



# Vitez plamenog tucka: The Knight of the Burning Pestle (Serbian Edition)

*Francis Beaumont*

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Spisateljska saradnja Fransisa Bomonta i Džona Flecera podarila je istoriji engleske i svetske književnosti preko pedeset dramskih dela s kojima se njihova imena dovode u vezu na ovaj ili onaj način, u manje ili više razlucenoj meri. Najnoviji stavovi proučavalaca govore, međjutim, da su njih dvojica zajedno u potpunosti stvorili ne više od deset komada, a da je Francis Bomont samostalno napisao samo jedan ili dva, pri čemu se danas sa dosta sigurnosti može uzeti da je on jedini autor čuvenog Viteza Plamenog Tucka. Ako po pitanju autorstva, međjutim, još možda preostaju neke neizvesnosti i nedoumice, teoreticari se savršeno slažu da prava elastična prilagodljivost i određeni modernizam dramskog stvaralastva u Engleskoj u drugoj polovini sedamnaestog i početkom osamnaestog veka ne mogu da se shvate i sagledaju bez dobrog poznavanja upravo ove komedije. Delom to jeste burleska, delom parodija, ali je sveukupno rec o proizvodu koji je tesko strogo definisati, čemu su doprineli mnogi raznovrsni elementi. Uzeti zajedno, oni služe da prikažu stvaralacko umeće i ishoduju jednom veoma neobičnom i veoma razigranom komedijom, živom i životu vernom iako joj nedostaje dubine, ali koja je svakako, po mnogo čemu, tvorevina kakva je lako mogla da nastane juče, ovih dana. A napisana je pre četiri stotine godina. Prevod je urađen prema tekstu na engleskom jeziku pod originalnim naslovom THE KNIGHT OF THE BURNING PESTLE koji je izložen u knjizi Beaumont and Fletcher – Select Plays izdavača J. M. Dent & Sons Ltd., s naznakama First included in Everyman's Library 1911; Last reprinted 1970. Napomene i objašnjenja koja prate prevod namenjeni su lakšem i potpunijem shvatanju sadržine i poruka ovog dramskog dela, pre svega u smislu docaravanja istorijskih i društveno-ekonomskih okolnosti u kojima se radnja odvija, ali koje imaju traga i u svemu što izgovaraju likovi komedije – eksplicitno ili, vrlo često, u vidu najrazlicitijih aluzija. Od naročitog su značaja napomene koje se odnose na glumce i publiku toga vremena, na pozorište, običaje u vezi s tumačenjem, pripremanjem i izvođenjem tekstova odnosno pozorišnih predstava, na London i svakodnevni život njegovog građanstva. Koliko god da je značenje pojedinih komentara očigledno već iz samog teksta prevoda, napomene su na velikom broju mesta, tamo gde se to činilo svrsishodnim i korisnim, dopunjene prevodiočevim opaskama i proširenim objašnjenjima. Prevodilacka rešenja i prevodne varijante koje se ponegde nude i kroz nizanje većeg broja mogućnosti u najvećoj meri su plod konsultovanja i koriscenja Enciklopediskog englesko-srpskohrvatskog rečnika (Ristic, Simic, Popovic; Beograd: Prosveta, 1973). Četiri stotine godina posle svoga nastanka Vitez Plamenog Tucka danas je spreman da zakoraci u srpsku kulturnu javnost. Divno bi bilo da u njoj postane poznat, da se zadrži, da pruži podlogu za dalje primene i razrade, pre svega na pozornici – samim tim što nije poznat i iskoriscen ni u mnogo sirem okruženju. Slobodan Jovanovic

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