

KOLEKTIVNI DOŽIVLJAJ U DRAMSKOJ UMETNOSTI

(apstrakt)

Dramska umetnost (pozorište a kasnije i film) svoje korene vuče iz drevnih rituala. Suština rituala je kolektivno padanje u trans učesnika. To se postiže igrom, ponavljanjem utvrđenih pokreta kao i pevanjem obaveznih muzičkih sadržaja. Sve to objedinjuje RITAM, neka vrsta neophodnog sredstva za padanje u trans. Ideja rituala je da učesnici zaborave na realnost i da se predaju novom osećanju koje se potpuno razlikuje od njihove svakodnevice.

Antička drama preuzima iz rituala PRAVILO IGRE, koje je, kao i u ritualu, zadato i nepromenljivo. Ono se sastoji u učešću protagonista, horovođe i hora, striktnog prostora po kome se kreću i načinu na koji izgovaraju tekst i pokazuju osećanja. Međutim, u drami, za razliku od rituala, svaki put je u pitanju novi sadržaj. Uvodi se PRIČA, to je ključna razlika. Aristotel u svome delu *O pesničkoj umetnosti* kaže: „Osećanje straha i sažaljenja može se, dakle, izazvati uticajem izvođenja, ali i samim sklopom radnje, a to je bolje i odaje beleže umetnika. Jer, i bez obzira na izvođenje, priča treba da je tako sazdana da onaj koji samo sluša kako se događaji razvijaju oseća i zebnju i sažaljenje zbog onoga što se dešava, kao što bi to svako osetio slušajući priču o Edipu“.

Pod osećanjem straha i sažaljenja on podrazumeva učešće gledalaca u drami, kolektivni doživljaj koji izaziva pozorišna predstava. Odnosno, padanje u trans.

Goran Marković

Profesor emeritus FDU

THE COLLECTIVE EXPERIENCE IN DRAMATIC ARTS

Abstract

Dramatic arts (theatre and later film) have their roots in ancient Egyptian rituals. The essence of rituals is a collective trance of the participants. This is achieved by means of dance, repetition of certain movements and singing. The common element among these three is rhythm, which is a necessary means for falling into a trance. The idea of the ritual is that participants forget about reality and give in to a new feeling that differs completely from their everyday life.

Ancient theatre adopts the rules of the game of rituals, which, just as in the latter, are set and unchangeable. They are characterized by the participation of the protagonist, the conductor and the choir, the strictly defined space in which they move and the way in which they pronounce text and exhibit emotions. However, in drama, as opposed to rituals, each time there is new content. A new story is introduced, which is the key difference. In his work *Poetics*, Aristotle says: "Fear and pity sometimes result from the spectacle and are sometimes aroused by the actual arrangement of the incidents, which is preferable and the mark of a better poet. The plot should be so constructed that even without seeing the play anyone hearing of the incidents happening thrills with fear and pity as a result of what occurs. So would anyone feel who heard the story of Oedipus."

By the feeling of fear and pity, he understands the audience's participation in the play, a collective experience, evoked by theatre performances, or in other words, a falling into trance.

Goran Marković

Professor emeritus FDU