, whose pens were in the service of the writer's most honourable activity - literature for children. The most outstanding among them are Vladimir Nazor and Ivana Brlić-Mažuranić, and it is their work which provides the basis of the repertoire of our theatre. We have already presented Nazor's *Jože the Giant* and *The White Deer*, and the most popular hero in Croatia's children's literature, *Hlapić, the Shoemaker's Boy*, Ivana Brlić-Mažuranić's character, now joined by one of the loveliest *Tales From Long Ago* by the same writer, *Stribor's Forest*. If this unique author - equally loved, in the words of A.G. Matoš, by "beardless children and children with beards" - had written nothing other than this fairy tale, she would still have honoured her name as "Croatia's Andersen", which is how she has often been described. In the fantastic interweaving of characters and background from the tale, *Stribor's Forest* unfolds the story of Mother, who forsakes her own happiness to save her wicked son who drives her out of her home, in order to save him from the evil Snake-Woman. This hymn to mother love and self-sacrifice has been translated into many languages, (...) it has been produced in the theatre in various adaptations and has always captured anew the hearts of members of the audience, large and small, with its poetic beauty and deep human warmth. Our theatre has taken one of the main characters, the Hearth Sprite - a symbol of enthusiasm and brotherly love - as its emblem."

Dubravka Rabadan

## MILAN ČEČUK

### Dramatizator priče *Ribar Palunko i njegova žena*

Što je navelo ozbiljnog i skromnog mladića iz Omiša da se neposredno poslije drugoga svjetskog rata ukrca na galiju lutkarstva i da kao galijot vesla više od polovice svoga života? Da radi na toj galiji praktički kao glumac i pisac tekstova, i teorijski kao esejist, kroničar a time djelomično i kao historičar lutkarske umjetnosti? Nitko to zapravo ne zna. Ali upravo je tako bilo!

Značajne godine njegova rasta bili su krizni datumi u povijesti svijeta i razdoblje životnih iskušenja mnogih naroda. Prohodao je na početku međuratne evropske krize (rođen je 1925. godine), stasao kad je počeo rat, postao mladić kad je počela izgradnja porušene domovine i kad je naišla prekretnička godina 1948.

Bio je glumac neposredno poslije rata u Zadru, i tamo igrao npr. Popivu u Držićevom *Dundu Maroju* a zatim je bio glumac-lutkar iza paravana Zagrebačkog kazališta lutaka, gdje je odigrao niz uloga nestašnih dječaka i raznih drugih antropomorfnih i zoomorfnih bića.

U svom "hodu po mukama" bio je razapet između novinarskog posla, aktivnog rada u lutkarstvu i svog privatnog življenja.

Neumorno je radio kao novinar, najdulje kao lektor, komentator i urednik u "Studiju", tjedniku koji je pratio televizijski program i atraktivno najavljivao i druge kulturne i zabavne programe. Više je od 20.000 sati proveo za novinarskim stolom i da često zatomi glad ispušio preko 100.000 cigareta! Usprkos tome napisao je više od pet stotina stranica scenskih bajki za lutke po svojim ili tuđim motivima i isto toliko stranica kritičkih osvrti na viđene lutkarske predstave u ondašnjoj Jugoslaviji i Poljskoj.

Kao i svi romantični mladići svoga vremena u procjepu između tzv. krute stvarnosti i svog zatvorenog svijeta pisao je i stihove ali su ostali u rukopisu neobjavljeni.

Kazališne recenzije na predstave iz redovitih repertoara zagrebačkih

## MILAN ČEČUK

### WHO DRAMATISED *PALUNKO THE FISHERMAN AND HIS WIFE*

What was it that caused the serious and reticent young man from Omiš to sign on as an oarsman on the puppet theatre galley immediately after the Second World War, and to continue to pull on his oar for more than half of his life? To labour on that galley as an actor and writer of scripts, a theorist and essayist, a chronicler and, thus, in part, as an historian of the puppet art? Nobody really knows. But that's the way it really was!

His formative years were concurrent to critical periods in world history and a time of vital trials for many nations. He started to walk at the time of the beginning of the European crisis between the two wars - he was born in 1925 - he was an adolescent at the beginning of the war, and a young man when the reconstruction started of his devastated homeland and its critical year of 1948.

Immediately after the war, he was working as an actor in Zadar playing there, for example, the role of Popiva in Držić's *Uncle Maroje*, and was an actor-puppeteer behind the screen of the Zagreb Puppet Theatre, where he played a series of roles as a mischievous boy and various anthropomorphic and zoomorphic creatures.

Throughout his adult life, he was torn between his work as a journalist, his active work in the puppet theatre and his private life.

He worked tirelessly as a newspaperman, mostly as a language editor, commentator and editor in the *Studio* weekly which, in addition to providing information on television programmes, dealt with other cultural events and entertainment. He spent more than 20 000 hours at his desk as a journalist and often quelled hunger pains by smoking, and ended up smoking more than 100 000 cigarettes! This notwithstanding, he wrote more than five hundred pages of script for puppet theatre presentations of fairy tales based on original or adapted motifs, and as many pages again of critiques of puppet theatre shows he visited in what was then Yugoslavia, and in Poland.

Similarly to all romantic youths of his time, he was torn between so-called tough reality and his own enclosed world in which he also wrote poetry, which has remained in manuscript form and has never been published.

His critiques of the regular repertoire of Zagreb "live theatre" performances were published in the daily newspapers and in the *Teatar* journal. Mention should be made of his valuable insights into Ionesco in 1958, at the time of

tzv. živih kazališta objavljivao je u dnevnicima i u časopisu "Teatar", među kojima treba istaći vrijedno zapažanje 1958. godine o Ionescou u povodu praižvedbe njegove *Lekcije i Čelave pjevačice* i zanimljiv portret glumca Pere Kvrđića. I svaki njegov lutkarski osvrt, pa i ogleđ na određenu teatarsku temu, imao je neposredan povod u viđenoj predstavi, u doživljenoj lutkarskoj igri, u impresiji čovjekom-lutkarom ili lutkom kao pokrenutom likovnom kreacijom.

Tri su ga pitanja zaokupljala u većim ili manjim analizama predstava, kazališta ili kazališnih pojava: pitanje kazališta lutaka kao sintetičkog kazališta, kao budućeg sveteatra, koji spaja obredni totem s modernim znakovljem, zatim pitanje animacije ili artikulirano oživljavanje "neživog predmeta", a s tim u vezi pitanje suigre živog glumca i lutke, i na kraju pitanje preteksta za lutkarsku igru ili mogućnost specifične lutkarske dramaturgije. Na sva tri pitanja gledao je u smislu humanizacije lutkom, po čemu se čovjek neprestano vraća u djetinjstvo ne zato da podjetinji, već da doživi svijet bez pragmatičnih zapreka.

"Svjetska bol" ili "zabrinutost mladog Evropljanina", koju je primio u duhovno naslijeđe od generacije prije njegove približila ga je međunarodnom jeziku esperantu i potakla da postane glavni animator međunarodnog festivala kazališta lutaka PIF-a, da poveže internacionalni jezik s estetskim i teatarskim internacionalizmom lutke. Stoga će organizatori festivala 1988. g. odlučiti da se od te godine glavna festivalska nagrada za najbolju predstavu u cjelini zove njegovim imenom.

U njegovu nastojanju u svijetu lutaka gotovo da mu nije nitko posredno ni neposredno pomagao. Nije mu nitko namro nasljedstvo, ni zemlju, ni kuću, ni stan, ni biblioteku, ni društvene veze, ni bilo kakav privilegij. Nije imao ništa osim vlastitog rada i trke sa zaprekama u svijetu naše kulture.

U punom radnom zamahu njegovo samozatajno služenje tom donedavna egzotičnom teatru prekinuto je iznenada otkrivenom bolešću, a ubrzo u rano proljeće 1978. godine i smrću.

Njegov rad na području lutkarstva nije samo svjedočanstvo njegova vremena, već vrijedna, neponovljiva razmišljanja o trenucima hrvatskog, pa djelomice i svjetskog lutkarstva mnogo trajnijeg značenja.

Borislav Mrkšić

the première of his *Lesson* and *The Bald Soprano*, and his interesting portrait of Pero Kvrđić, the actor. All his writings on the puppet art and his essays on specific theatre themes were directly prompted by his having seen a performance, his personal experience of the puppet theatre, and his impression of the man-puppeteer or the puppet as a work of art brought to life.

Three questions engrossed him as regards extensive or brief analyses of performances, the theatre or theatre phenomena: the question of the puppet theatre as a synthetic theatre, as a future Alltheatre which merged the ritual totem with modern features; the question of animation or articulated bringing to life of "an inanimate object", and, in this regard, the question of the joint performance of the living actor and the puppet; and finally, the question of the pretext for the puppet play or the possibility for specific puppet dramaturgy. He regarded all three questions in the sense of humanisation of the puppet, by which the actor continually returns to childhood, not in order to become infantile but to experience the world in the absence of pragmatic obstacles.

"The world pain" or "the concern of the young European", which he inherited from the foregoing generation, attracted him to the international Esperanto language and prompted him to become the main animator of the international festival of the PIF, to link the international language with the aesthetic and theatrical internationalism of the puppet. His contribution led to the organisers of the Festival deciding that, from 1988 onwards, the main prize for best performance would bear his name.

Almost nobody helped him, directly or indirectly, in his endeavours in the world of puppets. No-one bequeathed him any inheritance, neither land, nor house, nor apartment, nor library of books, nor social contacts, nor any privilege whatsoever. He had nothing other than his own work and his running of the steeple-chase of culture in our part of the world.

The full zest and diligence of his self-effacing service to what was, until recently, regarded as a theatre of the exotic, was suddenly interrupted by the diagnosis of serious illness, which soon led to his death in the early Spring of 1978.

His work in the world of the puppet theatre bears witness not only to his time, but to valuable and unique considerations about puppetry in Croatia and further afield, which are of much more lasting meaning.

Borislav Mrkšić

## RESUME

Nous publions dans ce livre deux pièces de théâtre écrites d'après les contes d'Ivana Brlić-Mažuranić, l'auteur croate, à l'occasion de 120-ème anniversaire de son naissance. Nous publions les pièces en croate - la langue dans laquelle elles sont écrites - et dans la traduction anglaise. Nous voudrions de cette manière animer les théâtres de marionnettes européens et mondiaux à enrichir leur répertoire avec cette pierre précieuse du patrimoine littéraire croate. Parmi les récits dramatisés d'Ivana Brlić-Mažuranić nous avons choisi deux, convaincus qu'il s'agit de deux meilleures adaptations dramatisées de deux meilleurs et des plus connus contes de Brlić. Dr Vojmil Rabadan a dramatisé "Šuma Striborova" ("La forêt de Stribor") et Milan Čečuk a dramatisé le récit "Ribar Palunko i njegova žena" ("Le pêcheur Palunko et sa femme").

### IVANA BRLIĆ-MAŽURANIĆ (Ogulin, 1874 - Zagreb, 1938)

Elle était appelée comme "Andersen croate"; elle était la première femme choisie pour le membre de l'Académie Yougoslave (aujourd'hui Croatie) des sciences et des arts; l'Académie l'a proposé deux fois pour le prix de Nobel; ses contes sont traduits en anglais, en suédois, en tchèque, en danois, en russe, en slovaque, en allemand, en français et en italien (il existe plusieurs traductions dans certaines langues); Rudyard Kipling, Seton Watson, Kuprin, A. B. Šimić, Domjanić, Matoš et beaucoup d'autres écrivains ont écrit au sujet d'elle; sa langue et son style sont célébrés, même aujourd'hui, comme les exemples de la pureté de langue, de la qualité musicale et de la beauté; ses oeuvres ne sont pas seulement la partie du patrimoine culturel croate mais même aujourd'hui elles provoquent l'intérêt, elles attirent l'attention, enchantent et envahissent les enfants par son attraction et son charme du narrateur. Ses meilleures oeuvres sont le roman pour les enfants "Čudnovate zgođe i nezgođe šegrta Hlapića" ("Les aventures et les mésaventures étranges de l'apprenti Hlapić") (1913) et "Priče iz davnine" ("Les contes de l'antiquité") (1916), le meilleur recueil des fables croates qui lui apporta la renommée d'"Andersen croate" dans le monde. Les motifs, la langue et le style des fables naissent du folklore populaire et de la mythologie slave. Pour "La forêt de Stribor" les critiques ont dit: " 'La forêt de Stribor' qui unit le mieux toutes les qualités thématiques et stylistes

d'Ivana Brlić-Mažuranić, dès aujourd'hui, on peut la considérer comme une oeuvre classique de notre littérature. Il est difficile à trouver une oeuvre où on a rassemblé tant de beauté dans un nombre si petit des pages. 'La forêt de Stribor' est un livre plus précieux que les dizaines livres que nos autres écrivains ont écrit dans la même période, ci-inclus les autres oeuvres d'Ivana Brlić-Mažuranić qui n'ont pas la même valeur" (I. Crnković).

#### VOJMIL RABADAN (Split, 1909 - Zagreb, 1988)

Prof. dr. Vojmil Rabadan, auteur dramatique, metteur en scène, théâtrologue, docteur ès lettres, fit ses études universitaires (langue et littératures romanes, histoire de l'art, musique et peinture) et son apprentissage théâtral à Zagreb, centre culturel de la Croatie et à Paris. Epris du théâtre pour enfants depuis sa propre enfance et plus tard membre de l'UNIMA, il est auteur de plus de cinquante pièces pour le théâtre de poupées et d'enfants-acteurs, de féeries jusqu'aux pièces antiatomiques. Rabadan fut de 1949 à 1956, organisateur, directeur artistique, auteur et metteur en scène du Guignol central de Zagreb, premier théâtre de poupées fondé en Yougoslavie par l'état après la II. guerre, organisa ensuite d'autres petites scènes du même genre et a tenu le record de l'auteur le plus représenté dans ces théâtres en ex-Yougoslavie.

#### MILAN ČEČUK (Omiš, 1925 - Zagreb, 1978)

Il est né à Omiš, immédiatement après la deuxième guerre mondiale il était acteur à Zadar, puis acteur au théâtre de marionnettes à Zagreb. Il a travaillé comme journaliste, lecteur, commentateur et rédacteur dans quelques journaux et hebdomadaires et il écrivait les critiques théâtrales concernant les représentations des répertoires réguliers des théâtres à Zagreb. Il n'était pas seulement attaché au théâtre de marionnettes comme acteur mais plutôt comme auteur des textes, essayiste, chroniqueur et comme historien d'art du théâtre de marionnettes croate. Il était un des fondateurs principaux du Festival International de la marionnette (PIF). A partir de 1988 la grand prix de ce festival pour la meilleure représentation porte son nom. Parmi ses adaptations dramatisées se distingue, en particulier, la pièce de théâtre "Le pêcheur Palunko et sa femme" et nous la publions dans ce livre.

## ZUSAMMENFASSUNG

In diesem Buch werden zwei Bühnenwerke veröffentlicht, die nach den Geschichten der Schriftstellerin Ivana Brlić - Mažuranić geschrieben wurden, anlässlich des 120. Jahrestages ihrer Geburt. Die Bühnenwerke sind in ihrer originellen Sprache, kroatisch, veröffentlicht und in ihrer Übersetzung ins Englische. Man möchte auf diese Weise Puppentheater in Europa und der ganzen Welt dazu auffordern, ihr Repertoire mit diesem Juwelen des kroatischen Kulturerbes zu erreichen. Unter den dramatisierten Geschichten von Ivana Brlić - Mažuranić, wurden zwei gewählt, die der Meinung der Verfasser dieses Buches nach die besten zwei Dramatisierungen der besten und bekanntesten zwei Geschichten von Ivana Brlić - Mažuranić sind. *Šuma Striborova* wurde von Dr. Vojmil Rabadan dramatisiert, und *Ribar Palunko i njegova žena* von Milan Čečuk.

#### IVANA BRLIĆ - MAŽURANIĆ (Ogulin, 1874 - Zagreb, 1938)

Sie wurde "kroatischer Andersen" genannt; sie war die erste Frau die zum Mitglied der Jugoslawischen (heute Kroatischen) Akademie der Wissenschaften und Künste gewählt wurde; die Akademie hat sie zweimal für den Nobelpreis vorgeschlagen; ihre Märchen wurden ins Englische, Schwedische, Tschechische, Dänische, Russische, Slowakische, Deutsche, Französische und Italienische übersetzt (in einigen Sprachen gibt es mehrere Übersetzungen); über sie schrieben Rudyard Kipling, Seton Watson, Kuprin, A. B. Šimić, Domjanić, Matoš und viele andere; ihre Ausdrucksweise und ihren Stil feiert man heute noch als das Vorbild sprachlicher Reinheit, der Musikalität und Schönheit; ihre Werke sind nicht nur Teil des kroatischen Kulturerbes, sondern erwecken durch ihre Anziehungskraft und den Zauber der Erzählung das Interesse der Kinder, beschäftigen, begeistern und erobern sie. Die besten ihrer Werke sind der Kinderroman *Čudnovate zgode i nezgode šegrta Hlapića* (Die sonderlichen Erlebnisse und Mißgeschicke des Lehrlings Hlapić) (1913) und *Priče iz davnine* (Geschichten aus Anno dazumal) (1916), die beste kroatische Märchensammlung, die ihr im Ausland auch den Ruf des "kroatischen Andersen" einbringt. Die Motive, die Ausdrucksweise und der Stil der Geschichten quellen aus der Folklore und der slawischen Mythologie hervor. Über *Šuma Striborova* (Stribors Wald) sagen die Kritiker folgendes: "*Šuma Striborova*, das



Werk, das am besten sämtliche thematische und stilistische Qualitäten Ivanā Brlić - Mažuranićs vereinigen, kann heute schon als klassisches Werk unserer Literatur bezeichnet werden. Es ist schwierig, ein Werk zu finden, in dem auf so wenigen Seiten so viel Schönheit angesammelt ist. *Šuma Striborova* ist an sich mehr wert, als Dutzende von Büchern die zur selben Zeit andere kroatische Schriftsteller geschrieben haben, einschließlich der schlechteren Werke von Ivana Brlić - Mažuranić. (I. Crnković)

#### VOJMIL RABADAN (Split, 1909 - Zagreb, 1988)

Prof. Dr. Vojmil Rabadan, Schauspielschriftsteller, Regisseur, Doktor der Theaterwissenschaft, studierte Romanistik, Kunstgeschichte, Musik und Malerei, sowie Regie in Zagreb, Kulturzentrum Kroatiens und in Paris. Seit seiner Kindheit war er ins Kindertheater verliebt. Später auch UNIMA Mitglieder. Er schrieb über fünfzig Theaterstücke für Puppenspiel- und Kindertheater mit der Thematik, die von phantastischen Märchen bis zur Antiatomzeit reicht. Rabadan arbeitete 1949 - 1956 als Gründer, künstlerischer Leiter, Autor der Texte und Regisseur im Zagreber Puppentheater, dem ersten nach dem II. Weltkrieg in Jugoslawien gegründeten staatlichen Puppentheater. Im ganzen Land gründete er Puppentheater, und seine Werke waren damals die meistgespielten in den jugoslawischen Kinder- und Jugendtheatern.

#### MILAN ČEČUK (Omiš, 1925 - Zagreb, 1978)

Er wurde in Omiš geboren, unmittelbar nach dem Zweiten Weltkrieg war er Schauspieler in Zadar, später Puppenspieler im Zagreber Puppentheater (Zagrebačko kazalište lutaka). Er arbeitete als Journalist, Lektor, Kommentator und Redakteur in einigen Tages- und Wochenblättern und schrieb Rezensionen der Aufführungen aus dem Repertoire der zagreber Theater. Zu dem Puppentheater fühlte er sich nicht nur als Puppenspieler hingezogen, sondern auch als Autor der Texte, Essays, Chroniken und Geschichten der kroatischen Puppenspielkunst. Er war einer der Gründer des Internationalen Puppentheaterfestivals (PIF), und deshalb trägt seit 1988 der Hauptpreis für die beste Aufführung des Festivals seinen Namen. Unter seinen Dramatisierungen hebt sich besonders *Ribar Palunko i njegova žena* (Der Fischer Palunko und seine Frau) hervor, die in diesem Buch veröffentlicht ist.

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This book contains two dramatisations based on stories by the Croatian writer, Ivana Brlić-Mažuranić, published to mark the 120th anniversary of her birth. The plays are presented in the language in which they were written - Croatian and in translations into English. In this way, we hope to stimulate puppet theatres in Europe and world-wide to enrich their repertoires by including these gems of Croatian literary heritage which, we believe, can find a setting everywhere.

In making a selection among dramatisations of Ivana Brlić-Mažuranić's tales, we have chosen two which we believe to be the best stage adaptations of her best known stories. *Stribor's Forest* was dramatised by Dr. Vojmil Rabadan and *Palunko the Fisherman and his Wife* by Milan Čečuk

\* \* \*

U ovoj knjizi objavljujemo dva igrokaza napisana prema pričama hrvatske književnice Ivane Brlić-Mažuranić, a povodom 120. godišnjice njezina rođenja. Igrokaze objavljujemo na jeziku na kojem su i napisani - hrvatskom - i u prijevodu na engleski jezik. Željeli bismo tako potaknuti evropska i svjetska kazališta lutaka da svoj repertoar obogate i ovim draguljem hrvatske književne baštine, jer vjerujemo da on doista svugdje može naći odgovarajući okvir.

Između dramatisiranih priča Ivane Brlić-Mažuranić izabrali smo dvije, u uvjerenju da su to dvije najbolje dramatisacije dviju ponajboljih i najpoznatijih Brlićkinih priča. *Šumu Striborovu* dramatisirao je dr. Vojmil Rabadan, a priču *Ribar Palunko i njegova žena* Milan Čečuk.

LUTKE IZ DAVNINE IVANE BRLIĆ-MAŽURANIĆ

***I. B. M. AMONG THE PUPPETS***

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