

A portrait of Mihael Martens, a man with glasses and a blue trench coat, standing in front of a stone bridge with arches. The background is slightly blurred.

Mihael Martens

**U požaru svetova: Ivo Andrić
– jedan evropski život**

**In the fire of the worlds: Ivo
Andrić – one European life**

Biografija / Biography

**Scensko izvođenje
Stage performance**

PROGRAM **SOBE DUŠA**

CEOBEE

PROGRAM **MIGRATION OF SOULS**

CEEOBE

**Premijera, 8. mart 2022.
Premiere, March 8, 2022**



NOVI SAD
EVROPSKA
PRESTONICA
KULTURE



MUZEJ GRADA
BEOGRADA
BELGRADE CITY
MUSEUM

ADAPTACIJA ZA SCENSKO ČITANJE PO KNJIZI MIHAELA
MARTENSA¹ / ADAPTATION FOR STAGE READING FROM
THE BOOK OF MICHAEL MARTENS

Muharem Bazdulj

■ GLUMCI² / ACTORS

Narator / Narrator – Mihajlo Đorović
Andrić – Čubrilo Čupić

■ KREATIVNI PRODUCENT PROJEKTA
CREATIVE PRODUCER OF THE PROJECT

Janko Ljumović

■ VIDEO-ART / VIDEO-ART

Filip Mikić

■ IZVRŠNA PRODUCENTKINJA / EXECUTIVE PRODUCER

Jovana Karaulić

■ KOORDINATORKA PROJEKTA / PROJECT COORDINATOR

Gordana Pilipović

■ TEHNIČKA PRODUKCIJA / TECHNICAL PRODUCTION

Fondacija „Novi Sad – Evropska prestonica kulture“
Foundation “Novi Sad – European Capital of Culture”
Zoommedia Novi Sad

Zahvalnost dugujemo Muzeju grada Beograda
– Legat Ive Andrića na ustupljenom arhivskom
materijalu. / We owe gratitude to the Museum
of the City of Belgrade – Legacy of Ivo Andrić for
the provided archival material.

¹ Martens, Mihael (2020). *U požaru svetova: Ivo Andrić – jedan evropski život* (prevela sa nemačkog Valeria Fröhlich). Beograd: Laguna. / Martens, Mihael. (2020). *In the Fire of Worlds: Ivo Andrić – A European Life* (translation from German by Valeria Fröhlich). Belgrade: Laguna.

² Studenti III godine na Katedri glume u klasi redovnog profesora Dragana Petrovića, Fakultet dramskih umetnosti u Beogradu / III year students at the Department of Acting in the class of Professor Dragan Petrović, Faculty of Dramatic Arts in Belgrade



Mihael Martens (Michael Martens) nemački novinar i pisac rođen je u Hamburgu 1973. godine. Dugogodišnji je politički dopisnik nemačkih novina *Frankfurter Allgemeine Zeitung*. Tokom svoje novinarske karijere izveštavao je sa prostora centralne Azije, iz Sankt Peterburga, Kijeva, Atine, Istanbula, Beograda i Beča. Autor je dokumentarnog romana *U potrazi za junakom – Priča o vojniku koji nije hteo ubijati* (2011) i monografije *U požaru svetova: Ivo Andrić – jedan evropski život* (2019).

Biografija o jugoslovenskom nobelovcu Ivu Andriću u originalnom nazivu *Im Brand der Welten. Ivo Andrić. Ein europäisches Leben* objavljena je u Beču. Proglašena je jednom od pet najboljih publicističkih knjiga na sajmu knjiga u Lajpcigu. Izvan nemačkog govornog područja, Martensova knjiga se prvi put objavljuje u sarajevskoj izdavačkoj kući *Buybook* (2019), a zatim u zagrebačkoj izdavačkoj kući *Ljevak* (2020). Srpsko izdanje knjige objavljuje beogradska *Laguna* (2020). Knjigu intervjua sa Mihaelom Martnesom pod nazivom *San zvani Jugoslavija. Razgovori o Ivi Andriću* (2021) objavile su izdavačke kuće *Ljevak* i *Buybook*.

Michael Martens, a German journalist and author, was born in Hamburg in 1973. He has been a longstanding political correspondent of the German newspaper *Frankfurter Allgemeine Zeitung*. During his journalistic career, he reported from Central Asia, St. Petersburg, Kyiv, Athens, Istanbul, Belgrade and Vienna. He is the author of the documentary novel *The Hunt for a Hero. The Story of a Soldier Who Would Not Kill* (2011) and the monograph *In the Fire of the Worlds: Ivo Andrić – a European Life* (2019).

The biography of the Yugoslav Nobel Prize winner Ivo Andrić in the original title *Im Brand der Welten. Ivo Andrić. Ein europäisches Leben* was published in Vienna. It was named one of the top five books at the Leipzig Book Fair. Outside the German-speaking countries, Martens' book was first published by the Sarajevo publishing house *Buybook* (2019), followed by the Zagreb publishing house *Ljevak* (2020). The Serbian edition of the book was published by the Belgrade *Laguna* (2020). A book of interviews with Michael Martnes entitled *A Dream Called Yugoslavia. Talks about Ivo Andrić* (2021) was published jointly by *Ljevak* and *Buybook*.



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Varirajući Sartrovu tezu da posao pisca nije tek da nešto kaže nego da to nešto kaže na izvestan način, Danilo Kiš je tvrdio da je suština umetnosti u formi. Na tom tragu nastaje i jedan od ključnih termina njegove poetike: *milost uobličjenja*. Ova milost skoro da priziva metafiziku, gotovo da je potrebna božanska intervencija da neko umetničko delo dođe do svoje savršene forme.

Postoje u književnom zanatu i praksi situacije kada je forma nametnuta. Dobar primer predstavlja književno prevođenje. Ono jeste umetnost, ali vi u drugi jezik ipak prenosite nešto što vam zadaje vrlo konkretna ograničenja.

Rad na pripremi tekstualnog predloška za scensko čitanje knjige Mihaela Martensa „U požaru svetova“ često me je zapravo podsećao na moja književnopedagoška iskustva. Taj posao smo radno zvali „dramatizacija“, ali on to nije bio u pravom smislu. I ranije sam radio „dramatizacije“ i svojih i tuđih tekstova i one uvek podrazumevaju i dodavanje nečega što u izvornom proznom tekstu ne postoji, ako ništa drugo onda kao vezivnog materijala. Ovde je, međutim, suština bila u tome da se ne doda apsolutno ništa. I to je bio izazov.

Varying Sartre's thesis that the job of a writer is not only to say something, but to say it in a certain way, Danilo Kiš claimed that the essence of art is to be found in its form. This course leads to one of the key terms of his poetics: *the grace of shaping*. This grace almost invokes metaphysics; it takes just about divine intervention for a work of art to reach its perfect form.

There are situations in the literary practice when the form is imposed. A good example is literary translation. It is art, but you still transfer something to another language that gives you very specific limitations.

Actually, the preparation of a textual template for the stage reading of Michael Martens' book „In the Fire of the Worlds“ often reminded me of my literary and translation experiences. We called this job „dramatization“. Yet it was not a dramatization in the true sense of the term. I have done „dramatizations“ before: of both my own and other people's texts, and they always implied adding something that did not exist in the original, if for no other purpose than to act as binding material. However, in this case the essence was to be found in not adding absolutely anything. That was the challenge.

Moj posao je imao manje veze sa milošću uobličenja, a više sa disciplinom uobličenja. Bio je pomalo i vežba iz skraćivanja, nešto čemu sam se ranije učio radeći posao novinskog urednika. Kao i uvek, svaki novi „projekat“ je šansa da u njega upletete sva svoja dotadašnja iskustva.

Inicijalna ideja da se napravi tekstualni predložak za promociju knjige koja će se pomeriti od dosadnog predstavljanja tipa kritičari dosadno pričaju, a autor se na kraju zahvali, prerasla je naposljetku u nešto bliže pravom teatarskom činu. Kontekst u kojem se to dešava kao da još jednom dodatno potvrđuje opravdanost podnaslova Martensove knjige: „Jedan evropski život“.

■ JANKO LJUMOVIĆ

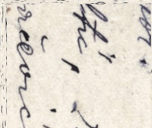
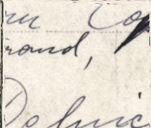
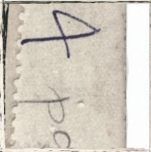
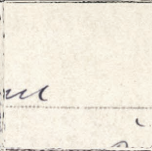
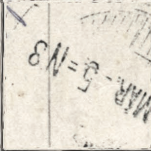
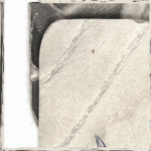
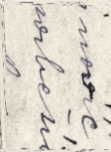
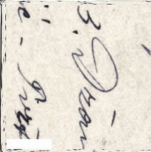
Rad na scenskom čitanju (izvedbi) biografskog djela njemačkog pisca i novinara Mihaela Martnesa *U požaru svjetova – Ivo Andrić: Jedan evropski život* predstavljao je izazov – kako jednu umjetnost unijeti u neku drugu. Umjetnost pisanja biografije mišljena u evropskom kontekstu života i djela velikog pisca, biografiju koja se publicistički vješto prožima sa izvodima pisama i citatima iz knji-

My job had less to do with the grace of shaping, and more with the discipline of shaping. It was also a bit of a shortening exercise, something I had learned in the past when I was a newspaper editor. As always, each new „project“ is an opportunity to build on all your previous experiences.

The initial idea to make a textual template for the promotion of a book which would not be a boring presentation of critics who just talk while the author expresses his thanks in the end, grew into something closer to a real theatrical act in the end. The context in which this is happening seems to further confirm the justification of the subtitle of Martens' book: „A European Life“.

■ JANKO LJUMOVIĆ

The work on the stage reading (performance) of the biographical work of the German author and journalist Michael Martens *„In the Fire of the Worlds – Ivo Andrić – a European life“* presented a challenge of finding a way to interpolate one art into another. This is the art of writing a biography in the European context of the life and work of a great writer, a biography which is skilfully interlaced with excerpts from letters and quotations from lit-



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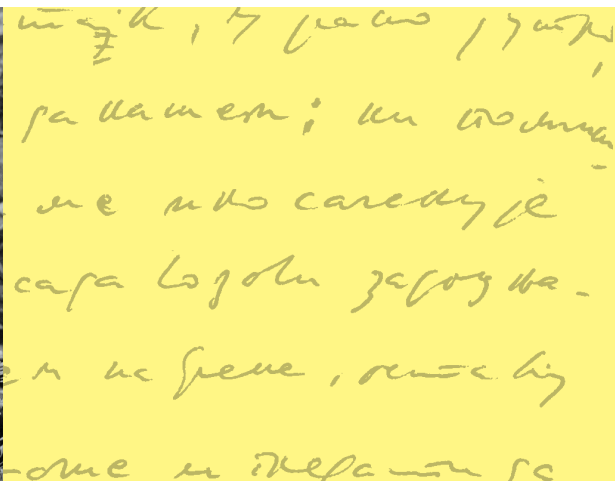
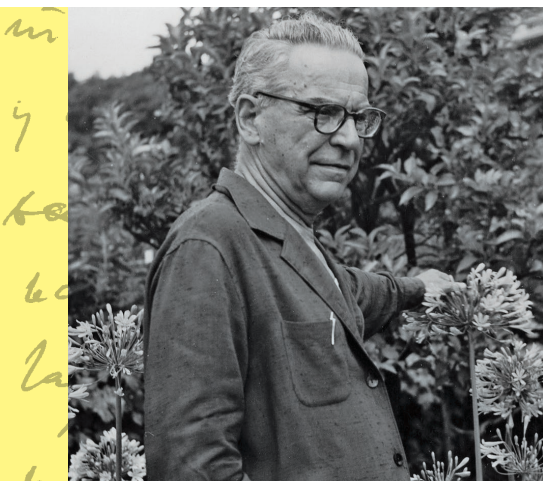
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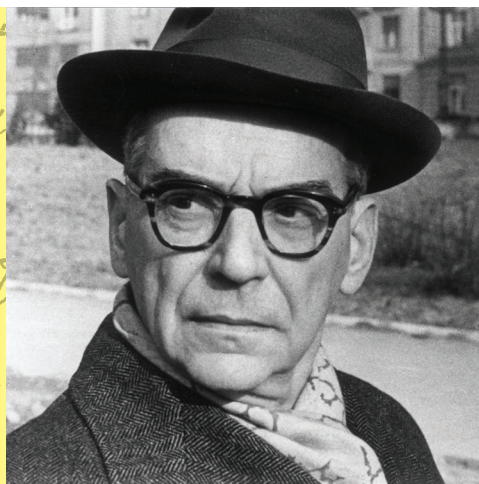
RZEGOWINA

ževnih djela u izvedbenu umjetnost. Scenska čitanja dramskih djela česta su praksa u pozorištu – ideja da se dramskim likovima udahne živa riječ glumaca, ne bi li tako oni bili dio teksta predstave. Slučaj biografije ili publicistike rijetko postaje predmet ideje da se takvim djelima udahne oblik scenskog života. Možda je ovo prvi korak za nekog novog Andrića u pozorištu. Književnost je odavno ušla u zonu čitanja pozorišnih repertoara. Interumjetničko, intermedijalno, interkulturalno ili intertekstualno postalo je imperativ izvođenja savremenog pozorišta. Ivo An-

erary works and transferred into the performing arts. Stage readings of plays are a common practice in the theatre – the idea to use the words of actors to breathe life into the dramatic characters so as to make them part of the text of the play. Rarely do biographies or journalistic pieces become the subject of the idea to give them stage life. This might be the first step for a new Andrić in the theatre. Literature has already entered the zone of reading theatre repertoires. Its inter-artistic, intermedial, intercultural or intertextual aspects have become an imperative of performing contemporary theatre. Ivo Andrić did not



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drić se opirao idejama da njegova djela postanu predstave ili filmovi. Posthumno je objavljen jedini dramski tekst velikog pisca, jednočinka *Konac komedije*. Drugi su dolazili do rješenja slijedeći književni opus u kome se spaja lirsko, epsko i dramsko, pa je Andrić ulazio u svijet pozorišta kroz dramatizacije romana ili pripovjedaka (*Gospođica*, *Bife Titanik*, *Pismo iz 1920*, *Prokleta Avlija*, *Travnička hronika*, *Na Drini ćuprija*, *Anika i njena vremena...*) ili je bio akter savremenih dramskih tekstova, kao u drami Jelene Zupanc *Zagreb–Beograd via Sarajevo*.

approve the idea of his works becoming theatre plays or films. The only play by the great writer, the one-act play *“The End of Comedy”*, was published posthumously. Others came to a solution, following a literary opus that combines the lyric, epic and drama, so Andrić entered the world of theatre through dramatizations of his novels or short stories (*“The Woman from Sarajevo”*, *“The Titanic Bar”*, *“Letter from the Year 1920”*, *“The Damned Yard”*, *“Bosnian Chronicle”*, *“The Bridge on the Drina”*, *“Anika’s Times”*...) or through his participation in contemporary plays, as in the play by Jelena Zupanc *“Zagreb–Belgrade via Sarajevo”*.

Vratimo se biografiji Mihaela Martensa i ideji da se jedna sasvim nova, hrabra i provokativna knjiga scenski predstavi publici. Adaptacija za scensko čitanje je odgovorila jednoj od najjednostavnijih definicija pozorišta iz pera pisca španskog zlatnog vijeka Lope de Vega. Za pozorište su potrebna dva glumca, četiri daske i jedna strast. Dva glumca su: Narator, iz koga progovara pisac biografije koji reafirmiše i otkriva nove poglede na život jugoslovenskog nobelovca i Andrić sa svojim pismima i citatima iz književnog opusa. Zar to već nije jedna velika strast kojoj svjedočimo, strast istraživanja i strast pisanja. Daske su postale video-zid ili prostor poetskog učitavanja jedne velike biografije. Sasvim dovoljno prtljaga za *Seobe*, jedinstveni paviljon književnosti, na kom će se spojiti i vizuelna i izvođačka umjetnost.

■ FILIP MIKIĆ

Obris zabeleženih trenutaka, osenčen u mraku, ozaren u trajanju...

Prostor prisećanja u neprekidnom pokretu, koji uvek počinje iznova, i kao dlanom po hartiji slojevito nastaje.

Let's go back to the biography of Michael Martens and the idea to present a completely new, brave and provocative book to the audience. The adaptation for stage reading corresponded to one of the simplest definitions of theatre from the pen of the writer of the Spanish Golden Age, Lope de Vega. The theatre needs two actors, four boards and one passion. The two actors are the Narrator, who is the voice of the writer of the biography, who is reaffirming and discovering new views on the life of the Yugoslav Nobel Prize winner, and Andrić with his letters and quotations from his literary work. Is that not already one great passion we witness – the passion of research and writing? The boards became a video wall or a space for the poetic loading of a great biography. Quite enough luggage for *Migrations*, a unique pavilion of literature which will combine both visual and performing arts.

■ FILIP MIKIĆ

The outline of the recorded moments, shaded in the dark, radiant in duration...

The space of remembrance is in constant motion, it always starts anew, and it is created in layers.




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