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O dramatiki in gledališču za otroke in mlade

IZTOČNICE IN KOMENTARJI

V prispevku se razmišlja o aktualni prisotnosti otroške in mladinske dramatike v slovenskem prostoru in njeni povezanosti z gledališčem. Ugotovi se, da bi v tem trenutku o pomanjkanju produkcije za otroke in mlade težko govorili, vendar nove, izvirne dramatike, ki bi ponujala vznemirljive literarne in gledališke izzive, ni veliko. Prav tako ni veliko imen, ki bi jih povezovali z dramatiko za otroke in mladino, tako kot smo jo nekoč (in jo še) denimo s Svetlano Makarovič, po drugi strani pa bi spet težko rekli, da gledališča svojo produkcijo za mlade utemeljujejo samo na že znanem in preverjenem. V zadnjih desetletjih o otroški in mladinski dramatiki ne moremo govoriti zgolj v dramskoliterarnih okvirih, temveč vselej tudi v gledališkem, torej uprizoritvenem kontekstu. Še vedno sicer nastajajo dramska dela, namenjena prvenstveno otrokom in mladini, ki so del »večne« dramske zakladnice, vendar je v tovrstni produkciji že veliko več del, ki bi jim lahko pritaknili oznako uprizoritvena besedila, torej besedila, nastala s posebno ali prevladujočo mislijo na konkretno uprizoritev, najsi gre za izvirna, avtorska besedila ali za take in drugačne adaptacije že obstoječih literarnih (pogosto tudi neliterarnih) predlog; prav tako se je povečalo število (in kvaliteta) t. i. avtorskih projektov za mlade. Ob primerjavah statusa dramske produkcije za otroke in mladino s tisto za odrasle je opaziti precej manj priložnosti, ki jih je deležna prva, saj zanjo manjka zunanjih spodbud in pobud, manj je delavnic pisanja otroške in mladinske dramatike, manj možnosti objavljanja, nagrad ipd. Neizkoriščen potencial se zdijo bralne uprizoritve, ki že pomenijo pomemben dejavnik predstavljanja in uveljavljanja nove drame »za odrasle«. Potencial, ki ga je v polju otroške in mladinske dramatike slutiti, je nedvomno še ogromen, cela vrsta pristopov in žanrov tako v pisanju kot uprizarjanju ostaja neizkoriščenih, nepreizkušanih. Iz pregleda aktualnih repertoarjev slovenskih gledališč je mogoče ugotoviti, da se ponudba za otroke in mladino zdi najboljša tam, kjer se temu načrtno posvečajo, najsibo z dejavnostjo sodelavcev-specialistov, zaposlenih prav v ta namen, ali posebej zamišljenih programov in ponudb za otroke ter mladino. Drugod so ti projekti, vsaj na videz, rezultat »naključja« in težko preverljivih razlogov za uvrstitev tega ali onega dela v konkreten repertoar.

The article discusses the current presence of children's and juvenile drama in the Slovene literary space, as well as its connectedness to theatre. The author claims there is hardly any shortage of production for children and the young at the moment, however, there certainly is a shortage of new, original drama, offering exciting literary and theatrical

challenges. There is also a shortage of names, related to the drama for children and the young in the way the name of Svetlana Makarovič has always been linked to it. On the other hand, it would be hard to say that theatrical production for the young is only based on the known and tested recipes. The children and juvenile drama of the last decades can no longer be discussed only within the literary and drama framework, but also in the theatrical, i.e. staging context. Although the current theatre production still abounds in works, aimed at children and the young, that are part of the »perennial« dramatic treasury, there is a growing number of works that could be labelled as staging texts, i.e. texts created specifically for a concrete performance; these can either be original, authorial texts or different adaptations of the existing literary (often even non-literary) source material. The current time has also seen a considerable increase in the number (and quality) of the so called authorial projects for the young. Comparison of the status of the dramatic production for children and youth to that for the adult audience shows considerable lack of opportunities for the former, there being no outside support, initiatives, children's drama workshops, publishing possibilities, awards, etc. An unused potential seems to be hidden in the reading performances, which are an already established factor of presentation and promotion of new drama for »adults«. The potential in the field of children's and juvenile drama is no doubt vast, and there are several possible approaches and genres in writing and staging that remain unused and untested. A survey of current repertoires of Slovene theatres shows that the supply for children and juvenile audience seems best in the theatres, which are specifically dedicated to this genre, either by engaging relevant collaborators and specialists or by working on specifically designed programmes for children and the young. In other theatres, however, such projects seem to be more or less »coincidental«, offering no verifiable reasons to appear in concrete repertoires.