

# PROBUNA

## MORNARA

- Sailor's rebellion -

INSPIRACIJA ZA PREDSTAVU / INSPIRATION FOR PERFORM:

"Kotorski mornari / Die Matrosen von Cattaro / Sailors from Kotor", FRIEDRICH WOLF,  
"Četvrti ugao / The fourth corner", RADOSLAV ROTKOVIĆ

Režija / Direction:

**DIEGO DE BREA**



КРАЉЕВСКО ПОЗОРИШТЕ ЗЕТСКИ ДОМ  
НА ЦЕТИЊУ

**ART GETO / ART GHETTO**

Lokacija: Ponta, brod "Jadran", Tivat / Location: dock ship "Jadran", Tivat  
Premijera / Premiere: 30. avgust 2018.; Reprize: 31. avgust, 1. i 2. septembar 2018.



КРАЉЕВСКО ПОЗОРИШТЕ ЗЕТСКИ ДОМ  
НА ЦЕТИЊУ

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## POBUNA MORNARA

Inspiracija za predstavu:  
"Kotorski mornari", Fridrih Vulf,  
"Četvrti ugao", Radoslav Rotković

Režija, adaptacija, vizualni identitet predstave, izbor muzike:  
**DIEGO DE BREA**





Ideja i koncept ART Geto: **Lidija Dedović**

Glumci: **Srđan Grahovac, Atanas Atanasovski, Omar Bajramspahić, Mak Čengiđ, Valentin Kostadinovski, Peđa Marjanović, Romano Nikolić, Marko Todorović**

Operska pjevačica: **Gjylie Pelingu**

Samostalni producent i filmski reditelj: **Chris Lloyd**

Nezavisni filmski i TV reditelj i snimatelj: **Francesco Di Mauro**

Koordinator projekta ADNICH, Interreg IPA: **Nataša Kraljević**; Organizator: **Nataša Božović**; Konsultant i recenzent: **Janko Ljumović**; V.D. tehničkog direktora: **Dragan Sjekloća**; Šef produkcije: **Đorđe Dragičević**; PR menadžer: **Jelena Marković Čađenović**; Inspicijent: **Anđelka Nenezić**; Rekviziter: **Željko Milošević**; Garderober: **Stana Vuković**; Majstor tona: **Filip Kršić**; Majstor svijetla: **Danilo Malović**; Fotografija: **Diego De Brea i Chris Lloyd**; Dizajn: **Ozana Brković**.

Lokacija: Ponta, brod «Jadran», Tivat

Premijera: 30. avgust 2018.; Reprize: 31. avgust, 1. i 2. septembar 2018.



КРАЉЕВСКО ПОЗОРИШТЕ ЗЕТСКИ ДОМ  
НА ЦЕТИЊУ

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## SAILOR'S REBELLION

Inspiration for perform:  
"Die Matrosen von Cattaro / Sailors from Kotor", Friedrich Wolf,  
"The fourth corner", Radoslav Rotkovic

Direction, adaptation, visual identity, choise of music:  
**DIEGO DE BREA**





Idea and concept ART Ghetto: **Lidija Dedović**

Actors: **Srđan Grahovac, Atanas Atanasovski, Omar Bajramspahić, Mak Čengić, Valentin Kostadinovski, Peđa Marjanović, Romano Nikolić, Marko Todorović**


Opera singer: **Gjylie Pelingu**

Self-Shooting Producer Director/Filmmaker: **Chris Lloyd**

Independent Video&TV maker and Film producer: **Francesco Di Mauro**

Programme Coordinator, ADNICH project, Interreg IPA CBC Italy-Albania-Montenegro: **Nataša Kraljević**; Organizer: **Nataša Božović**; Consultant and reviewer: **Janko Ljumović**; Tehnical manager: **Dragan Sjekloća**; Production manager: **Đorđe Dragičević**; PR manager: **Jelena Marković Čađenović**; Stage manager: **Andelka Nenezić**; Prop master: **Željko Milošević**; Dresser: **Stana Vuković**; Sound tehnician: **Filip Kršić**; Light tehnician: **Danilo Malović**; Photography: **Diego De Brea i Chris Lloyd**; Design by: **Ozana Brković**.

Location: dock ship «Jadran», Tivat  
Premiere: 30 august 2018.



**"Tu se nameće pitanje: što je u stvari bila svrha žrtve ovih ljudi? Možda da bi ukazali na našu današnju nesposobnost da reagujemo i da nismo ništa drugo sem dio krda, mase. Da nas izazovu da izađemo vani. Da reagujemo. Da imamo vlastito mišljenje ali i da preuzmemo odgovornost za isto."**

**"The question here is: what was the purpose of the death of these sailors? Perhaps to point out our current inability to react, nothing but a herd of sheep, following en-masse? Challenging us to get out there and react. To take responsibility for the opinions we have."**

**Diego De Brea**







## - Diego De Brea

Ozbiljna priča... govori o granici do koje čovjek mora stići da bi djelovao. O trenutku u kojem duhovno prelazi u animalno.

Često se revolucija tumači kao junačko djelo, a ustvari to je situacija na elementarnom rubu, zatvorena, bez izlaza i mogućnosti da je čovjek izdrži. Jer čovjek koji se buni nije revolucionar, već je na ivici. I onda puca. Kao balon. Politika je ta koja tjera ljude do krajnjih granica i u tom smislu je ovaj tekst veoma aktuelan.

Politički, ekonomski, multinacionalni sistemi današnjice proizvode ugodna stanja kako bi stvorili kontrolisane revolucije, podobne za modeliranje i zaustavljanje. Današnja civilizacija čini sve da ljude učini pasivnim i uvijek pronade ventile da ih zadrži u udobnosti, kako ne bi reagovali. A ustvari baš ta reakcija, ta eksplozija, taj kolaps u čovjeku, taj salto-motale, ta graničnost je možda ono što je najzanimljivije... tu više nema skrivanja, već se otvaraju oni najistinitiji djelovi u čovjeku kada je osjetljiv i kad pati. U tom trenutku on skida masku i pokazuje se kao čovjek.

U ovom procesu se nijesmo se bavili psihologijom već zadacima. Za glumce je jako teško da uđu u stanja koja ne poznaju: predsmtni strah, žeđ, glad, u situaciju bezizlaznosti, stanje zatvorenosti u kavezu. Kako reagovati u rubnim situacijama kad se probudi životinja u čovjeku? Kad se ona budi? Kako se budi? Zašto se budi?

Iako je situacija na Balkanu još uvijek lošija nego u drugim razvijenim sredinama, mi svi ipak živimo u lažnoj situaciji, bez istinskih osjećaja, za razliku od situacije prikazane u ovoj priči: brod tone, vrata su zatvorena, požar, apokalipsa, kavez, zatvor... to su stanja koja smo pokušali da proizvedemo kroz režirane zadatke kako bi možda donijeli istinitost, ustvari pokušali smo da ne glumimo situaciju, već da u situaciji budemo. U tom smislu ovaj projekat je veoma iscrpljujući, a

tekst otvara neke druge teme, govori o ljudima koji izgaraju za ideju, za promjenu, kao ovi mornari. To su zaboravljeni ljudi. Svaka revolucija se izrodi i uvijek se ponavlja, sa novim ljudima. Postoji ta korelacija sa Oktobarskom revolucijom u kojoj su stradali najbolji. Takodje kronštatski mornari i kotorski mornari imaju istu sudbinu: bili su elitna snaga jednog sistema, stradali su, ali sistem nijesu promijenili.

Vjerujem da je u pitanju uvijek ista diktatura koja se nekada sprovodila mecima a danas ekonomijom, samo što je danas još perfidnija, još bizarnija u svom kontrolisanju ljudi i držanju u uzdama, koje se popuštaju samo onoliko koliko treba. Daje se vazduha koliko treba, vode koliko treba. Dodao bih i te silne informacije, ta glupost koja nas prati, cijeli taj senzacionalizam čini današnjicu takvom da je posmatramo kao igrani film. Sve je relativizovano do kraja i kad informacija dođe do čovjeka, on ne reaguje. Jer ne osjeća ništa. Jer je zadovoljan, a zadovoljani ne reaguju.

Tu se nameće pitanje: što je ustvari bila svrha žrtve ovih ljudi? Možda da bi ukazali na našu današnju nesposobnost da reagujemo i da nismo ništa drugo sem dio krda, mase. Da nas izazovu da izađemo vani. Da reagujemo. Da imamo vlastito mišljenje ali i da preuzmemo odgovornost za isto.

Ovi ljudi su ginuli za ideju i pokazali čistog čovjeka, sličnom svijetu animalnog ili dječijeg. Kao što životinja ne može staviti masku nego mora da preživljava, tako su i oni morali da budu u situaciji i da proizvode stanja kroz koja prolaze.

Za razliku od njih, danas među ljudima vlada inercija, nezainteresovanost, potpuna pasiva koja je ustvari najtamnija strana ovog života i ovog vremena i mislim da to mora da pukne. Ta površnost i to odsustvo interesovanja za dubinu u čovjeku govori o tome da imamo sve, a ustvari nemamo ništa.





A serious story from the edge - capturing the moment where society transforms into an animal.

Often, the revolution is interpreted as a heroic act, but in fact it's a situation facing breaking point, closed, without an exit with no chances for survival. A rebel is not a revolutionist, the rebel faces the edge. Popping like a balloon.

The politics pushes people to their limits, and in that sense this text is very relevant.

The political, economic, multinational systems of today produce favorable conditions in order to create controlled revolutions. Revolutions are easily managed and just as easily stopped.

Today's society does everything to make people passive and always find ways to keep them in a comfort zone long enough to make them incapable of resistance. In fact, that reaction, explosion, and collapse, that salto – mortale is perhaps what is most interesting in humans. They become open, sensitive and authentic and there is no more hiding. The masks are off and a man appears as a man.

During our process, we did not deal with psychology but actions. It is very difficult for actors to enter situations blindly: pre-mortal fear, thirst, hunger, and feeling of being trapped in a cage. How to react in tense situations? At which point we actually wake up that animal instinct in ourselves? How does that reach the surface and why?

Although the situation in the Balkans is still worse than in other developed climates, we all live together in false societies, without true feelings, unlike the story we tell in this Play sinking ship, closed doors, fire, apocalypse... These are the conditions that we tried to produce through the actions in order to expose the truth. So we actually tried to replicate the real feelings through performance. In this sense, this project is very

exhausting, and the text opens some other topics, talking about people who sacrifice their lives for the idea, for the change, as the sailors did. These are the forgotten people.

Every revolution mutates and repeats the same scenario with new people again and again. There is correlation with the October Revolution in which the best men died. Also, the Kronstadt sailors and Kotor sailors met the same fate, they were the elite power of one system and they perished, but the system didn't change.

I believe there is always the same dictatorship; once carried out by the bullets, today by the economy, with more deceitful and bizarre methods in controlling people, holding them back, giving them only as much as they need. Enough air to breathe and as much water as needed. I would also mention the powerful information influx, the nonsense that follows us, this whole sensationalism that makes modern life more like a motion picture. Everything becomes relative and there is no reaction because nobody feels anything. Empty and satisfied, with nothing to fight for.

The question here is: what was the purpose of the death of these sailors? Perhaps to point out our current inability to react, nothing but a herd of sheep, following en-masse? Challenging us to get out there and react. To take responsibility for the opinions we have. These people were driven by an idea, innocent like animals or children. As the animal cannot hide in a mask to survive, they have to become one with the situation in which they face.

Unlike them, today people are inert, completely passive, which is in fact the darkest side of life in this time, and it must end. This superficiality and lack of interest for a depth in human nature tells us that we have everything, but in fact we have nothing.











# ART GETO

## **Poštovani građani,**

Imam potrebu da kroz Kraljevsko pozorište Zetski dom i fondove koji finansijski uvažavaju naše ideje, pokrenem novu umjetničku zajednicu. Zajednicu onih odabranih koji polažu pravo na talenat, mladost, hrabrost, individualizam, ali i moral, poštovanje, ljubav i očuvanje građanskih vrijednosti.

Zovemo se **ART GETO**.

Pozorište je pobunjeni pacifist i njegova teritorija je sloboda. Dakle naša teritorija Geto je teritorija nove umjetničke slobode.

Kada pišem umjetničke-mislim na onaj dio društva i na sve one individualce koji opstaju uprkos očiglednom kolapsu svijeta. Velika je umjetnost opstati danas.

Naš GETO počinje Pobunom.

Naš GETO nema strance, jer mi smo umjetničko društvo i ni jezik ni nacionalizam nam nisu barijere.

Naše umjetničko društvo se buni za bolje društvo, sigurnost, moral i ljubav...

Inspiracija su nam bili tekstovi: "Kotorski mornari" Fridriha Wulfa i "Četvrti ugao" Radoslava Rotkovića.

Mornari su bili mladi momci, borci, između 22-29 godina, koji

su se na oštroj zimi, kao elitna trupa broda Georg pobunili za mir, ravnopravnost, protiv gladi i loših uslova života. Samo tri studena dana je trajala pobuna, ali zapamćena je kao inicijalna kapisla za osipanje austro-ugarske vladavine.

Još hladnijeg ratnog zimskog jutra, nakon tri dana pobune, te 1918 godine, četiri mornara su strijeljani. Nije im bilo žao. Danas više nema istinske borbe. Danas ravnodušnost i lažna sigurnost udobno uživaju na tronu. Pobuna ne postoji.

Mornari su se bunili za mir, mi se danas bunimo za opstanak duše čovjeka, čovječanstva.

Može se čuti lagani puls smaka svijeta.

Mogu reći da naš GETO zapravo preispituje KATAKLIZMU POBUNE.

Umjetnost je teritorija GETO i njena granica ne postoji, jer ona je sloboda.

Naredni GETO projekti 2019, 2020 godine, preispitivaće:

Ljubav,

Sreću

Položaj običnog čovjeka u društvu.

Dobrodošli,

**Lidija Dedović**





# ART GHETTO

## *Dear Citizens,*

My aim is to launch a new art community through the Royal Theatre Zetski dom with the funds that financially support our ideas. The community of chosen ones, who appreciate the right to talent, youth, courage, individualism, but also morale, respect, love and protection of civil values.

This is **ART GHETTO**. Theatre is a rebellious pacifist and freedom is its territory. So our Ghetto territory is the zone of new artistic freedom.

When I say artistic I consider all those individuals who survive despite the apparent collapse of the world. It's a great art to survive today. Our Ghetto starts with Rebellion. Our Ghetto does not distinguish foreigners, languages or nations; we are one artistic society without boundaries.

Our artistic society is struggling for a better society, security, morals and love.

We found inspiration in texts: "Sailor's from Kotor" written by Friedrich Wolf and "The fourth corner" written by Radoslav Rotkovic.

Our starting point is the Sailor's Rebellion featuring young men aged between 22-29, exposed to punishing and harsh

winters, an elite unit of the ship Georg, rebel for peace and equality, against hunger and poor living conditions. The rebellion endured for there long and cold days but is remembered as the first action for the abandonment of the Austro-Hungarian power. After the three days of this rebellion in 1918, four sailors were executed. They made the ultimate sacrifice.

There is no a true fight any more. Today, indifference and false security comfortably enjoy the throne. The rebellion does not exist.

Sailors have rebelled for peace; today we are struggling for the survival of the soul of the individual and mankind.

A faint pulse of the world's end can be heard.

I can say that our GHETTO is actually re-examining the collapse of rebellion.

Art is the territory of GHETTO. Freedom is the only boundary.

Future Ghetto projects will investigate: love, happiness and the perspective of the ordinary man.

We look forward to welcoming you.

**Lidija Dedovic**



# POBUNA

Od Prometeja do danas, pratimo priču pobune. Pobunjenika je veliki broj, nakon Francuske revolucije i više. Mnogi su postali ikone. Pojedini su zacrtali puteve nacionalizacije prošlosti unutar nacije i temelj su konstrukcije identiteta. Njima se danas brendiraju destinacije. Ili padaju u zaborav. Ili se različito doživljavaju. Teroristi ili heroji.

Istorija evropske oholosti (Kami), ili današnje globalne, na različite načine uspostavlja liniju čitanja - pobune i pobunjenika.

Alber Kami u uvodnom dijelu eseja *Pobunjeni čovjek* zapisuje:

Pobuna bi, u svakom slučaju, mogla da nam pruži svoje razloge tek posle ispitivanja njenih stavova, namera, i osvajanja. Među njenim delima možda se nalazi pravilo za akciju koje apsurd nije mogao da nam da, bar jedno uputstvo o pravu ili dužnosti da se ubije, i konačno nada za stvaralaštvo. Čovek je jedino stvorenje koje odbija da bude ono što je. Pitanje je saznati da li to odbijanje može da ga dovede jedino do uništenja ostalih i sebe samog, da li se svaka pobuna mora završiti pravdanjem sveopšteg zločina, ili naprotiv, da li pobuna može bez traženja neke neostvarive nevinosti, otkriti princip jedne razumne odgovornosti. (Kami 2008: 6)

Pobune nijesu samo istorijske. Danas, možda umorni od velike istorije sve više pokušavamo otkrivati istoriju privatnih života. Potraga za pobunjenicima postaje sve više važna u i toj zoni tumačenja. Potraga za onim primjerima "gdje ljudi djeluju na humanitarni ili altruističan način umjesto da slijede svoju koristoljubivost." (Salecl 2012:15) Koliko god bilo

nevjerice, posebno danas, za takvim izborima.

Nije li onda to prednost pozorišta koje nam od svog početka u Atini nudi preuzimanje individualne odgovornosti. Prednost za koju se treba uvijek boriti, jer bez duha savremenosti i prava na pobunu danas, naši (dramski) pobunjeni duhovi iz prošlosti često znaju biti samo paravan za neke druge interese - klasne, političke, ekonomske, koje pozorište čine samo mjestom reprezentacije.

Repertoarski gledano - potraga za pobunom ili pobuna kao polazište za predstavu. Pobuna mornara predstavlja upravo takav događaj. Događaj između velike i male istorije, između zvanične i privatne istorije. Pobuna kao tačka susreta mladih lavova koji sada i ovdje ulaze u svjet pozorišta.

Jadransko more kao dio Mediterana, obala različitih carstava i imperija, borba na kopnu i na moru. Neke njene granice još nijesu potvrđene.

Najviše je bitaka na moru – najljućih i najveličanstvenijih u isto vrijeme – u kojima su se lađe borile s morem, a članovi posade sami sa sobom. Mediteran nije bio blaži od drugih, većih mora: po njemu su dulje plovile manje, slabije brodice. Bogatstva iz dalekih Indija stizala su prekasno mijenjajući odredišta. Literatura o tome golema je i poučna. Pisali su je i pisci i pomorci. Mediteran je zadržavao prvenstvo u literaturi, gubeći ga u ostalome. (Matvejević 2008:87)

Pobuna mornara u Boki Kotorskoj pri kraju Prvog svjetskog rata i raspada Austro-Ugarske Monarhije osim za istoriju, postala je i važna i za literaturu (drama *Kotorski mornari/Die Matrosen von Cattaro*, Fridriha Volfa 1930).





Zatim se desio film (Kotorski mornari u režiji Frica Bornemana po scenariju Radoslava Rotkovića, 1980.), a sada postaje građa za pozorište (Pobuna mornara u režiji Diega de Brea 2018).

Pišu je autori i akteri izvedbe, u godini koja slavi neke nove revolucije XX vijeka. Tek što smo ispratili stogodišnjicu Crvene ili Oktobarske revolucije, dočeka nas je jubilej studentske – 1968. I koliko još revolucija, od plišane pa do Arapskog proljeća ili Occupy Wall Street. Uspjele i neuspjele revolucije. Ili pitanje kako izgleda prvi dan nakon "pobjede" neke revolucije?

Vratimo se mornarima ratne Austro-Ugarske Monarhije. Jedan od njih, Franjo Raš kaže: "Šta nije moguće poručiti? Da 6000 mornara koji hoće mir, likvidiraju 200 oficira, kojima je rat zanat? Da milioni radnika i vojnika neće više da srljaju u smrt za nekoliko hiljada ratnih bogataša... To nije moguće, poručiti?"

Da li se nakon sto godina nešto promijenilo, zapravo da li su strahovi i nade u ove dvije decenije našeg XXI vijeka, drugačiji od strahova i nada Evropljana u godinama koje su prethodile Prvom svjetskom ratu, i nakon njegovog okončanja. Eto još jednog jubileja, koji različito slavimo i doživljavamo – sto godina od završetka Prvog svjetskog rata. Granice su se radikalno promijenile, a neke još nijesu uspostavljene kao linije razgraničenja. Da li granice, formalne mogu uopšte biti trajna vrijednost, nasuprot onim imaginarnim kakve jesu entiteti koje umjetnost oblikuje i stvara? Evropa bez granica! A migranti?

Ono što jeste Evropa kakve god bile njene unutrašnje granice, jeste njeno plemstvo duha, koje kao zaboravljeni ideal propituje Rob Riemen u XXI vijeku, ili kako ga je propitivao Edgar Moren tokom dvadesetog. ...moramo unutar europske kulture priznati posebnu povlasticu kritičkoj racionalnosti koja je sama u sebi problematizirajuća i baš ona brine za objektivnost, te

je sposobna za samokritiku i kritiku svoje kritike. Ta ista racionalnost osnovni je vektor principa univerzalnosti što ga hrani europska kultura, ali koju i on hrani. (Morin 1995:132)

O Mannu i njegovoj djeci, Klausu i Erici, FBI je prikupio dosje od preko tisuću stranica. Glavna optužba: preuranjeni antifašizam, što će reći otpor prema fašizmu prije no što je SAD krajem 1941. Proglasio rat Njemačkoj. A to je, prema FBI-u, moglo upućivati samo na simpatiziranje komunizma... Nema istinske demokracije bez aristokratskog obilježja – ne radi se tu o plemstvu po rođenju, već o plemstvu duha. (Riemen 2016: 60)

Istorija vojne muževnosti sa previse uniformi i brkova na ulicama. "Sve kočoperenje, paradiranje, usukavanje brkova i poliranje velikih topova, nije, međutim, moglo prikriti činjenicu da je igra završena." (Blom 2015:243)

Igra unutar jednog poretka, koju je nestao 1918. godine. Evropa u napetosti, od prvog do drugog svjetskog rata, tokom hladnog ili tokom ratova na prostoru bivše Jugoslavije, pa sve do Krima. Ili možda već sutra na nekoj novoj adresi. Ili zašto nam je važna pobuna mornara, ne samo kao sjećanje, već i kao djelovanje. Makar u pozorištu.

## Janko Ljumović

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# REBELLION

From Prometheus to this day, we follow the story of the rebellion. The rebels are many, even more so after the French Revolution. Many have become icons. Some have treaded the paths of nationalization within their nations and became the founders of their own identity. Today, they either become a brand, forgotten or fall into a different category - terrorists or heroes.

The History of European pride (Camus) as it is today, creates different way of definition - rebellions or rebels.

Albert Camus writes in the Essay "The Rebel":

"The reasons for rebellion cannot be explained except in terms of an inquiry into its attitudes, pretensions, and conquests. Perhaps we may discover in its achievements the rule of action that the absurd has not been able to give us; an indication, at least, about the right or the duty to kill and, finally, hope for a new creation. Man is the only creature who refuses to be what he is. The problem is to know whether this refusal can only lead to the destruction of himself and of others, whether all rebellion must end in the justification of universal murder, or whether, on the contrary, without laying claim to an innocence that is impossible, it can discover the principle of reasonable culpability." (Camus 2008: 6)

Rebellions are not just a thing of history. Today, perhaps tired of the broader history, we are increasingly trying to discover the history of private lives. The search for rebels is becoming more and more important in that area of interpretation. The search for those scenarios "where people act in a humanitarian or altruistic manner instead of pursuing their self-interest" (Salecl 2012:15). No matter how everything is unbelievable, especially today.

Is it not then the advantage of the theatre, a personal responsibility, offered to us since its birth in Athens? This is an advantage which should always be fought, because without the spirit of a contemporary existence and today's right to rebellion, our (theatrical) rebellious ghosts from the past often can only be a mask for some other topics - class, political, economic, which make theatre a prominent platform for representation.

The agenda demands rebellion, or rebellion as starting point for the play. Sailor's Rebellion is a unique example of this. The event placed between a broad and smaller scale of history; between official and private history. Rebellion is a meeting point for young lions, entering the world of theatre, here and now.

Adriatic Sea as part of the Mediterranean, the land of various kingdoms and empires, hosts for battle at land and sea. Some of its borders have not yet been defined.

"Most of the battles happened at sea - the maddest

and most magnificent in tandem, which the ships fought against the sea, and the crew members with themselves. The Mediterranean was not milder than other, larger seas; smaller and weaker ships, sailed longer through the Mediterranean. Wealth from distant Indias arrived late, changing the dynamic. The enormous literature explains that; written by writers and sailors. The Mediterranean retained the challenge in literature and lost in the rest" (Matvejevic 2008:87)

Sailors rebellion in Boka Bay, at the end of the World War I and the collapse of the Austro - Hungarian monarchy, became important for the not only the history but for the literature (drama: Sailors from Kotor / Die Matrosen von Cattaro, Friedrich Wolf 1930; the movie "Sailors from Kotor", directed by Fric Borneman, playwright Radoslav Rotkovic 1980), and now theatre (Sailor's Rebellion, directed by Diego De Brea, 2018).

It is written by authors and actors of the performance, in the year that celebrates some of the newest 20th century revolutions.

Only after we met with the centenary of Red or October Revolution, we welcomed the anniversary of the Protests of 1968. How many more revolutions? From the Velvet revolution up to Arab spring or Occupy Wall Street; successful and failed revolutions. Or the question is: what does it look like on the first day after the "victory" of a revolution?-

Let's get back to the sailors of the Austro - Hungarian war Monarchy. One of them, Franjo Rash said: "What is not possible Lieutenant? That 6000 sailors who want peace, execute 200 officers, who are employees of the war? That millions of workers and soldiers will no longer die for several thousand rich men... That is not possible Lieutenant?"

After one hundred years, has anything been changed? Are the fears and hopes in these two decades of our 21st century different from the fears and hopes of the Europeans in the years both pre and post-World War I?

Another anniversary, which we celebrate and understand differently, is one hundred years after the end of the World War I. Some borders have radically changed and some have not been established yet. Can the formal boundaries be a permanent value at all; in contrast to those imaginative which art designs and creates? Europe without borders - what about migrants? Regardless of its internal limits, Europe represents its own noble spirit, the forgotten ideal questioned by Rob Riemen in the 21st century and Edgar Morin during the 20th century:

"We must recognize within the European culture,





a special privilege of critical rationality which is problematic in itself, and very concerned about objectivity, and is capable of self-criticism and criticism of its own criticism. This same rationality is the basic vector of the principle of universality that is fed by European culture, but also vice versa" (Morin 1995: 132). "The FBI has collected files with over a thousand pages about Mann and his children Claus and Erica. The main accusation: early anti-fascism, which means resistance to fascism before the United States declared the war on Germany in late 1941. And this, according to the FBI, could only refer to the sympathy of communism ... There is no true democracy without aristocratic character - this is not about the nobility of birth, but about the nobility of the spirit" (Riemen 2016: 60). The history of military masculinity with many uniforms and mustaches on the streets; "All that hacking, marching, moustache grooming and cannon polishing could not hide the fact that the game is over". (Blom

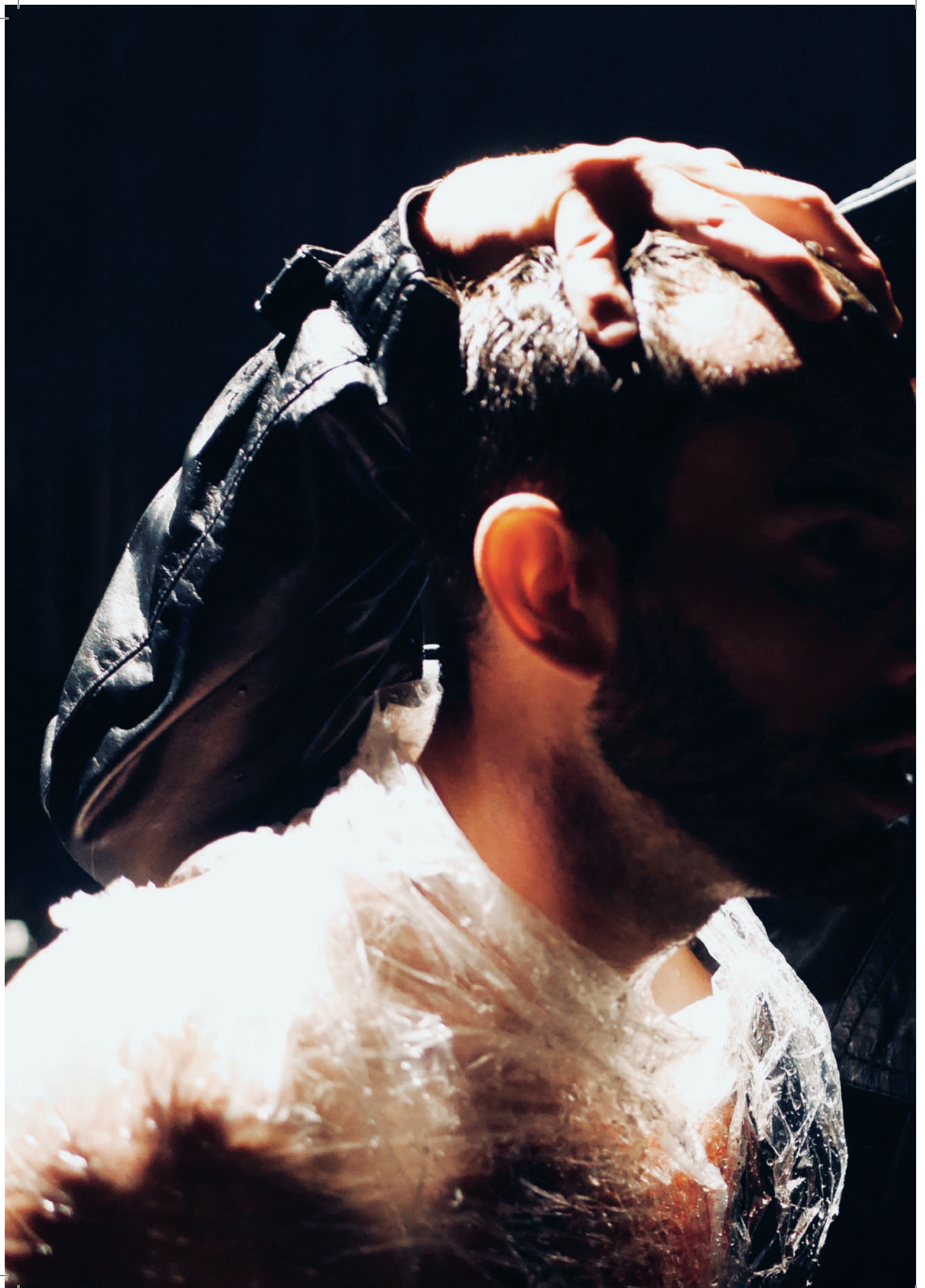
2015:243).

The game created 1918, within one world order. Tension in Europe between two wars, during the Cold war, in the time of ex-Yugoslavia wars, up to the Crimean war. Tomorrow - somewhere else. Is this why the sailor's rebellion is that important, not only as memory, but as an action. In the theatre, at least.

## **Janko Ljumovic**

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