

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 Smail-age Čengijića* i njezin djed. Djedov brat Matija zaslužan je za razvitak nove hrvatske proze, a i Matijin sin Fran svoja je brojna putovanja objektivno 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. Umrta 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 folklora 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 Smail-Aga 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

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.

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, znade 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 unutamja 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 radošno 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, nor 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