

# Zivljenje je najslajše masovanje

Je tako, da je dvestopetdeset let psihološkega realizma vzpostavilo nekaj malon medstakljivih meril:  
- o vsakem **junaku** je treba postreč s kar največ podatki o **znanosti**, nacinu govorjenja in vedenju  
- nujno je poznavanje **junakove** pretelosti, zakaj v njej tičjo vsi razlogi njevega sedanjega ravnanja  
- **junak** mora biti **popoloma** neodvisen, kar pomeni, da se mora avtor s svojim mnenjem vred povsem umakniti,  
da ne bi motil bralca oziroma gledalca, ki se želi preprijeti **iluziji** in sprejeti fikcijo kot dejanskost.

Vendar obstajajo **avterji**, ki so prekrisli to **starozavetne pogedbe med romanom in bralcem**. Kaj vemo o K-Jevem ali Švejkovem otroštvu? Musil, Broch in Gombrowicz se v svojih romanah **povsem "nežentirano"** pojavijo z lastnimi mnenji, kajti **junak** ni opomalski **ponaredek** živoga bitja, ampak je izmišljene bitje, je eksperimentalni **jas**.

Pa ne razumite me napak, še na misel mi ne pride, da bi se **zadrževal nad gledalcem** in njegovo nič manj upravičeno, čeprav kot **salvo** željo, da bi potonal v domišljiski svet predstave in ga kdaj pa kdaj **zamenjal z dejansko**. Vendar pa nisem prepričan, da je **tehnika** psihološkega realizma edini in nujni prizmoček za to. Zaradi ponamjanja **soraj** našteth informacij ne bo nas **junak** nič manj življenski. Zakaj ustvariti življenskega **junaka** posmeni sedi do dne njegove **ekstencialne problematike**. To pa pomeni: sedi da dne tistih nekaj položajev, tistih nekaj motivov, tistih nekaj ključnih besed, **iz katerih je sagneti**: zato predstava ne preiskev stvarnosti, temveč eksistenco. **Eksistenza pa si te, kar se je sagnile**, eksistenco je široko polje clovezovih možnosti, vse kar bi clovez utegnil postati, vse tisto, kar je sagneten biti, pa tega še sam ne ve. Zato je treba junaka in njegov svet razumeti kot možnost, **ket svet**, ki ni podoben nobeni znani resničnosti, je **zgolj skrajna** in nikoli uresničena možnost clovezkega življenja.

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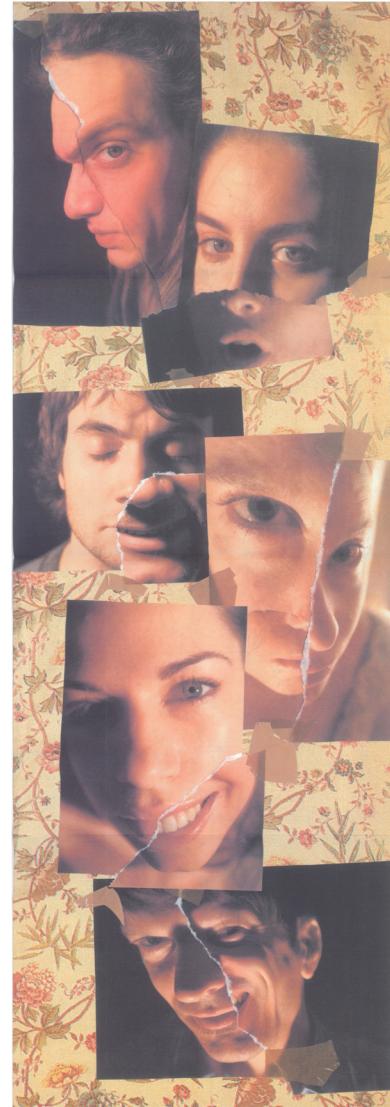
## Life is revenge best served

Two hundred and fifty years of psychological realism had set some seemingly **untouchable standards**:  
- each **character** must be portrayed with the **maximum possible amount** of information on his or her appearance, speech and **behavior**  
- a **character's** past must be known, because all the motivations for his or her behavior **come from therein**  
- a **character** must be completely independent, meaning that the **author must reserve himself** and his opinion from the story, in order **not to disturb** the reader or viewer, **attempting to accept** fiction as reality

But there are **authors** who have broken this age old pact between novel and reader. What do we know of the childhood of K. or Schweik? Musil, Broch and **Gombrowicz** appear in their own novels with opinions of their own, because a character is not a **mocking bird approximation** of a human being but rather a fictional person, an experimental I.

But don't get me wrong: I have no intention to **complain** about the viewer and the viewers naïve, yet legitimate **desire to sink** into a performances dream world and **substitute it with reality at times**. I am not however certain that the technique of psychological realism is the only possible way to get there. Due to lack of information our character shall be no less alive. Because to create a living, **life-like** character is to reach the bottom of his or her **existential core**, the bottom of the few poses, motifs and **keywords** that mould the character. This is why a performance does not **research reality** but rather existence. And existence is not what has **happened**, existence is a wide field of man's possibilities: everything a **character** may become or could become, not even knowing but is not even aware of that. A **character** and his world must therefore be understood as a possibility, a world not like any known reality, but rather a **final and never realized** possibility of human existence.

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Producija/Produced by Bunker Zavod na organizacijo in izvedbe kulturnih prireditev/Bunker Productions  
v sodelovanju z in collaboration with Schauspielhaus, Dunaj/Vienna



S posejajo/With the help of  
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Prodavate se omogočili/Performance was made possible by  
Ministrstvo za Kulturo Republike Slovenije/Ministry of Culture of Slovenia  
Mestna občina Ljubljana - Oddelek za kulturo in raziskovalno dejavnost/  
City Council of Ljubljana - Department for Culture

Premiera/Premiere: 4.1. 2004, Dunaj/Vienna

BETONTANC: WRESTLING DOSTOJEVSKY  
po motivih romana Fjodorja Mihajloviča Dostojevskega Zločin in kazen /  
motivated by Fyodor Mihajlovič Dostoevsky's Crime and Punishment

Režija/Directed by MATJAŽ POGRAJC

Kreacija in interpretacija/Conceived and performed by  
wrestling **Raskelikev** > PRIMOŽ BEZJAK  
wrestling Sonja > DAŠA DOBERŠE  
wrestling Porfirij > BRANKO JORDAN  
wrestling Felja > ANDREJA KOPAČ  
wrestling Dunja > IRENA KOVACIĆ  
wrestling Švidrigajlov > BRANKO POTUČAN

Glasba/Music composed by > SILENCE (Boris Benko in/and Primož Hladnik)

Beeld della pesme/Lyrics by BORIS BENKO

Ašistent za gibanje/Movement assistant: BRANKO FOTOČAN

Scenografija/Set design > SANDI MIKLÜB, MATJAŽ POGRAJC

Dramaturgia/Dramaturgy: ZELJKO HRB

Tehn. /Theory: UŽRA ŽABUKOVČ

Kostumografija/Costume design > MATEJA BENDETTI

Oblakovanje tud/Light design > TOMAZ ŠTRUC

Oblakovanje zvoka/Sound design > MARIJAN SAJOVIC

Izvršni producent/Executive producer > IRINA CECIĆ

Celostna produkcija/Integral Image > PHANT&PUNTZA

Fotografija/Photography: PRIMOŽ BIZJAK

Privečke/Hair stylist > ROBERT STAMCAR

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za angleščino/english > ANDRA ŽERJAV