

1.01 Izvirni znanstveni članek

UDK 792.077(497.4Jesenice)"1918/1940"

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**Aljaž Pogačnik**

univ. dipl. um. zgod., višji kustos za kulturno zgodovino in galerijsko dejavnost,
Gornjesavski muzej Jesenice, Cesta Franceta Prešerna 45, SI-4270 Jesenice
E-pošta: aljaz.pogacnik@gmj.si

Jeseniška Talija v času med obema vojnama in repertoarji posameznih odrov

IZVLEČEK

Članek obravnava gledališko dejavnost na Jesenicah v času med obema vojnama, ko je sočasno delovalo več gledaliških skupin. Ta oblika množičnega kulturnega udejstvovanja predstavlja začetek kulturnega preporoda na Jesenicah. Prva dokumentirana slovenska organizirana gledališka dejavnost se je na Jesenicah začela že leta 1897 z ustanovitvijo Katoliškega delavskega izobraževalnega društva. Z dramskimi sekcijami so kmalu nato začele tudi druge delavsko prosvetne organizacije, kot sta Sokol in Svoboda, ki sta svoj razcvet doživeli v času med obema vojnama. Jeseniške kulturne organizacije so pri oblikovanju svoje programske politike skoraj v vseh svojih razvojnih stadijih kobile med estetskimi ter trenutnimi družbenimi, gospodarskimi in političnimi cilji.

KLJUČNE BESEDE

Amatersko gledališče, gledališko društvo, delavski oder, katoliški oder, sokolski oder, repertoar, kulturno delovanje.

ABSTRACT

THEATRICAL ACTIVITY IN JESENICE IN THE INTERWAR PERIOD AND REPERTOIRES OF INDIVIDUAL THEATRES

The paper discusses theatrical activity in Jesenice during the period between the World Wars, in which several theatrical groups operated at the same time. This form of mass cultural participation constitutes the beginning of Jesenice's cultural revival. The first documented organised Slovenian theatrical activity in Jesenice began already in 1897, with the founding of the Catholic Workers' Educational Club. Drama sections were soon also initiated by other workers' educational organisations, such as Sokol and Svoboda, which reached their peak in the interwar period. In developing their programme policies, Jesenice-based cultural organisations oscillated during almost every development phase between aesthetic and current social, economic and political objectives.

KEY WORDS

Amateur theatre, theatre club, workers' stage, Catholic stage, Sokol stage, repertoire, cultural activity

VIRI IN LITERATURA

ARHIVSKI VIRI

ARS – Arhiv Republike Slovenije

AS 137, Okrajno glavarstvo Radovljica (1819–1941), /I/39, /I/6642, /III/3799, /III/3256, št. 889, /III/4789, št. 893.

GMJ – Gornjesavski muzej Jesenice

GMJ, Arhiv Delavskega gibanja; Kulturne in športne organizacije in njihova dejavnost ter šolstvo, mapa 1–2, 1904–1941.

GMJ, Zbirka gledaliških plakatov.

GMJ, Fototeka Gornjesavskega muzeja Jesenice (GMJ).

GTČ – Gledališče Toneta Čufarja

GTČ, Registrator dokumentacije Gledališča Toneta Čufarja: GTČ, Fototeka.

ČASOPISI

Domoljub, 1923.

Gorenjec, 1934, 1936, 1940, 1941.

Jutro, 1922–1925, 1927–1929, 1931, 1934, 1939.

Književnost, Vestnik Enakosti iz Jesenic, 1934.

Na mejah, 1936–1939.

Slovenec, 1930.

Slovenski narod, 1919, 1920, 1923, 1940.

Vestnik prosvetne zveze v Ljubljani, 1924, 1925, 1928.

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S U M M A R Y

Theatrical activity in Jesenice in the interwar period and repertoires of individual theatres

Theatrical activity, which developed in Jesenice at the turn of the 19th and 20th century as one of the main forms of secular cultural creativity, has to date remained part of Jesenice's general culture. The attached list of repertoires performed on the city's interwar stages only contains drama premieres that also appear in sources, literature and periodicals. The list is far from complete, since, as may be gathered from individual annual reports on theatre club operations, drama sections staged six new plays per season on average or at least about twenty shows, including reruns. Therefore, it is safe to assume that the list will grow longer with the discovery of new archival sources.

In the early 20th century a number of theatre groups were active in Jesenice that continued with their operations after the First World War. One of the most active was the Theatre Club (Gledališko društvo), whose leadership prioritised Slovenian plays. An examination of the club's repertoire reveals that it mainly focused on the production of dramatic works that reflected its endeavours to raise the artistic level of theatrical creativity, following the example of the Ljubljana-based professional secular stage. After the Theatre Club closed at the end of 1922, the Jesenice-based Sokol Society founded a theatre section in the autumn of that same year, largely composed of actors from the dissolved Theatre Club. Its repertoire mainly drew on that of the Theatre Club.

The Catholic Workers' Educational Club, founded as the first to start organised theatrical activity at the end of the 19th century, resumed its operations after the First World War as well. The Catholic rural stage endeavoured above all to provide clear narratives—a goal it accomplished through rich scenography and costume design. Its repertoire most often shed light on human vices and imperfections, as well as accentuated and glorified Christian virtues.

In addition to performances on the Sokol and Catholic stages, the inhabitants of Jesenice also had opportunities to see shows on the workers' stage. The latter represented an important phase in the development and popularisation of the theatrical activity in Jesenice. It emerged from the workers' cultural club

Reciprocity (Vzajemnost), founded in 1912. Later it changed its name into Freedom (Svoboda), but was eventually dissolved in 1933 due to disagreements with the Ljubljana-based Freedom Association. Its former members then founded the Workers' Cultural Club Equality (Enakost). In designing its theatre programme, Svoboda's – and later Enakost's – drama ensemble always followed the principle that acting and singing should not be an end in itself, but should be complementary to the true proletarian cultural work.

The versatile and vibrant drama movement in Jesenice in the period between the World Wars, with as many as three theatres operating at the same time, was characterised by divergent cultural, political, ideological and theatrical directions pursued by indi-

vidual drama ensembles. The repertoires of individual theatres lay bare the antagonism among selected themes, e.g. the national split into the liberal and clerical sides, and in the war's final stage the struggle for workers' rights or the spread of the Marxist idea. In developing their programme policies, Jesenice-based cultural organisations oscillated in almost every development phase between aesthetic and current social, economic and political objectives. The exuberant theatre tradition of Jesenice, which constitutes but a small pebble in the vast mosaic of the rich Slovenian amateur theatre culture, continued after the Second World War and still remains alive today within the framework of the central Tone Čufar Theatre.