

Dramaturška eksplikacija

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U želji da izgradimo most između Bahovog (Božijeg) vremena (*Gottes Zeit ist die allerbeste Zeit, BWV 106*) i današnjice, zapitali smo se šta podrazumeva naše vreme. Šta je, u kontekstu vremena u kom živimo, smisao za kojim posežemo da bismo objasnili svoj život? U čemu pronalazimo mir? Jednoznačan odgovor ne postoji, ali nedvojbeno je da u eri post-istine koja se usložnjava savremenim tehnologijama sposobnim da lako fabrikuju informacije, postoji fragmentarizacija pogleda na svet u kojoj se ne osećamo sigurnim ni u kom narativu. Ratni sukobi širom sveta i zaokretanje Evrope ka desnim politikama, ozbiljno ugrožavaju demokratske i humanističke ideale ovog dela planete. Mir ne postoji ni u bukvalnom ni u duševnom smislu. Naše vreme je ono koje sve dovodi u pitanje.

No, da bismo govorili o ovom vremenu posegli smo u vremena prošla, čitajući tekstove baroka, ali i rubnih mu perioda. Posledično, tekst kompozicije *Naše vreme*, nastao je na temelju parafraza, kako teksta *Actus Tragicus* sa kojom ulazi u dijalog, tako i sledećih: dramskog teksta Pedra Kalderona de la Barke *Život je san*, dramskog teksta Viljema Šekspira *Hamlet*, pesama Gavrila Stefanovića Venclovića *Šetnja po groblju* i *Hvatanje senke*; i pesme Eustahije Arsić *Slovo nadgrobnog*. Svi ovi tekstovi sadrže ono što mi danas prepoznajemo kao duh vremena. Našeg i prošlog istovremeno.

Jezički se ove parafraze služe čestim igrama zvučnosti „svedok sve dok“ „seti se-seti se-seti se“, „sada i sada i sada“, „bilo li ili ništa ne bilo“... sa svrhom da poljuljaju sigurnost tumača u semantičko i sintaksičko značenje reči. Izmicanje smisla u odgovoru na zagonetku koju postavlja naše vreme tako se gradi na više nivoa od poetičkog i intertekstualnog.

Struktura izvođenja dve kompozicije *Actus Tragicus* i *Naše vreme* upotpunjena je Bahovim koralima koji se izvode između, a koji su odabrani i čiji je redosled oformljen kako bi se razvila spona od jedne do druge kompozicije. Ta se spona razvija

dvostruko, jer je pored korala čini i nemi ples koji teče od kraja *Actus Tragicus*-a do početka *Našeg vremena* otelovljujući to putovanje od baroka do savremenosti.

Najzad, kome pripada naše vreme? Mladima. U razgovoru sa mladima nastala je baza za tekst, koji u vidu ispisa na ekranu/zidu prati izvedbu. Tekst je formatiran kao tok svesti, kolektivne i/ili različitih individualnih koje se, u duhu vremena, međusobno nadopunjuju, sukobljavaju i izazivaju. On je na momente naivan, na momente mudar, duhovit, pun različitih referenci, a u razgovoru s Bahom, budući da je dokumentarni materijal i nastao na temelju slušanja *Actus Tragicus*-a. Ovaj tok ispisa teče od početka do kraja izvođenja kao reka u koju je moguće uključiti se i iz nje isključiti po želji, a koji daje okvir izvođenju, dajući glas onima koje smatramo nosiocima vremena i zalogom za budućnost.

Dramaturgical Exposition

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In the desire to build a bridge between Bach's (divine) time (*Gottes Zeit ist die allerbeste Zeit*, BWV 106) and the present, we began by asking what defines *our* time. What, within the context of the world we inhabit, gives meaning to our lives? Where do we find peace?

There is no single answer. Yet it is undeniable that in an era of post-truth—further complicated by contemporary technologies capable of easily fabricating information—our worldview has become fragmented. We no longer feel secure within any single narrative. Armed conflicts across the globe, along with Europe's political shift toward the right, pose serious threats to the democratic and humanistic ideals of this part of the world. Peace no longer exists—neither in a literal nor in an inner sense. Our time is one that calls everything into question.

And yet, in order to speak about the present, we turned to the past—reading texts from the Baroque period, as well as from its margins. As a result, the text of the composition *Our Time* emerged through paraphrases, entering into dialogue not only with *Actus Tragicus*, but also with the following works: Pedro Calderón de la Barca's *Life is a Dream*, William Shakespeare's *Hamlet*, poems by Gavriilo Stefanović Venclović (*A Walk Through the Graveyard* and *Catching a Shadow*), and Eustahija Arsić's *Grave Inscription*. All these texts contain what we recognize today as the spirit of time—both past and present at once.

Linguistically, these paraphrases employ frequent sonic and rhythmic wordplay—"witness / while still," "remember-remember-remember," "now and now and now," "to be or not to be nothing"...—with the intention of destabilizing the interpreter's confidence in semantic and syntactic meaning. The elusiveness of meaning, in response to the riddle posed by our time, is thus constructed on multiple levels—poetic, linguistic, and intertextual.

The performance structure of the two compositions—*Actus Tragicus* and *Our Time*—is further shaped by Bach chorales, performed in between, carefully selected and ordered to create a connective thread between the two works. This connection unfolds on two levels: through the chorales, and through a silent dance that flows from the end of *Actus Tragicus* to the beginning of *Our Time*, embodying the journey from the Baroque era to the present.

Finally, to whom does our time belong? To the young.

Through conversations with young people, a textual foundation was created, which accompanies the performance in the form of projected writing on a screen or wall. The text is structured as a stream of consciousness—collective and/or composed of multiple individual voices—which, in the spirit of our time, intersect, complement, challenge, and contradict one another. At times naïve, at times insightful, humorous, and rich in references, this material enters into dialogue with Bach, as it was developed through listening to *Actus Tragicus* itself.

This textual flow runs continuously throughout the performance like a river—one that the audience may enter or leave at will—framing the performance and giving voice to those we recognize as the bearers of our time and the promise of the future.