



PIŠE | TEXT BY:  
VEDRANA LEGOVIĆ

*Po mnogočemu hrvatski najpisac i dramatičar današnjih vremena objašnjava zašto je radije – po strani (koliko to pisac i dramatičar može biti)*

*Today's best Croatian writer and playwright by many standards explains why he'd rather stay in the wings (as much as a writer and playwright can)*

# MIROGAVRAN

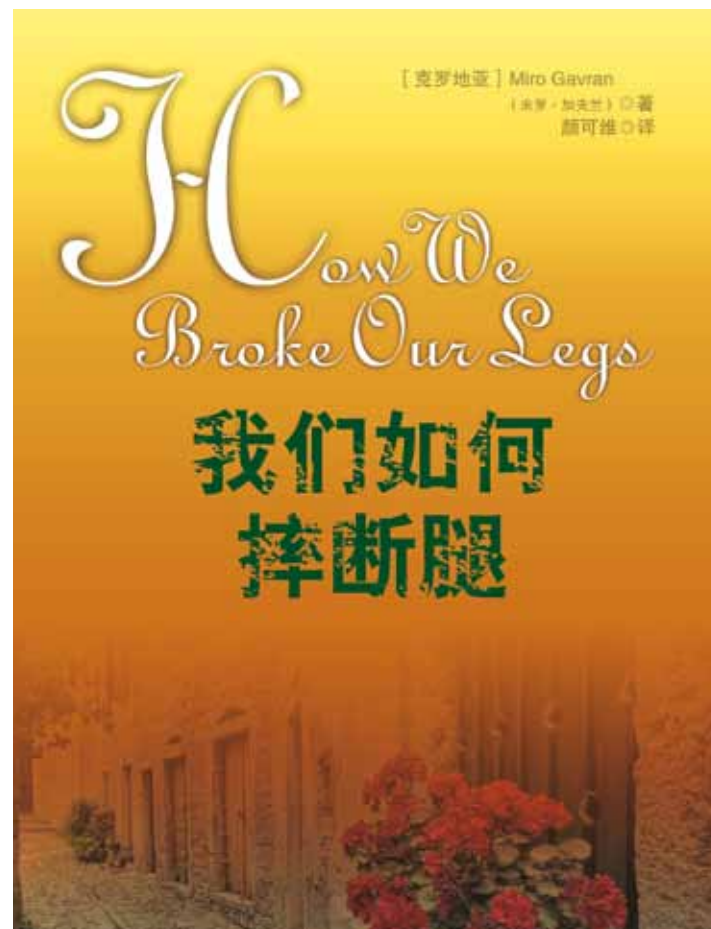
FOTOGRAFIJA | PHOTOS BY:  
MIRO GAVRAN ARHIVA,  
DAVOR ŽUNIĆ

*Malo tko bi rekao da je najprevođeniji, najnagrađivaniji i najtiražniji suvremeni hrvatski romanopisac i dramatičar u srednjoj školi bio loš učenik. Srećom, volio je čitati i pisati. Gavranova djela dosad su prevedena na 32 jezika, nedavno čak i na kineski, njegove su knjige imale više od 140 izdanja, a drame preko 200 premijera u zemlji i inozemstvu. Zanimljivo je da je jedini živući europski pisac koji ima kazališni festival njemu posvećen - Gavranfest u Slovačkoj. Toliko važnih trenutaka u karijeri, da je i njemu samome teško identificirati onaj prijelomni za međunarodni uspjeh. Nedavno je u Hrvatskoj predstavio svoj posljednji roman "Jedini svjedok ljepote", a ovih se dana u Tokiju očekuje koncertna izvedba na japanskom njegove predstave "Kako ubiti predsjednika". Sve je ovo i više nego dovoljno razloga da porazgovaramo s Miro Gavranom s kojim smo se našli prošli mjesec u Lisinskom na premijeri najnovije predstave "Najluđa predstava na svijetu". Čovjek bi očekivao pomalo bahatog sugovornika, ali ne. Onda sam pomislila da se radi o dobro naučenoj vještini odnosa s javnošću, ali brzo sam se razuvjerila i u to. Miro Gavran je stopostotni pozitivac, iskreno skroman i jednostavan, osobine koje su mu bez sumnje olakšale da dođe tu gdje je danas.*

*Few people would say that the most translated, the most awarded and the best-selling contemporaneous Croatian novelist and playwright was a bad student in high school. Luckily, he liked to read and write. Gavran's works have been translated into 32 languages to date, even into Chinese recently, there have been more than 140 edition of his books, and his plays have had over 200 premieres in Croatia and abroad. The interesting thing is that he is the only living European writer with a theater festival dedicated to him – Gavranfest in Slovakia. There were so many important moments in his career that he finds it hard himself to define that key moment responsible for his international success. He has recently presented his latest novel in Croatia "The Only Witness to Beauty", and soon in Tokyo there will be a concert performance in Japanese of his play "How to Kill the President". All of this is reason enough to speak with Miro Gavran whom I met last month in Lisinski Concert Hall at the premiere of his latest play "The Craziest Show in the World". One would have expected a slightly more arrogant interlocutor, but no. Then I thought maybe it was a well-honed public relations skill, but I was soon dissuaded. Miro Gavran is 100 per cent a good person, sincerely modest and simple, all characteristics that have definitely helped him to get where he is today.*



Najnoviji roman kojim se Gavran, nakon 10 godina, vratio temi iz suvremenog života. After 10 years, Gavran returned to a contemporary topic with this novel.



Roman "Kako smo lomili noge" objavljen je nedavno i na kineskom. The novel "How we broke broke our legs" was also recently published in Chinese.

Livingstone: Čini mi se ponekad da se čak i odrasli ljudi s izgrađenim karakterima nakon postignutih određenih uspjeha pomalo umisle. U vašem slučaju to nisam primijetila.

Miro Gavran: Mene spašava posao. Čovjek koji je vrijedan i koji voli svoj posao nema odviše vremena za izvanjske manifestacije uspjeha. Uz to, ja sam kao književnik debitirao sa 22 godine u Gavelli, još kao student treće godine dramaturgije na zagrebačkoj Akademiji dramskih umjetnosti, tako da mene te stvari odavno više ne fasciniraju. Od rane mladosti bio sam okružen glumcima i redateljima koji su preko noći uspijevali i propadali, postajali popularni i nakon koje godine bivali zaboravljeni. Ni uspjehu ni neuspjehu ne treba pridavati previše značenja. Naučio sam da i zbog uspjeha čovjek može izgubiti svoj mir, udaljiti se od svoje biti, izgubiti prijatelje, kao što sam naučio da nam neuspjesi mogu pomoći da se okrenemo sami sebi.

LS.: Radili ste kao ravnatelj Teatra &TD, a onda ste se odlučili profesionalno baviti pisanjem. Od tada je prošlo 18 godina i danas prilično dobro živite od pisanja, ali trebalo je imati hrabrosti donijeti takvu odluku.

M.G.: Kada sam nakon sedam godina provedenih u Teatru &TD, 1993. otišao u slobodnjake, moji prijatelji su bili iznenađeni.

Livingstone: It seems to me that sometimes even grown men with completely developed characters tend to become arrogant after a certain amount of success. I don't see that in your case.

Miro Gavran: My job rescues me from that. A person who is diligent and loves his work does not have much time for external manifestations of success. Besides, I had my debut as a writer at 22 in Gavella, as a third-year student of dramaturgy at the Zagreb Academy of Dramatic Art, so such things have stopped fascinating me a long time ago. Since my early youth I have been surrounded by actors and directors who have succeeded and failed over night, become popular and then forgotten a few years later. Neither success nor failure should be given too much significance. I have also learned that a man may lose his own peace of mind because of success, he can drift away from his own essence, lose his friends, and I have also learned that failures can help us turn to ourselves.

LS: You worked as the head of Teatar &TD, and then you decided to pursue writing professionally. It has been 18 years since then and you seem to be pretty well-off from writing, but it took quite a lot of courage to make a decision like that.

*S osamnaest godina sam naučio tipkati s deset prstiju, ali sve svoje romane, drame i komedije napisao sam rukom u velike bilježnice. Najčešće bih ispisao četiri ili pet verzija novoga teksta. Kada čovjek piše naliiperom ili kemijskom misao, ruka i tekst koji nastaju postaju jedno. Ruka je produžetak srca, što nije slučaj s tipkovnicom.*

Svojevoljno sam prekinuo s vođenjem jednog teatra prije isteka mandata i doslovno otišao na ulicu, u prilično teškim vremenima. Ja sam jednostavno to morao učiniti. Imao sam nebrojene ideje koje sam želio realizirati. Od svoje šesnaeste godine sam žudio za time da budem pisac i samo pisac, da bih u jednome trenutku osvijestio da mi život oduzima to kreativno vrijeme i da mi ga preostaje ponajmanje baš za pisanje. To je bio razlog zašto sam se upustio u tu riskantnu avanturu, i prve tri godine mi je bilo dosta teško. Makar sam puno radio, slabo sam zarađivao, čak sam se prvi put i zadužio. Ali, kako Bog voli hrabre, moji su se snovi počeli ostvarivati. Doista, nema ljepše stvari od toga kada ti tvoj hobi iz djetinjstva postane poziv i profesija od koje možeš živjeti.

LS.: Slažem se, ali vjerojatno i vi imate dobru i lošu stranu svog posla?

M.G.: Najbolja strana je što se na jedan prelijep način preko svojih tekstova povezujem s brojnim ljudima. Najgore je to što se pisati može samo u samoći. A to znači da se svaki put kada se upuštam u novu avanturu pisanja moram osamiti i na neko vrijeme isključiti iz svakodnevnog života, reducirati ili potpuno izostaviti druženja s prijateljima, zatvoriti se u svoj svijet.

LS.: Informatički ste obrazovani, no ipak, kad radite, najradije pišete naliiperom? Zašto?

M.G.: S osamnaest godina sam naučio tipkati s deset prstiju, ali sve svoje romane, drame i komedije napisao sam rukom u velike bilježnice. Najčešće bih ispisao četiri ili pet verzija novoga teksta. Kada čovjek piše naliiperom ili kemijskom misao, ruka i tekst koji nastaju postaju jedno. Ruka je produžetak srca, što nije slučaj s tipkovnicom. Uz to: pisati rukom u bilježnice možete u svakoj prigodi, a ja volim i vidjeti ono što sam prekrizio, volim ponekad na istoj stranici imati dvije ili tri verzije neke rečenice, pa si volim uzeti vremena prije nego li odlučim koja će od tih rečenica biti konačna. Meni je draži "ručni rad" nego "industrijska proizvodnja". Sviđa mi se taj starinski način pisanja.

LS.: Izjavili ste da vam se nikad nije dogodilo da osjetite nedostatak inspiracije. Kako izgleda vaš proces pisanja?

*When I was eighteen I learned to type with ten fingers, but I wrote all my novels, plays and comedies by hand in large notebooks. Most often I would write four or five versions of the new text. When a person writes his thought with a pen or a ballpoint, the hand and the text become one. The hand is an extension of the heart, which is not the case with the keyboard.*

M.G.: When after spending seven years at Teatar &TD, in 1993, I became a freelancer, my friends were surprised. I terminated the management of the theater by my own free will before the expiration of my term and I literally ended up on the street in some pretty rough times. I simply had to do it. I had numerous ideas I wanted to realize. Since I was sixteen I wanted to become a writer and nothing but a writer, and in one moment in my life I realized that my life took away my creative time and that I had no time for writing. That was the reason why I set about that risky adventure, and I had a pretty rough time for the first three years. Although I worked hard, I made little money, and I even went into a debt for the first time. But as God favors the brave, my dreams started to become reality. Indeed, there is nothing more beautiful than when your childhood hobby becomes your calling and a profession from which you can make a living.

LS: I agree completely, but surely your job has advantages and disadvantages too?

M.G.: The best thing is that in a beautiful way I connect to so many people through my texts. The worst thing is that writing can only be done when you are alone. That means that each time I set out for a new adventure of writing I must isolate myself, shut myself out from everyday life for a while, reduce or completely leave out any socializing with friends, lock myself up into my own world.

LS: You have good computer skills, yet when you work, you prefer to write with a pen? Why?

M.G.: When I was eighteen I learned to type with ten fingers, but I wrote all my novels, plays and comedies by hand in large notebooks. Most often I would write four or five versions of the new text. When a person writes his thought with a pen or a ballpoint, the hand and the text become one. The hand is an extension of the heart, which is not the case with the keyboard. Besides, you can write in a notebook by hand at any time, and I like to see what I have crossed out, I even like to have two or three versions of a sentence on the same page, and I like to give myself some time to think before deciding upon the final version. I prefer "handwork" over "industrial production". I like that old-fashioned way of writing.

M.G.: Hvala bogu, često me pohode nove ideje, i nagone me na pisanje. Čim mi se javi neka nova ideja nastojim je odmah zabilježiti. Ako me nastavi privlačiti, pokušam je razviti i proširiti na nekoliko stranica. Ako se i nakon početnog oduševljenja nastavim zanimati za tu ideju, onda pristupam temeljitoj pripremi, a ako i nakon toga osjetim da sam spreman za ispisivanje prve verzije teksta, onda nastupa ono najljepše u pisanju. Prepustim se prvoj verziji, koja me znade odvesti i u smjeru koji nisam planirao u pripremnom periodu. Kada pišem prvu verziju, nastojim u te dane raditi po deset do dvanaest sati dnevno, sve dok ne osjetim potrebu za predahom koji potraje dan ili dva, pa potom opet nastavljam istim tempom. Nakon prve verzije volim načiniti pauzu prije nego se upustim u drugu verziju. Treba mi distanca od tog "vrućeg teksta", a opet razmak između prve i druge verzije ne smije predugo potrajati kako se ne bih ohladio od priče koju želim ispričovijedati.

LS.: Ne spadate u kalup pisca-buntovnika kojeg okolina ne razumije. Većina vaših tekstova zrače optimizmom i prisutan je pozitivan ton u pripovijedanju.

M.G.: Drago mi je ako u mojim tekstovima prepoznajete optimizam i pozitivan ton, jer je to jednostavno dio mog karaktera. Mislim da je dobro kada svaki čovjek na ovome svijetu živi u skladu sa svojim karakterom, a za pisca je bitna ta iskrenost, bitno je da ne laže ni sebe niti drugima, nego da ispisi svoj svijet na najiskreniji i najsugestivniji način. A osobno raspoloženje i emotivna stanja u kojima se pisac nalazi neminovno se odražavaju na njegov rad.

LS.: Vaši su tekstovi prepoznati širom svijeta. Znači li to da, kako ste upravo rekli, romane pišete u potpunosti iskreno, onako kako biste vi to htjeli, pa se ljudima to sviđa, ili dijelom ipak pokušavate pretpostaviti što bi se moglo dopasti većini čitatelja?

M.G.: Kada pišem novi prozni tekst obično pomislim na nekoliko meni dragih prijatelja. Želim doprijeti do njihovog srca. Ne razmišljam o tome kako ostvariti neki svjetski uspjeh, jer u procesu pisanja mislim samo na svoju priču i svoje junake, na logiku teksta koji nastaje. Kako zadnjih godina imam i dragih prijatelja širom svijeta znadem i na njih pomisliti, ali prvenstveno su mi na umu moji najbliži iz Zagreba i Hrvatske.

LS.: Je li kod dramskog teksta to drugačije? Naime, rekli ste da postoji jednostavna formula za kazalište: glumac + publika = predstava, dakle morate unaprijed misliti na publiku.

M.G.: Kada pišem za kazalište, često pomislim na neke meni drage glumce, ali istodobno ne zaboravljam zahtjevnosti pisanja za scenu, jer je pisanje za kazalište uvijek puno tehničkih ograničenja, koja su svojevrsni okvir unutar koga se može postići sloboda, kao što su pjesnici koji su pisali sonete, unutar ograničenja forme soneta uspijevali izraziti svoja osjećanja i ostvariti svoju pjesničku i ljudsku slobodu. Bez poznavanja kazališta i kazališnog mehanizma iznutra niti jedan dramatičar na ovome svijetu nije napisao kvalitetan, sceni podatan, publici atraktivan, a glumcima poticajan tekst.

LS: You once said that you have never felt a lack of inspiration. How is your writing process?

M.G.: Thank God, new ideas often pop into my mind and make me write. As soon as I have a new idea, I try to write it down immediately. If it continues to attract me, I try to develop it and extend it to several pages. If even after the initial infatuation, I am still interested in the idea, then I will engage in a more thorough preparation, and then if I feel that I am ready to write the first version, the most wonderful thing about writing starts. I give myself up to the first version, which often leads me in the direction I have not planned during the preparation period. While I am writing my first version, I try to work ten to twelve hours a day, until I feel the need for a break which lasts a day or two, and then I continue at the same pace. I like to make a break after the first version before writing the second version. I need to distance myself from the "hot" text, but the distance between the first and the second version should not be too long so as not to cool off too much from the story I would like to tell.

LS: You do not fall within the stereotype of a rebel writer not understood by his surroundings. Most of your texts radiate with optimism and your narration has a positive tone.

M.G.: I am glad if you recognize optimism and a positive tone in my texts, because it is simply a part of my character. I think it is a good thing if every person in the world lives in accordance with their character, and that kind of honesty is important for a writer, it is important for him not to lie to himself and others, but to write down about his world in the most sincere and the most suggestive way. Personal mood and emotional strength of the writer are unavoidably reflected in his work.

LS: Your texts are recognized all over the world. Does that mean that, as you have just said, you write your novels with complete sincerity, just as you would like, so people like it, or do you try to assume what most of the public might like?

M.G.: When I write new prose, I often think of a few dear friends of mine. I want to reach out to their hearts. I do not think about achieving worldwide success, because in the process of writing I just think about my story and my characters, and about the logic of the emerging text. Lately as I have made some dear friends all over the world, I sometimes think of them, but my closest friends from Zagreb and Croatia are primarily on my mind.

LS: Is writing a play somewhat different, as you yourself have said there is a simple formula for the theater: actor + audience = play, therefore, you have to think of the audience in advance.

M.G.: When I write for the theater I think of some actors dear to me, but at the same time I do not forget some requirements of writing for the stage, because writing for the theater is always full of technical limitations, which create a certain frame within which you can achieve freedom, just as the poets who wrote sonnets managed to express their feelings and realize their poetic and human freedom within the

*Puno je toga imitativnog u hrvatskom kazalištu danas, mnogi od naših redatelja nemaju samopouzdanja u sebe i svoj svijet, nego nastoje kopirati trendove koji su dominantni u većim kazališnim sredinama u Europi...*

*There is a lot of imitation in Croatian theater, many of our directors have no self-confidence in themselves or their world, but they try to copy trends which are dominant in the larger theatrical centers of Europe...*



Unatoč maloj nervozu prije početka premijere svoje najnovije predstave u Lisinskom, Gavran je našao vremena i za LivingStone  
Despite being slightly nervous before the premiere of his latest show in Lisinski, Gavran managed to still find time for Livingstone

*Kada pišem novi prozni tekst obično pomislim na nekoliko meni dragih prijatelja. Ne razmišljam o tome kako ostvariti neki svjetski uspjeh, nego želim doprijeti do njihovog srca...*

*When I write new prose, I often think of a few dear friends of mine. I do not think about achieving worldwide success, but I want to reach out to their hearts...*

LS.: Jeste li tašti? Stvarate likove, krojite njihove sudbine, gradite jedan cijeli svijet, i onda osjetite da se čitatelja roman baš i nije dojmio ili da se gledatelju nije svidjela predstava. Kako se tada osjećate?

M.G.: Osjetim sreću kada vidim da moji tekstovi dopiru do ljudi i osjetim tugu kada se ne dogodi prepoznavanje. Ali, to nema veze s taštinom. Jednostavno kao što glazbenik ima potrebu i zadovoljstvo kada odsvira dobar ton, tako i ja osjetim radost kada napišem dobar tekst. Nisam operiran od taštine, ali me ona ne određuje i nikada nije razlog mome pisanju. Ne smatram da sam ja zaslužan za svoje ideje. Meni je dan taj zadatak i zadovoljstvo da pišem priče, kao što je nekom dano da uči djecu ili liječi ljude.

LS.: U posljednje vrijeme popularni su razni tečajevi, pa i za kreativno pisanje, a vi ste nekad vodili škole dramskog pisanja. Mislite li da se s talentom za pisanje osoba rađa ili se i to može naučiti?

limitations of the form of a sonnet. Without an intrinsic knowledge of the theater and the theatrical mechanism no playwright in the world has written a good text, suitable for the stage, attractive to the public, and challenging for the writers.

LS: Are you vain? You create characters, shape their destinies, build a whole world and then you feel that the reader was not really impressed by your novel or the spectator did not like the play. How do you feel then?

M.G.: I am very happy when I see that I have reached people through my text and I am sad when that does not happen. But that does not have anything to do with vanity. Just as a musician has the need to and enjoy making a good tone, so I am happy when I write a good text. I am not immune to vanity, but it does not determine me and it is never a reason for my writing. I do not consider myself responsible for my ideas. I have

M.G.: Važan je i talent i vještina. Ako nema talenta, ne pomaže ni vještina. Ako imate samo vještinu, ona nije dovoljna bez talenta. Jednostavnije rečeno: tečajevi i škole mogu puno pomoći talentiranim, a beskorisni su onima bez talenta.

LS.: Danas se pisanje doima prilično lako – gotovo svi pišu blogove, a mnogi i romane. Pročitala sam negdje da u Hrvatskoj svaki dan izađe 6 novih knjiga. Kako u tom moru tekstova prepoznati kvalitetnu književnost?

M.G.: Čovjek od koga sam neki dan kupio odlično pečene kestene i pohvalio ga, uz primjedbu da mnogi pekači kestena to loše rade, prokomentirao je: "Svi pjevaju, a samo je jedan Pavarotti." To što mnogi pišu može biti samo dobro za književnost, jer se povećava vjerojatnost da će više ljudi uspjeti izbrusiti svoj talent. Prave stvari prije ili kasnije izbore svoje mjesto u ovome svijetu, a ljudi skloni pisanju, ako i ne postanu pisci, bez sumnje će postati kvalitetni čitatelji, koji s više razumijevanja pristupaju tekstovima drugih pisaca.

LS.: Kako komentirate činjenicu da je ove godine Upravni odbor Kiklopa odlučio izostaviti kategoriju "hit godine"?

M.G.: Nikada ne komentiram ni nagrade niti bilo što drugo vezano za manifestne oblike književnog ili kazališnog života. Moj posao je pisanje priča, i ništa me izvan toga, moje obitelji i mojih prijatelja ne zanima. Naravno, zanima me i društvena stvarnost koja nas sve zajedno

been given the task and the pleasure to write stories, just as someone was made to teach children or cure people.

LS: Lately there are many popular courses, even for creative writing and you used to run schools of dramatic writing. Do you believe that a person is born with a talent or can that be learned?

M.G.: Both talent and skill count. If there is no talent, skill will not help. If you only have the skill, it is not enough without the talent. In a nutshell: courses and schools may help the talented a lot, but they are useless to those without talent.

LS: Nowadays writing seems pretty easy – almost everyone writes blogs, many write novels. I have read somewhere that 6 new books are published in Croatia every day. How can we recognize good literature in this sea of books?

M.G.: The other day I bought some excellently baked chestnuts from a man and I praised him saying that there were many bad chestnut bakers, and he commented: "Everybody sings, but there was only one Pavarotti". The fact that many people are writing can only be good for literature, because the possibility that more people will be able to polish their talent increases. Sooner or later, real things win their place in this world, and people showing a tendency for writing, even if they do not become writers, will definitely become better readers and approach other people's texts with more understanding.



Za tekst ove monodrame Gavran je dobio nagradu Marin Držić Ministarstva kulture, kao i nagradu Ivan Raos, a njegova supruga Mladena Gavran odigrala je čak 12 uloga  
Gavran got an award Marin Držić of Ministry of Culture as well as Ivan Raos award for the text for this monodrama, in which his wife, Mladena Gavran played even 12 roles

određuje, ali sebe ne vidim kao osobu koja bi trebala komentirati sve što se oko nas zbiva.

LS.: Puno puta ste rekli da roman i predstava moraju ljude nasmijati ili rasplakati, a ako se to ne dogodi, nije se dogodila ni umjetnost. Mislite li da se umjetničko djelo, da bi se ocijenilo kao kvalitetno, mora znati posebno objasniti, razumjeti, ili je dovoljno da izazove emociju?

M.G.: Mislim da je Kant pisao da je za uživanje u umjetnosti nužno obrazovanje, koje nas priprema za to. Lakše je objasniti i razumjeti roman nego pjesmu ili glazbenu kompoziciju. Neke stvari se snažnije primaju srcem i intuicijom, neke u potpunosti možemo doživjeti ako razum i osjećaji idu ruku pod ruku. Sve ovisi od djela, forme, sadržaja. Ne usuđujem se uopćavati, jer se uvijek može pronaći iznimka koja osporava neko pravilo.

LS.: Sa suprugom vodite Teatar Gavran. Kako biste ocijenili trendove u hrvatskom kazalištu u zadnjih desetak godina? I kako, zapravo, s obzirom na sadašnje stanje u književnosti i kazalištu vidite kretanja u hrvatskoj kulturi uopće?

M.G.: U našem kazalištu imate već duže vrijeme situaciju koju ja nazivam "cvjetanje tisuću cvjetova". To je i dobro i loše. Svaki gledatelj

LS: How would you comment on the fact that the Management Committee of the Kiklop Award decided to leave out the category "bestseller of the year"?

M.G.: I never comment on awards or anything else relating to manifest forms of literary or theatrical life. My job is writing stories and nothing outside of that, my family or my friends, is of any interest to me. Of course, I am interested in the social reality which determines us all, but I do not see myself as a person who should comment on everything that is going on.

LS: You said many times that a novel or a play must make people laugh or cry, and if that does not happen, art did not happen. Do you think that a work of art, in order to be qualified as good, should be explained, understood, or is it enough for it to provoke some kind of emotion?

M.G.: I believe Kant wrote that education is necessary in order to enjoy art, because education prepares us for it. It is easier to explain and understand a novel, than a song or a musical composition. Some things are better received by heart and intuition; others can be completely understood if reason and emotions go hand in hand. It all depends on the work, its form, content. I don't dare generalize, because there are always exceptions challenging the rule.

može ponešto izabrati za sebe, a opet ne možemo ustvrditi da postoji neki zajednički nazivnik koji bismo mogli imenovati "stilom hrvatskog teatra danas". Puno je toga imitativnog u hrvatskom kazalištu danas, mnogi od naših redatelja nemaju samopouzdanja u sebe i svoj svijet, nego nastoje kopirati trendove koji su dominantni u većim kazališnim sredinama u Europi. S obzirom na to da smo srednje razvijena zemlja s tek četiri i pol milijuna stanovnika, mislim da s kulturom i njezinom raznovrsnošću te kvalitetom, generalno govoreći, možemo biti zadovoljni. Smeta mi množina manifestnih načina prezentiranja kulture, ta brojnost nepotrebnih festivala, nagrada, prepotentnih megaprojekata. Volio bih da smo u svemu skromniji, da trošimo manje novca, a da više uključimo mozak i kreativnost, odnosno da smo više u skladu sa svojim realnim "dimenzijama".

LS.: Kako vam je surađivati sa suprugom?

M.G.: Predivno. Slično razmišljamo o kazalištu i umjetnosti i s malo riječi se brzo sporazumijevamo. Ona je prvi čitatelj mojih tekstova, a ja sam prvi gledatelj njezinih novih uloga, još u trenutku nastajanja.

LS.: Čime se, osim pisanjem, bavite? Što vas još zanima?

M.G.: Jedno vrijeme jako sam puno putovao. Sada mi je to toliko dodajilo da tražim sve načine da nikamo ne odem. U prvih devet mjeseci ove godine imao sam čak dvanaest inozemnih premijera, a od njih

LS: You run the Gavran Theater with your wife. How would you evaluate the trends in Croatian theater over the last ten years? And how do you really see the movements in Croatian culture in general considering the current conditions in literature and theater?

M.G.: For some time now, our theater is at the point I like to call "flowering of a thousand flowers". This is both good and bad. Each spectator can choose something for himself, and yet we cannot claim that there is a common denominator which we could name "the style of contemporary Croatian theater". There is a lot of imitation in Croatian theater, many of our directors have no self-confidence in themselves or their world, but they try to copy trends which are dominant in the larger theatrical centers of Europe. Considering that we are a semi-developed country with just four and a half million inhabitants, I think that, generally speaking, we can be satisfied with our culture, its diversity and quality. Personally I mind the large number of manifest ways of presenting culture, numerous unnecessary festivals, awards, overbearing mega-projects. I would like to see a bit more modesty in everything, less wasting of money, more brains and creativity, in other words, to be more in accordance with our real "dimensions".

LS: How is your cooperation with your wife?

M.G.: Wonderful. We think alike about theater and art and we understand each other well with few words. She is the first to read my texts



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*Personally I mind the large number of manifest ways of presenting culture, numerous unnecessary festivals, awards, overbearing mega-projects...*



*Dosta mi je pakiranja kofera, putovanja i protokola. Najdraže mi je biti na moru na Šolti ili na Lošinju, ne sudjelovati u javnom životu, maštati, čitati, družiti se s prijateljima...*

*I have had enough of packing, journeys and protocols. I really like to be on Šolta or Lošinj, not to participate in public life, fantasize, read, spend time with friends...*

sam vidio samo jednu. Dosta mi je više i pakiranja i raspakiravanja kofera, i aviona i putovanja, i upoznavanja novih ljudi i protokola i javnosti. Najdraže mi je biti na moru na Šolti ili na Lošinju, plivati, ne sudjelovati ni u javnom ni u kulturnom životu, maštati, čitati, družiti se s prijateljima...

LS.: Uskoro ulazimo u novu godinu, i to posljednju ovog desetljeća. Mislite li da ga je moguće opisati s riječju, dvije?

M.G.: Vrijeme nemira i nade.

LS.: Puno ste toga ostvarili. Imate li neostvarenih želja?

M.G.: Moje su privatne želje tako male, "beznačajne", ne usudim ih se izreći da vas ne bi nasmijale. Dobio sam puno od života pa se ne usudim puno više tražiti. Ali, svejedno, još ne živim od prošlosti, pa sam u profesionalnom smislu okrenut budućnosti i još uvijek se radujem svakoj novoj ideji koja me pohodi. ■

and I am the first spectator of her new roles, at the moment that they appear.

LS: What do you do besides writing, what are your other interests?

M.G.: I used to travel a lot. Now I am so tired of it that I look for almost any excuse not to go anywhere. In the first nine months of this year I have had as many as twelve premieres abroad, and I have only seen one. I have had enough of packing and unpacking, planes and journeys, meeting new people, protocols and the public. I really like to be on Šolta or Lošinj, swim, not to participate in any public or cultural life, fantasize, read, spend time with friends...

LS: We are about to enter into a new year, the last year of the decade. Can you describe it in one or two words?

M.G.: A time of restlessness and hope.

LS: You have achieved a lot. Do you still have some unfulfilled wishes?

M.G.: My private wishes are so small and "insignificant" I don't dare to say them out loud for you to laugh at. I have obtained much from life, and I don't dare to ask for more. But, nevertheless, I do not live in the past, and in a professional sense I look to the future and still look forward to any new idea that will pop into my mind. ■



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