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DOKLEJE I PROBLEM UBIKACIJE
ANTIČKOG TEATRA

BRONZE ACTOR FIGURINE FROM
DOCLEA AND
THE PROBLEM OF LOCATING THE
ANCIENT THEATER

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U Javnoj ustanovi Muzeji i galerije Podgorice u stalnoj postavci nalazi se bronzana figurina glumca (sl. 2-5) sa komičnom teatarskom maskom¹. Rađena je u tehnici punog livenja i visine je 7 cm. Ova figurina nađena je u kampanji iskopavanja 1998. godine, čiji je rukovodilac bio dr Č. Marković a terenski rukovodilac mr M. Cerović, u sondi 9, sektoru B, u manjoj prostoriji zapadno od civilne bazilike (Sl. 1).

BRONZE ACTOR FIGURINE FROM DOCLEA AND THE PROBLEM OF LOCATING THE ANCIENT THEATER

In the permanent exhibition of The Public Institution Museums and Galleries of Podgorica is a bronze figurine actor (Fig. 2-5) with the comic theater mask.¹ It was made in the technique of casting and full height of 7 cm. This figurine was found during the excavation campaign in 1998, whose head was Č. Marković, PhD and manager M. Cerović, MA, in the probes 9, sector B, in the smaller room on the west of the civil basilica (Fig 1).

The actor is leaning on his left leg, with which he

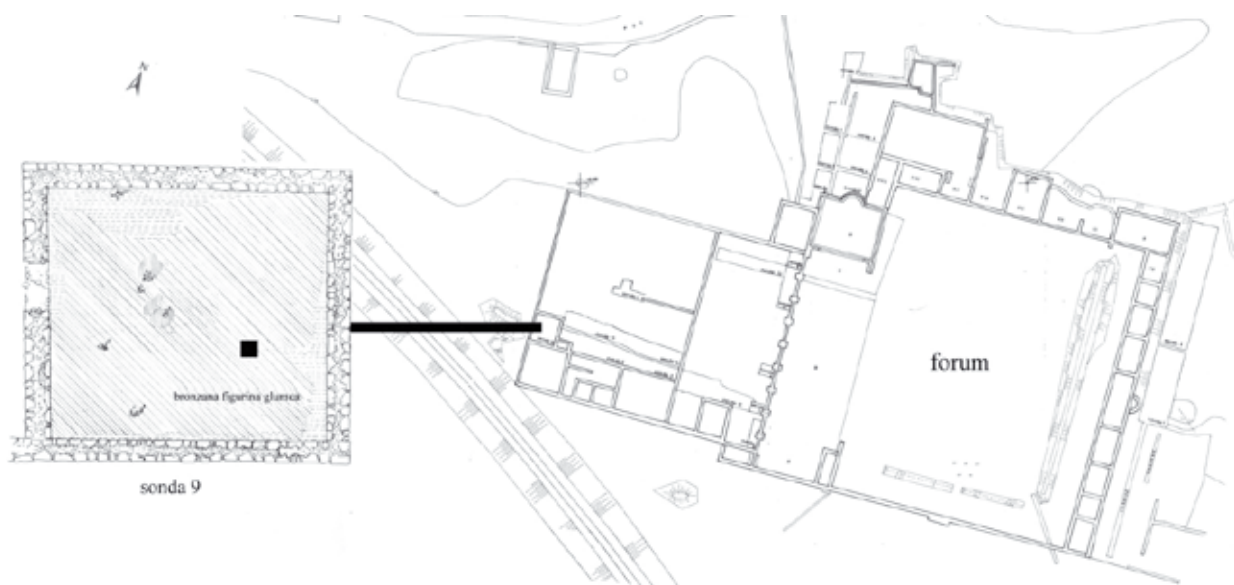


Fig. 1 Place where the figurine was found, drawing T. Mijović

Glumac je oslonjen na lijevu nogu, kojom je iskoračio naprijed, dok je desna noga savijena u koljenu i odaje utisak da je glumac uhvaćen u koraku, čineći tako svojevrsni kontrapost.

Glava glumca je neznatno okrenuta udesno, dok je brada maske neravna i pada ka grudima. Otvor za usta je nesrazmjerno veličini maske velik i širok, ispod kojeg se nalazi naglašena donja usna

steps forward, while the right leg is bound in the knee and gives impression of actor being caught in walking, which makes a unique contra post.

The head of the actor is slightly turned right, while the chin of the mask is rough and falls down towards chest. The gap for the mouth is disproportionate to the size of the mask, it is big and wide, and underneath is emphasized the lower lip, which does not go along with the whole length of the gap. Above the proper

¹ Zahvaljujem se JUMuzeji i galerije Podgorice i D. Radoviću na dozvoli za objavljivanje.

¹ I wish to express my gratitude to PI Museums and Galleries of Podgorica and D. Radović for the permission to publish.

koja ne ide cijelom dužinom otvora. Iznad pravilnog čela počinje deblja gusto naborana kosa sa izraženim režnjevima koja ga nadvisuje, pa izgleda kao perika; na zadnjoj strani figurine kosa je ravno zasječena u visini vrata, dok u dijelu ispod ušiju nastavlja skoro do ramena. Obrve su naglašene i svojim debljim krajevima spuštene ka dolje, odakle počinje plastični nos figurine koji je pravilan, i koji završava blagim otvorima nozdrva. Oči su blago upale i sa malim otvorima za zjenice.

forehead begins thicker densely wrinkled hair with distinct lobes, which it overlooks, so it looks like a wig, at the back of the figurine, the hair is straight and cut short the height of the neck, while the part below the ears continues almost to the shoulders. Eyebrows are highlighted and with its thicker ends placed lower, from where a plastic nose of the figurine starts and which is straight, and that ends with slight nostril openings. The eyes are slightly sore and with small openings for the pupils.

Without emphasized neck, the head moves to the



Sl. 2 Figurine of actor en face, photo D. Miljanic



Sl. 3 Drawing of actor, author T. Mijovic



Sl.4 Figurine of actor from side, photo D. Miljanic



Sl. 5 Figurine of actor from back, photo D. Miljanic

Bez naglašenog vrata, glava prelazi u ramena iz kojih kreću ruke; desna ruka glumca je otvorena, ispružena i blago savijena u laktu, gdje su tri prsta (palac, kažiprst i srednji) ispružena (kažiprst i srednji su spojeni), a dva savijena. Od druge ruke jasno se jedino vidi stegnuta šaka, koja drži plašt (*pallium*) kojim je ogrnut veći dio figurine. Po tome se i ove komedije² zovu *fabula epalliatæ*. Priroda ove vrste komedije definisana je kostimom koji glumci nose. Svi nose tuniku (*chiton*) preko koje muškarci obično nose *pallium* (ogrtač, *himation*), a žene *palla* (Saunders 1909, 42; Duckworth 1994).

Ostali dio ruke se nazire ispod plašta; vidan je dio gdje se ruka savija u laktu, odakle plašt ima drugačije nabore nego u dijelu iznad ruke, što svjedoči da je majstor vodio računa prilikom izrade kalupa i o najsitnijim detaljima. Plašt (odora) ide gotovo preko cijelog zadnjeg dijela figurine ostavljajući golo desno rame da bi prešao preko njegovog lijevog ramena sa jedne i u visini desnog kuka sa druge strane, penjući se lagano preko blago naglašenog trbuha do šake koja hvata plašt na lijevoj gornjoj strani trbuha, koji naborano pada do iznad koljena lijeve, odnosno do ispod koljena desne noge figurine.

Noge glumca su nešto deblje, sa već opisanim načinom stajanja, a moguće je vidjeti i da glumac nosi obuću. Inače, svaki od glumaca nosio je sandale ili neku vrstu papuča (*soccus/socci*) (Duckworth 1994; Manuwald 2011, 77).

Na Dokleji su, osim ove bronzane figurine, nađene i teatarske maske (Milunović 2001) za koje autor ne posjeduje nikakve dodatne informacije. Analognih primjera, kada je maska koju glumac nosi u pitanju, ima mnogo (Stobi, muzej u Zadru, Sisciji, Zagrebu itd.); većina njih datuje se u vrijeme I vijeka p.n.e. do I ili II vijeka n.e.. Glumac sa Dokleje zanimljiv je i zbog svoje gestikulacije, čemu će u radu biti posvećeno više pažnje. Identičan ili gotovo identičan primjerak našem, datovan u I vijek, nalazi se u Geti muzeju (Getty Museum) u Los Anđelesu (Sl. 6). Isto datovanje predlažemo i za naš primjerak sa Dokleje.

Nalazom ove figurine otvara se niz pitanja. Među najvećima je svakako pitanje postojanja teatra na Dokleji i njegove eventualne ubicacije. Teatar stoji kao reper urbane logike jednog grada i kao spomenik kulturnom nivou njegovih žitelja. Postojanje teatra od čvrstog materijala na rimskoj Dokleji možemo odbaciti. Tako nešto kaže i M. Suić, koji navodi da postojanje teatra u jednom gradu ne zavisi od veličine grada i njegove površine (...)

shoulders from which the arms begin; the right hand of the actor is opened, extended and slightly bent in the elbow, where the three fingers (thumb, index and middle) are stretched (index and middle are connected), and two are bent. From the other hand, the only and clearly visible is tight fist, holding the mantle (*pallium*), which is wrapped around the larger part of the figurine. This is why these comedies² are called *fabulae palliatæ*. The nature of this kind of comedy is defined by the costumes that the actors wore. They all wear a tunic (*chiton*), over which men usually wear *pallium* (cloak, *himation*), and women wear *palla* (Saunders, 1909, 42; Duckworth 1994).

The rest of the hand can be discerned beneath the mantle; there is a visible part where the arm bends at the elbow, where the mantle has different folds than in the upper part of the hand. That is the evidence that the master took into account when making the mold even for the smallest details. The mantle (robe) goes almost over the entire back of the figurine leaving the right shoulder bare, from his left shoulder on one side and the height of the right hip on the other side, climbing gently through the slightly enhanced abdomen to the hand that catches mantle on the left upper side of the abdomen, which falls wavy up to upper knee of the left, namely, under the knee of the right figurine leg.

The legs of the actor are thicker, and with the previously described method of standing. It is possible to see that the actor wore shoes. Otherwise, each of the actors wore sandals or some kind of slippers (*soccus/socci*) (Duckworth 1994; Manuwald 2011, 77).

Apart from this bronze figurine, on Doclea were also found the theatrical masks (Milunović 2001), for which the author does not have any additional information. There are many analogous examples when the mask worn by the actor is in question (Stobi, Museum in Zadar, Siscia, Zagreb, etc.); most of them have been dated to the time of I century BC to I or II century AD. The actor from Doclea is interesting because of his gestures, which is going to be the main focus of this work. Identical or nearly identical copy of our figurine, and dated in the I century, is to be found in the Getty Museum, Los Angeles (Fig 6). We also suggest the same dating for our example from the Doclea.

With the discovery of this figurine, a number of questions is opened. Among the main is certainly the question of the existence of the theater on Doclea and his location. Theatre stands as a landmark of urban logic of a town and as a monument to the cultural level of its population. The existence of the theater made of

² Naglasak je stavljen na šaljiv aspekt normalnog porodičnog života, a gotovo uvijek bila je uključena i ljubavna priča u kojoj se dvoje ljubavnika vjenčavaju nakon savladavanja raznih prepreka. Ove predstave imaju tendenciju da imaju likove kao lukavi rob, hvalisav vojnik, služavka, bijesni otac itd.

² Emphasis is put on the humorous aspect of normal family life, and almost always included a love story in which the two lovers get married after overcoming various obstacles. These plays tend to have characters as cunning slave, boastful soldier, a maid, angry father, etc.

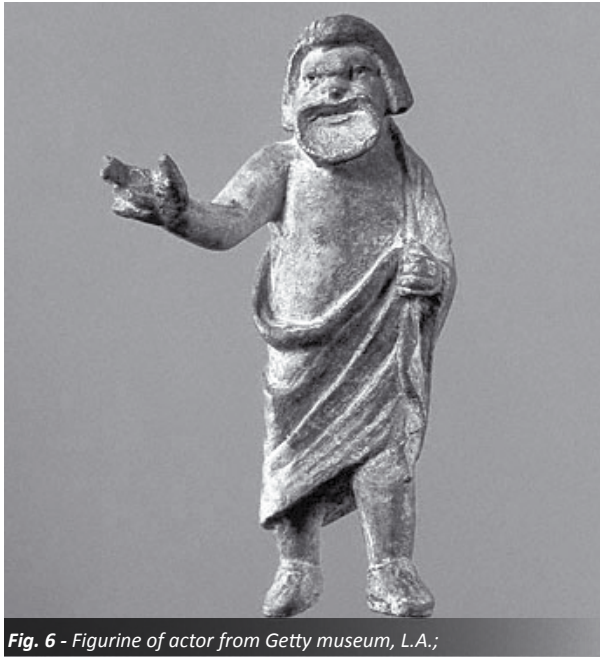


Fig. 6 - Figurine of actor from Getty museum, L.A.;

jer stara Dokleja bila je najveća nakon Salone a, kako sve upućuje, teatar nije imala, dok ih je Pola imala dva, a teatar je imala i malena Isa na dalekom otočiću” (Suić 2003: 258). Dakle, na Dokleji nema arheoloških nalaza (osim pomenutih maski) koji bi upućivali na postojanje takvog arhitektonskog sklopa. Ni materijalna građa ne nagovještava postojanje teatra. Evidentan je nedostatak i epigrafskih spomenika koji bi pominjali nekog glumca (nadgrobne ploče ili pokrovitelja igara), kao i žižaka sa prikazima maski ili teatarski neophodnog alata.

Svijest o javnim igrama postojala je u Dokleji (npr. kocke za igru sa nekropole). Pitanje ubikacije mogućeg teatra gdje su se mogle sprovoditi igre otvara nam tri mogućnosti: pozicioniranje teatra na forum, kao prva mogućnost, za Dokleju je već i predloženo (Cerović, 2010) i zastupa ideju da se prostor na kome se većina javnog života i odvijala prenamijeni u scenski, gdje bi krovovi taberni služili kao sjedišta za publiku. Kao druga mogućnost nameće se i prostor u neposrednoj blizini hrama za izvođenje predstava (Marshall 2006, 39), a stepenište hrama moglo je poslužiti kao već gotova sjedišta za publiku. U ovom slučaju trebalo bi voditi računa i o kapacitetima, odnosno o broju ljudi koji bi bili u mogućnosti da vide predstavu, s obzirom na skromnu veličinu hrama. Treća mogućnost lokacije teatra podrazumijeva ideju da je doklejski teatar bio montažni, tj. izgrađen od drveta, kakvi su bili prvobitni rimski teatri, povećavajući mogućnost da budu uništeni od požara, kao što se i dogodilo sa teatrom koji je u Rimu sagradio Statilije Tauro (Wiedmann 2002, 20). Prvi trajni teatar izgradio je Pompeji 55. g.p.n.e. (Duckworth 1994).³

³ Međutim, drveni teatri se grade i do kasne antike (Beacham 1991, 56), kao što je bilo pokušaja gradnje od čvstog materijala i prije Pompeja (Duckworth 1994).

solid material in the Roman Doclea can be rejected. That also says M. Suić, which states that “the existence of the theater in a town does not depend on the size of the town and its surface area... as old Doclea was the largest town after Salona, and, as everything indicates, it did not have the theater, while Pola had two, even the small Isa had a theater on the far little island” (Suić 2003: 258). Therefore, there are no archaeological finds (except the aforementioned masks) on Doclea that would indicate the existence of such an architectural complex. There are also no material evidences to suggest the existence of the theater. There is an obvious flaw of the epigraphic monuments that would mention some actor (tombstones or sponsor games) and weevils with mask scenes or the necessary theater tools.

The awareness of the public games existed on Doclea (for instance, dice to play with on necropolis). The question of the location of possible theater, where they could carry out the plays, offers three options: the positioning of the theater on the forum, as the first option for Doclea, which has already been proposed (Cerović, 2010) and represents the idea that the area where the majority of public life happened, would transform into stage, so that the roofs of the taverns could be used as seats for the audience. The second possibility imposes the area near the temple as a place to perform the plays (Marshall, 2006, 39), and the stairs of the temple could serve as a ready-made seats for the audience. In this case, one should take into account the capacities and the number of people who would be able to see the play, given the modest size of the temple. The third option involves the idea of Doclean theater being prefabricated, i.e. built of wood, as the original Roman theaters were, raising the possibility that they were destroyed by fire, as happened with the theater which was built in Rome by Statilius Tauro (Wiedmann, 2002, 20). The first permanent theater was built by Pompei in 55 AD. (Duckworth 1994).³

The Spectacle as a Cultural Dialogue: Voice, Mask, Movement

The theatre of the Roman Empire is eclectic and layered; it united the mime, spectacle, recitals, literary drama, comedy and tragedy. The mask was an accompanying instrument in most of those parties, and it seems that we can extract two types as a representative of the Roman drama: the ones with an open mouth used in imitations of Greek comedy and tragedy, and the ones with the use of masks with closed mouth in spectacular pantomimes, which are derived from the national culture. The mask (persona) requires that actors

³ However, wooden theaters were being built up to late antiquity (Beacham, 1991, 56), as was attempted construction of solid material before Pompeii (Duckworth 1994).

Spektakl kao kulturni dijalog: glas, maska, pokret

Pozorište Rimskog Carstva eklektično i slojevito, sjedinjavalo je mime, spektakle, recitacije, književne drame, komedije, tragedije. Maska je bila prateći instrument u većini tih zabava, a čini se da možemo izdvojiti dva tipa kao reprezentivne rimske drame: one sa otvorenim ustima korišćene u imitacijama grčke komedije i tragedije, i upotreba maski sa zatvorenim ustima u spektakularnim pantomimama, koje su proistekle iz narodne kulture. Maska (persona) zahtijeva da glumci rade na granici svoje vokalne i fizičke energije. Nakon početnog oklijevanja oni otvraju svoja ramena, podižu ruke, stišću šake ili šire svoje prste, usvajaju otvoren stav sa isturenim grudima i odlučno koračaju po tlu. Ishod je upečatljivi performans.⁴ U literaturi se vodi rasprava o tome da li su svi glumci u predstavama nosili maske i kada su zapravo, prvi put počeli da ih nose (up. Duckworth 1994, Gratwick 1992, Marshall 2006, Beacham 1991).

Oko 50. god. p. n. e., Ciceron je pisao o *sermo corporis*, jeziku tijela, i o *loquentia corporis*, govoru tijela; mislio je na cjelokupnu snagu govora, uključujući i glas i gestikulaciju koja ga prati. Rimski glumci su razvili i ustanovili rječnik znakova. Gestikulacija je pratila govor, posebno u formalnim situacijama (McCart 2007, 252). Tako postavljena, gestikulacija služi da naglasi emocionalne osobine glavnih partija govora koja za krajnji cilj ima da ostvari i ostavi dobar utisak oratora ili glumca na publiku. Dio ove procedure - krivljenje glave, uvrtnje prstiju - svakako služi da se skrene pažnja. Stajati uspravno, po Kvintilijanu, znači slobodu ili plemićko porijeklo, dok tijelo u sagnutom položaju može označivati osobu nižeg porijekla ili servilnu ličnost (Graf 1991, 46). Postoje i druga, još veća ograničenja koja se tiču gestikulacije. Bilo koji frenetični pokret, kao što su često klimanje glavom, intenzivno pomjeranje ruku, trzanje ramena ili divlja gestikulacija donosi kišu pokreta/udaraca tako da je neprijatno stojati u neposrednoj blizini glumca. Gestikulacija ima samo ograničenu amplitudu: ruka nikada ne bi trebalo da bude podignuta više od očiju ili spuštena niže od prsa. Gestikulacija je, na posljetku, zadatak desne ruke, dok je lijeva samo pomoćna. Sigurno je moguće objasniti neka od ovih ograničenja. Lijeva ruka kod rimskog govornika je angažovana padom ogrtača: prirodno je da lijevu ruku koristite manje; osim toga, dominacija desne ruke je od temeljne važnosti za ljudsko djelovanje u cjelini. Što se tiče gornje granice za podizanje ruke, u carskom Rimu razlikuju se obični govornik od govornika članova carske kuće kojima je u obraćanju javnosti omogućeno više podizanje ruke, kao što predstave careva i magistrata pokazuju. Ova

work on the limits of their vocal and physical energy. After initial hesitation, they are opening their shoulders, raise their arms, clench fists or spread fingers, adopt an open attitude with protruding chests and decisively walk on the ground. The result is a remarkable performance.⁴The literature still debates about whether all the actors in plays were wearing masks, and, in fact, when did they first start to wear them (Duckworth, 1994, Gratwick, 1992, Marshall, 2006, Beacham 1991).

Around 50 AD Cicero wrote about *sermo corporis*, body language, and *loquentia corporis*, body speech; he thought on the overall power of speech, including voice and gesture that accompanies it. Roman actors have developed and established the vocabulary of signs. Gestures accompanied speech, especially in formal situations (McCart 2007, 252). So set, the gesture serves to emphasize the emotional characteristics of the major parts of the speech, which has the ultimate goal to achieve and make a good impression of the orator or actor on the audience. Part of this procedure - bending the head, twisting fingers - certainly serves to attract attention. Standing upright, by Quintilian, means freedom or noble origins, while the body of the bowed position can denote a person of lower origin or servile person (Graf, 1991, 46). There are other, much bigger restrictions concerning gestures. Any frenetic movement, like often nodding, intense movement of the arms, shoulders twitching or wild gesticulations bring the rain of movements/kicks making standing so uncomfortable near the actor. Gestures only have limited amplitude: hand should never be raised more than the eyes or lowered below the chest. A gesture is, more recently, the task of the right hand, while the left serves only as help. It is certainly possible to explain some of these limitations. The left hand at Roman orator was engaged by the falling coat: it is natural to use the left hand less; in addition, the dominance of the right hand is fundamental to human activity as a whole. As far as the upper limit for raising hands, in imperial Rome, we can differ the ordinary speaker from speakers members of the imperial house which are allowed to raise hands higher in a public when addressing publicity, as the performance of emperors and magistrates show. These individual explanations can help only partly because they cannot explain all the restrictions. The limited movement has to be taken into consideration, which are largely conditioning the gestures. It can be reasonably suspected that the approved gestures experienced changes and simplification in order to improve accuracy in conveying the message and reduce ambiguity. One clue is a subtle difference in meaning between similar gestures, like fingers on a hand. There is a version

⁴ U svom djelu *Onomastikon* (IV, 133-154) Poluks pominje 44 maske za komediju (Saunders 1911, 70).

⁴ In his work *Onomastikon* (IV, 133-154) Polux mentions 44 masks for a comedy (Saunders 1911, 70).

pojedinačna objašnjenja mogu pomoći samo djelimično jer ona ne mogu objasniti sva ograničenja. Tu treba uzeti u obzir ograničeno kretanje, kojim je dobrim dijelom i uslovljena gestikulacija. Može se opravdano sumnjati da su odobreni gestovi doživjeli izmjene i pojednostavljenje radi poboljšanja preciznosti u prenošenju poruke i smanjenja nejasnoća. Jedan trag je suptilna razlika u značenju između sličnih gestova, kao kod prstiju na šaci. Postoji varijanta gdje se kažiprst spaja sa palcem (Sl. 7), a ostala tri ostanu raširena, zatim varijanta kao kod primjerka sa Dokleje (Sl. 8), potom samo podignut kažiprst itd.; njihova funkcija je drugačija; uglavnom se želi pojačati i naglasiti, nekad manje, nekad više, istinitost onog što se govori (Graf 1991).

Gluma, posebno komedija, oduvijek je bila neodvojiv dio neverbalnog ponašanja. Izazivački gestovi, smisleni položaji, potpuna nepokretnost, govoreći izrazi lica, "trudne" stanke, neverbalni zvukovi, i izražajne modulacije glasa neka su od sredstava kojima se glumci komedija i danas koriste ne bi li uljepšali svoje retke koje govore i poslali signal kolegama na sceni i, prvenstveno, publici njihove misli, osjećaje i stavove o ljudima ili drugim pitanjima koja se tiču drugih likova u djelu. U nekim slučajevima, neverbalno ponašanje može zamijeniti govor i može se koristiti kao samostalni izvor smijeha, ili može biti iskorišteno kao prilog učinka verbalne šale, kao i da se formira dio komične scene. Gestovi i govor tijela, u cjelini, čini se da su igrali važnu ulogu u obavljanju onoga što mi smatramo pomno sastavljenim scenariom individualnih komičnih djela, barem iz Plautovog vremena.

Uobičajena scena i danas u pozorištima, kada želite da publika pomisli da plačete, je podizanje ruku u visini oka i brisanje zamišljenih suza. Slične gestove i pokrete produkuju glumci kada simuliraju tugu, ili koje drugo osjećanje. Smijeh je međutim, reakcija koja uključuje glas, a signal za to često daje dramaturg u obliku pitanja, koje lik A postavlja liku B riječima "zašto se smiješ". Tu su i sljedeće opcije: zagrljajima i raznim položajima ruku (položaj da je sve u redu, kao i položaji koji sa igrom tijela odaju osjećanje straha, tuge, ljutnje, radosti, stidljivosti, umora, pijanstva, tišine, kao i pokreti koje vode kucanja vrata (Panayotakis 2005b)).

U rimskoj komediji, čija su dva najpoznatija pisca Plaut (250-184. p.n.e.) i Terencije (195/185-159. p.n.e.), kontinuitet tradicije i sadržaj, možda su uočljiviji nego u bilo kojoj drugoj pozorišnoj formi jer se mogu pratiti ne samo s obzirom na zaplet i književni uticaj, već isto tako i s obzirom na pozorišnu praksu. Prolozi koje je pisao Plaut iziskuju posebnu vrstu izvođača: nikakvi stihovi neće, ma kako da su smiješni kad se čitaju, izazvati ništa više do pritajeni osmijeh ukoliko glumac koji ih izgovara ne posjeduje dar komičara. U današnje vrijeme mnogo se pažnje poklanja vremenskom planiranju, što se može definisati kao instinkt da se tekst izgovori u pravom

where the index finger meets the thumb (Fig.7), while the other three remain widespread. Then the version in the Doclea sample (Fig. 8), and then raised only the index finger, etc. Their function is different. Mainly to boost and stress, sometimes less, sometimes more, the truth of what is said (Graf 1991).

Acting, especially comedy, has always been an inseparable part of nonverbal behavior. Evocative gestures, meaningful positions, complete immobility, facial expressions, non-verbal sounds, and expressive voice inflections are some of the means of comedy which are still used nowadays by actors to embellish their spoken lines and send a signal to colleagues, on stage and audience, their thoughts, feelings and attitudes regarding people or other issues about different characters in the play. In some cases, non-verbal behavior can replace speech and can be used as the sole source of laughter, or it can be used as a side effect of verbal jokes, and to form part of a comic scene. Gestures and body language, in general, seem to have played an important role in the performance of what we consider to be carefully selected scenario of individual comic works, at least from Plautus times.

Even today, the common scene in theaters, when you want the audience to think that you are crying is raising hand to the eye level and drying the imaginary tears. Similar gestures and movements are produced by actors when simulate sadness, or other feelings. Laughter is, however, a reaction that includes voice; a signal is often given by a playwright in the form of a question, which character A asks character B saying "Why are you laughing?" There are also the following options: hugs and various hand positions (position that everything is in order, as well as positions that the body gives up feelings of fear, sadness, anger, joy, shyness, fatigue, drunkenness, silence, and the movements that are led by the door knocking (Panayotakis 2005b)).

In the Roman comedy, with two most prominent writers, Plautus (250-184. AD) and Terence (195/185-159. AD) has the continuity of tradition and the content more evident than in any other theater forms as not only in terms of plot and literary influence can be traced, but also with regard to the theater practice. The Prologues written by Plautus require a special kind of artists: no matter how funny lyrics are when they are read, they cannot cause anything more than a deceptive smile if an actor who speaks does not possess the gift of comedy. Nowadays a lot of attention is paid to the time planning, which can be defined as an instinct that the text spoken at the right time and to know how long the audience may be left waiting. Plautus words imply that kind of actor, and they depend on him, as well as the words of comedy writers (Harwood 1998). Comedies of Plautus and Terence are based on the works that belong to the genus of New Comedy, which flourished

trenutku i saznanje koliko dugo publika može da čeka. Plautove riječi podrazumijevaju tu vrstu glumca i zavise od njega, kao i riječi svih pisaca komedija (Harvud 1998). Komedije Plauta i Terencija počivaju na djelima koja pripadaju rodu Nove komedije, koja je cvjetala u Grčkoj od 325-250. p.n.e., na čelu sa Menanderom. Rimski komadi primarno su bili povezani sa religijskim festivalima, odnosno igrama.⁵ Komedije u kojima protagonisti nose ogrtače- palijume (palijate) stvorene u vrijeme Plauta i Terencija mogle su se izvoditi: u septembru (*ludi Romani*), novembru (*ludi plebei*), aprilu (*ludi Megalenses*) ili julu (*ludi Apollinares*) (Duckworth 1994, 76-77). Potom su se ovakve prilike gdje su se komedije mogle izvoditi počele množiti (Panayotakis 2005a).

Svrha rimskog teatra bila je da zabavlja publiku i da preusmjeri njenu pažnju od svakodnevnih misli, iako je dobar dio tema crpljen baš iz svakodnevnog života, posebno za komedije. Kao u svim razdobljima, priroda rimskog pozorišta oslikavala je vrijednosti društva. U rimskom pozorištu maska je postala simbol koji odražava razne ljudske osobine. Maske su se koristile da stereotipuju glumca s obzirom na dob, pol, a ponekad i na karakteristične osobine ličnosti, kao parazit i ulizica npr. Nošenje maski u rimskom pozorištu nije bio toliko konvencija praktične i estetske dimenzije, koliko je bilo ogledalo ljudskih slabosti i naročitosti (Green 1985).

Tekovine i značaj rimskog teatra su nesagledivi. Tokom perioda krize kulture i ekonomske i političke nestabilnosti koja je karakterisala vrijeme ranog srednjeg vijeka, teatar u oblicima u kojima je bio popularan i postojao u antici, potpuno je iščezao. Nije bilo novih teatarskih zgrada, a već postojeće stavljene su u drugu funkciju, kao prodavnice, skladišta, crkve itd.⁶

Rukopisi Terencija bili su poznati (međutim nejasno) i tokom srednjeg vijeka. Između 1470. i 1518. g. štampana su izdanja (neka od njih ilustrovana) cjelokupne rimske drame. Od vremena renesanse, Kvint Roscije Gal (126-62. p.n.e.), možda najpoznatiji rimski glumac, značio je paradigmu dramske izvrsnosti. Do 1500. g. nekoliko akademskih društava u Italiji bili su posvećeni kreiranju predstava i naučnom istraživanju scenske tehnike i pozorišne arhitekture. Do 1600. g. Terencijeva djela su se pojavila u skoro 450 kompletnih izdanja širom Evrope. Komedija je potpuno oživjela kroz "izvođenja znalaca" XVI vijeka, kako se prevodi *commedia dell'arte* (Beacham 1991). I, tako redom.

in Greece from 325-250. AD, led by Menander. Roman pieces were primarily associated with religious festivals and games.⁵ Comedies in which the protagonists wear robes-paliums (pali), created during the times of Plautus and Terence could be held in September (*crazy Romani*), November (*mad plebeians*), April (*mad Megalenses*) or July (*mad Apollinares*) (Duckworth, 1994, 76-77). Then such opportunities, where they could perform comedies, began to multiply (Panayotakis 2005a).

The purpose of the Roman theater was to entertain the audience and to divert its attention from the everyday thoughts, although a good deal of themes was pumped just from everyday life, especially for comedy. As in all periods, the nature of the Roman theater portrayed the values of society. In the Roman theater, the mask has become a symbol that reflects the variety of human characteristics. Masks were used to stereotype the actor with respect to age, sex, and sometimes the distinctive personality traits, like a parasite and sycophants, for instance, wearing masks in the Roman theater was not a convention of practical and aesthetic dimensions, as it was the mirror of human weaknesses and peculiarity (Green 1985).

Achievements and significance of the Roman theater are immeasurable. During the period of cultural crisis and economic and political instability that characterized the early Middle Ages, the theater in the form in which it was popular in ancient times, completely disappeared. No new theater building, while already existing were given another function, as shops, warehouses, churches, etc.⁶

Terence manuscripts were known (however vague), and during The Middle Ages. Between 1470 and 1518 the editions (some of them illustrated) of the entire Roman drama were printed. Since the Renaissance period, Quintus Roscius Gallus (126-62. AD), perhaps the most eminent Roman actor, was a paradigm for dramatic excellence. Until 1500, several academic societies in Italy were dedicated to creating performances and scientific researches of the stage techniques and theater architecture. Until 1600, Terence works have appeared in nearly 450 completed editions across Europe. Comedy was fully revived through "performance experts," of XVI century, as it translates *commedia dell'arte* (Beacham 1991). And, so on.

⁵ Teatarska aktivnost bila je direktno povezana sa tri linije života Rimljana: obožavanje bogova, odavanje počasti mrtvima i individualna samoglorifikacija (Beacham 1991, 63).

⁶ Vodič *Codex Einsidlensis* iz VIII vijeka pominje teatre u Rimu, kao i Benediktinski itinerar iz XII vijeka. U njima se za Pompejev i Marselov teatar kaže da su pretvoreni u velike ljetnjikovce poznatih rimskih porodica; Pompejev je sadržao kasnije i crkvu, a Marselov prodavnicu mesa. Domicijanov cirkus postao je Pjaca Navona, a amfiteatar u Luči (Lucca) prvo je služio kao skladište, a potom (i do danas) u rezidencijalne svrhe, a teatar u Veroni također je imao crkvu iz X vijeka (Beacham 1991, 255).

⁵ Theatrical activity was directly related to the three lines of Roman life: the worship of the gods, honoring the dead and individual self - glorification (Beacham, 1991, 63).

⁶ Guide *Codex Einsidlensis* from the VIII century mentions theaters in Rome, and the Benedictine itinerary from XII century. In them for Pompey's and Marsel's theater it is said to be transformed into the large summer residences of famous Roman families; Pompey's contained church later and Marsel's butcher store. Domitian circus became the Piazza Navona, and the amphitheater in the port Lucca first served as a warehouse, and then (and still) in residential purposes, a theater in Verona also had a church from the X century (Beacham, 1991, 255).



Fig. 7 Gesticulation variants



Fig. 8 Gesticulation variants



Fig. 9 Comic scene, Wall painting, Pompeii



Fig. 10 Cameo, Art History Museum, Geneva

Umjesto zaključka

Kome se obraća naš glumac? Da li je on solilokvi-
sta, ili na sceni ima bar još dva (Sl. 8) ili četiri člana (Sl.
10); kako god, jedna komponenta je mnogo bitna
za doživljaj palijate - publika, bez koje je nemoguće
pozorišno iskustvo. Kreirajući tako metateatar (Sl. 11),
publika aktivno učestvuje u radu glumca i životu tea-
tra uopšte i nameće se kao imanentna determinanta
(rimskog) teatra, stavljajući sebe tako, u najmanju ruku,
po značaju u istu ravan sa glumcima.

Predstave iz amfiteatarata, teatarata, cirkusa ili drugih
arena preselili su se u svakodnevni život Rimljana;
prikaze protagonista predstava sriječemo na razno-
rodnim predmetima: lucerne, strigili, kopče, slikane
posude itd., zatim na mozaicima, zidnom slikarstvu,
gemama, mermernim reljefima, ili ih danas pronalazi-
mo kao figuralnu plastiku, kao što je slučaj sa malom
bronzanom statuom glumca iz Dokleje. Male bron-
zane figurine gladijatora, glumaca, pjesnika, oratora
itd. na predmetima našle su svoje mjesto kao kućanski
predmeti, suveniri, a služile su kao podsjećanje na
ugodne zabave.

Instead of Conclusion

Who our actor addresses to? Is he a soliloquist or
there are at least two more on the stage (Fig. 8) or
four members (Fig.10); whatsoever, one component
is far more important for the feeling of palliata – the
audience. Without the audience there is no theater
experience. Thus creating a metatheatre (Fig.11), the
audience actively participates in the work of the actor
and the life of the theater in general and imposes itself
as immanent determinant of the (Roman) theater,
putting itself so, at least, in terms of significance to the
same level with the actors.

The performances from amphitheatres, theaters,
circuses or other arenas moved into the daily life of the
Romans; portrayals of characters show we encounter
with the various subjects: alfa, strigili, buckles, pain-
ted pots, etc. Then the mosaics, murals, gemas - signet
rings, marble reliefs, or we find them today as figural
plastic, as is the case with a little bronze statuette of
actor from Doclea. Small bronze figurines of gladiators,
actors, poets, orators, etc. on the subjects found their
place as household items, souvenirs, and served as a
reminder of pleasant entertainment.

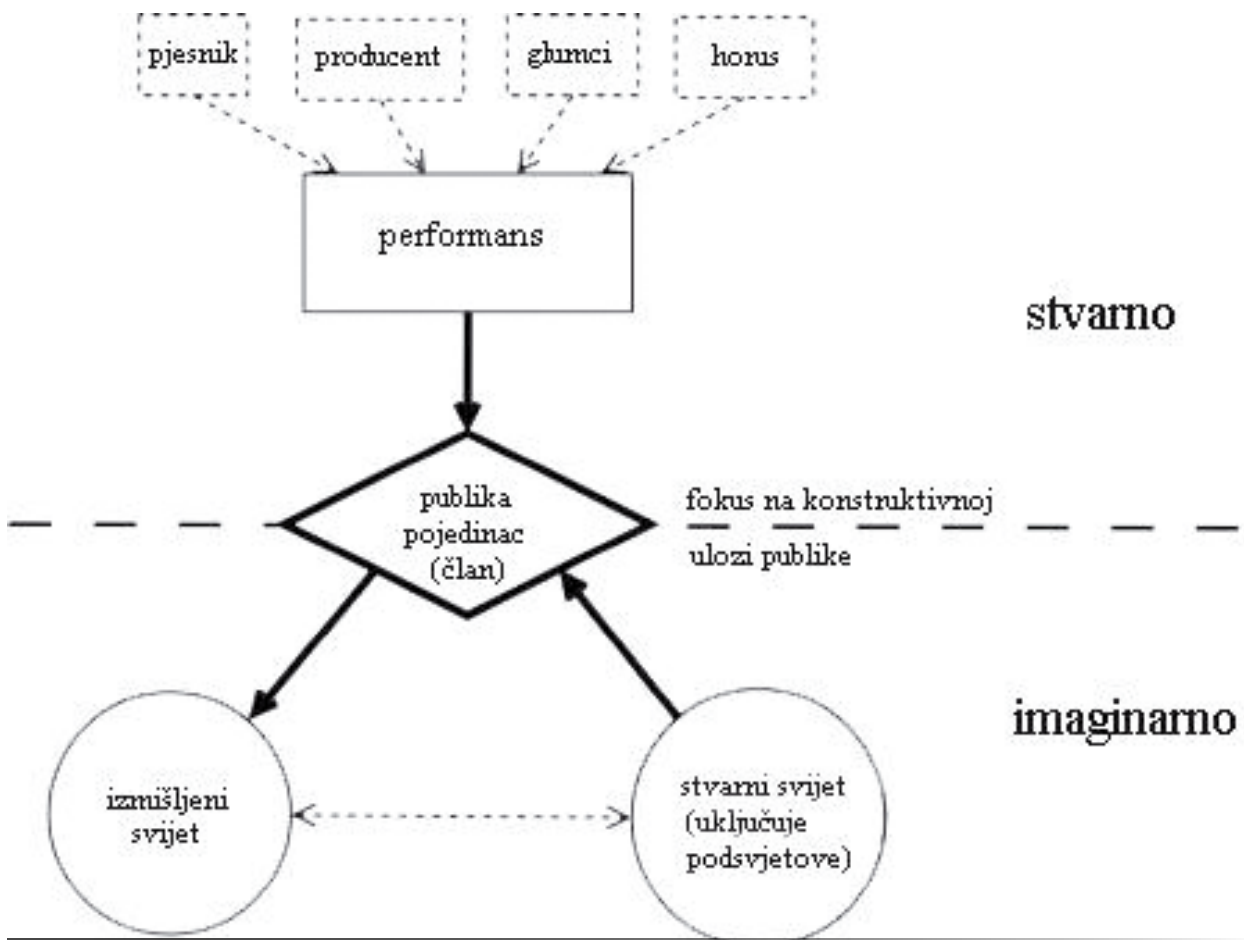


Fig. 11 Metatheatre

Fig 4. Prostor gdje je nađena figurina - autor crteža T. Mijović;

Fig 5. Figurina glumca anfas - autor fotografije D. Miljanić;

Fig 6. Crtež glumca - autor crteža T. Mijović;;

Fig 7. Figurina glumca posmatrano sa desnog boka - autor fotografije D. Miljanić;

Fig 8. Figurina glumca posmatrano otpozadi - autor fotografije D. Miljanić;

Fig 9. Figurina glumca iz muzeja Geti (Getty) u Los Anđelesu - <http://www.getty.edu/art/gettyguide/artObjectDetails?artobj=35432>;

Fig 10. Varijante gestikulacije - Duckworth 1994, plate VI;

Fig 11. Varijante gestikulacije - Duckworth 1994, plate V;

Fig 12. Komična scena, zidno slikarstvo, Pompeji - <http://www.laits.utexas.edu/moore/rome/image/comic-scene>;

Fig 13. Kameja, Muzej Istorije umjetnosti, Ženeva - Green 1985, 472, fig. 2;

Fig 14. Metateatar - Ruffel 2008, 42, fig. 2.2.

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