



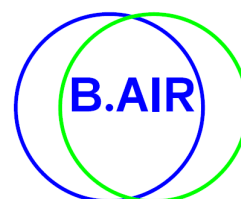
Javna medijska ustanova „Radio-Televizija Srbije“
Radio Beograd
Redakcija Dramskog programa

**„BI-ER: SVEVREMENI UMETNIČKI RADIO – KREIRANJE ZVUKA KAO
UMETNOSTI ZA BEBE, MALU DECU I UGROŽENE GRUPE“**

„MAJKA – DETE: „RAZGOVOR“ PRE RODJENJA“



Co-funded by the
Creative Europe Programme
of the European Union





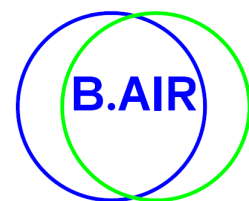
Public Broadcasting Service „Radio-Television of Serbia”
Radio Belgrade
Drama Programme Department

**„B- AIR: ART INFINITY RADIO – CREATING SOUND ART FOR BABIES,
TODDLERS AND VULNERABLE GROUPS”**

„MOTHER – CHILD: PRENATAL CONVERSATIONS”



Co-funded by the
Creative Europe Programme
of the European Union



Naslov emisije: „**MAJKA – DETE: „RAZGOVOR“ PRE RODJENJA**“

Serijski u Redakciji Dramskog programa: **RADIO IGRA**

Žanr: **Dokumentarno-igrani radiofonski kolaž**

Autorica ideje, teksta drugog igranog dela emisije, snimateljka dokumentarnog materijala, urednica emisije i rediteljka: **MELINA KOLJEVIĆ**

Autorica teksta prvog igranog dela emisije: **VESNA PERIĆ**

Koordinator projekta Kreativna Evropa za RTS, Radio Beograd: **NIKOLETA DOJČINOVIĆ**

Autorica originalne muzike za dramu i muzička saradnica: **MARIJA ĆIRIĆ**

Dizajner zvuka: **ZORAN UZELAC**

Lektorka za igrani deo emisije: **NATAŠA ŠULJAGIĆ**

Trajanje: **39.57**

Premijera: **12.05.2021. godine**

Glumice u prvom i drugom igranom delu emisije:

Marija, prva glumica: **MARIJA ĆIRIĆ**

Branka, druga glumica: **BRANKA PUJIĆ**

U dokumentarnom delu emisije učestvuju majke: Andrijana Stojković, Jelena Stanković, Iva Plemić Divjak, Jelena Graovac, Milica Mima Trifunović, Petra Savić, Sandra Jovanović, a kao gost se pojavljuje i direktorka Viktimološkog Društva Srbija Jasmina Nikolić

SINOPSIS:

Promišljanje komunikacije između majke i deteta u prenatalnom periodu kroz razne tematske celine kao što su: motivi mogućih strahova, intuitivne povezanosti majke sa detetom, izvori inspiracije za komunikaciju pomoću muzike, ljudskog glasa, razgovora, razna roditeljska očekivanja, nadanja, uverenja i stavovi. Ovo promišljanje sprovedeno je najpre kroz dokumentarno istraživanje i razgovore sa majkama koje su u najskorije vreme bile trudnice, kako bi se stekao uvid u celokupni tok trudnoće i odnosa majke i deteta od začeća do porođaja. Osim dokumentarnog dela, u emisiju je uključen i igrani deo koji predstavlja sećanje majki čija su deca porasla, kako bi se akcentovali tragovi onoga što ostaje u sećanju majki posle izvesnog, dužeg perioda vremena, koje je proteklo od njihovog vremena trudnoće.

Title of the show: “**MOTHER – CHILD: “PRENATAL” CONVERSATIONS**”

Drama Programme Department Series: **RADIO THEATRE**

Genre: **Documentary-fiction radio compilation**

Idea, text, the second fictional part of the drama, recording of the documentary material by director and editor: **MELINA KOLJEVIĆ**

Author of the text of the first fictional part of the drama: **VESNA PERIĆ**

Coordinator of the Project Creative Europe for RTS, Radio Belgrade: **NIKOLETA DOJČINOVIĆ**

Composer of the original music and soundtrack associate: **MARIJA ĆIRIĆ**

Sound design by: **ZORAN UZELAC**

Proofreading of the fictional part of the drama by: **NATAŠA ŠULJAGIĆ**

Duration: **39' 57"**

Première: **12/05/2021**

Actresses in the first and second fictional part of the drama:

Marija, the first actress: **MARIJA ĆIRIĆ**

Branka, the second actress: **BRANKA PUJIĆ**

Interviewees in the documentary part: mothers - Andrijana Stojković, Jelena Stanković, Iva Plemić Divjak, Jelena Graovac, Milica Mima Trifunović, Petra Savić, Sandra Jovanović; Director of Victimology Society of Serbia Jasmina Nikolić appearing as a guest;

SYNOPSIS:

Study of the communication between a mother and her child in prenatal period which explores various themes such as: motives of potential fears, intuitive connection between mother and child, sources of inspiration for communication with the help of music, human voice, conversation, various parental expectations, hopes, beliefs, and viewpoints. To begin this study, the author conducted research and interviewed recently pregnant mothers in order to acquire insight into the entire course of pregnancy and the relationship between mother and child from conception to childbirth. Besides documentary material, the play also features a fictional part which represents memories of the mothers whose children have grown up, the aim of which is to shed light on the traces that remain in a mother's memory when a substantial period of time lapses after her pregnancy.

MELINA KOLJEVIĆ

Scenaristkinja, urednica i rediteljka u Dramskom programu Radio Beograda

1987. diplomirala na odseku za Svetsku književnost sa teorijom književnosti na Filološkom fakultetu u Beogradu, na kojem je magistrirala.

1995. diplomirala na odseku za Pozorišnu i radio režiju Fakulteta dramskih umetnosti u Beogradu.

FILM

2006. Koscenarista filma „KLOPKA”

2007. Premijera filma na BERLINALU

2007. Tri nacionalne nagrade za scenario uključujući i nagradu FIPRESCI žirija

2008. Film nominovan medju 9 najboljih internacionalnih filmova za Oskara

2010. Koscenarista filma „KRUGOVI“

2010. Prva nagrada za scenario u razvoju na pičing forumu Atelier, KAN

2013. SANDENS, JUTA, SAD, Prva nagrada u sekciji stranih filmova

2013. BERLINALE, Nagrada ekumenskog žirija u programu Forum

2013. Tri nacionalne nagrade za scenario, uključujući i nagradu FRIPRESCI žirija

2014. Glavna nagrada za scenario na FAJR filmskom festivalu u TEHERANU, IRAN

2015. Godišnja rezidencijalna NIPKOW stipendija za scenario „Porodica“

2015. Postaje član EFA (Evropske Filmske Akademije)

2017. Koscenarista slovenačkog filma IVAN, premijera na TALIN FILM FESTIVALU, prva nagrada za scenario na festivalu slovenačkog filma u Portorožu.

2019. Rezidencijalna stipendija u Finskoj od strane Kone fondacije za razvoj scenarija „Od Božića do Uskrsa“

2020. Scenarista kratkog igranog filma „Kada sam kod kuće“, Bruklin Film Festival, Specijalno priznanje filmu na SEE Film Festival u Los Andjelesu

RADIO DRAMA

1996-2002 Asistent na predmetu radio režija na Fakultetu dramskih umetnosti u Beogradu .

2009-2012 Gostujući profesor za predmet radio režije na Akademiji Umetnosti u Novom Sadu.

Od 2003 urednica i reditelj u Dramskom programu Radio Beograda

2002. Rediteljka projekta „Dunavske Švabice“ u produkciji Gete instituta

2006. Rediteljka drame „Švabica“ s kojom učestvuje na festivalu PRIX EUROPA

2012. Rediteljka drame „Jerma“ s kojom učestvuje na festivalu PRIX ITALIA

2015. Rediteljka drame „Neprijateljevo Sveto pismo“, s kojom učestvuje na festivalu PRIX EUROPA

MELINA KOLJEVIĆ

Screenplay writer, editor and director in Radio Belgrade Drama Programme Department

Graduated in 1987 from the Faculty of Philology in Belgrade, Department of World literature with literary theory, where she obtained her Magister's degree.

In 1995, she graduated from the Faculty of Dramatic Arts in Belgrade, Theatre and Radio Directing Department.

CINEMATOGRAPHY

2006 Co-screenwriter for the film "THE TRAP"

2007 Film première on BERLINALE

2007 Three national screenplay awards, including FIPRESCI Jury Award

2008 The film was among 9 nominees for the Best International Feature Film Academy Award

2010 Co-screenwriter for the film "CIRCLES"

2010 First prize for a developing script at Atelier Pitching Forum, CANNES

2013 Sundance Film Festival, UTAH, USA, the first award in the international film contest

2013 BERLINALE, Prize of the Ecumenical Jury in the Forum Programme

2013 Three national screenplay awards, including FIPRESCI Jury Award

2014 The first prize for the screenplay on FAJR Film Festival in TEHRAN, IRAN

2015 Annual NIPKOW residence grant for the screenplay "Family"

2015 Became a member of EFA (European Film Academy)

2017 Co-screenwriter for the Slovenian film IVAN, première in TALIN FILM FESTIVAL, the first prize for screenplay in the Festival of Slovenian Film in Portorož.

2019 Residence grant in Finland by Kone Foundation for the screenplay "From Christmas to Easter"

2020 Screenwriter of the short feature film "When I am at Home", Brooklyn Film Festival; the film received a special recognition in SEE Film Festival in Los Angeles

RADIO DRAMA

1996-2002 Radio Directing Department Assistant lecturer, Faculty of Dramatic Arts in Belgrade

2009-2012 Visiting assistant professor at the Radio Directing Department, Academy of Arts, Novi Sad

From 2003, director and editor in Radio Belgrade Drama Department

2002 directed « The Danube Swabians » produced by Goethe Institute

2006 directed the drama « Swabian » presented in PRIX EUROPA festival

2012 directed the drama « Jerma » presented in PRIX ITALIA festival

2015 directed the drama « Enemy's Holy Scripture », to be presented in the PRIX EUROPA festival

Dr VESNA PERIĆ

Dramaturg, scenaristkinja, odgovorna urednica Redakcije Dramskog programa Radio Beograda

Diplomirala na Fakultetu Dramskih umetnosti u Beogradu 2003. na odseku Dramaturgija, gde je stekla zvanje magistra umetnosti a zatim odbranila doktorsku tezu "Teorija narativnih konstrukcija u post-jugoslovenskom filmu" na odseku za Studije filma i medija 2016.

Od 2002. radi kao filmski kritičar na Drugom programu Radio Beograda a od 2010. kao odgovorni urednik redakcije Dramski program. Kao predstavnik Radio Beograda na festivalu PRIX ITALIA bila je član žirija u kategoriji Radio drama 2010. i 2019. godine, a 2021. u kategoriju Dokumentarna drama i reportaža.

Autorka je 13 radio drama u produkciji Dramskog programa Radio Beograda.

Objavljivala je filmske kritike i eseje u Kulturnom dodatku lista Politika (2007 – 2012). Piše scenarija za TV sitkome, pozorišne drame kao i kratke priče koje su objavljivane u domaćim i inostanim časopisima. Njena drama „Šta je ona kriva nije ništa ona kriva“ nagrađena je na regionalnom konkursu fondacije Hartefakt 2012. i premijerno je izvedena 2015. u Bitef teatru.

Trenutno je kao odgovorni urednik redakcije Dramski program zadužena za godišnju produkciju oko 60 radio drama koje se emituju na Radio Beogradu.

VESNA PERIĆ, PhD

Dramatist, screenplay writer, Radio Belgrade Drama Programme Department Editor-in-Chief

Graduated from the Faculty of Dramatic Arts in Belgrade in 2003, Dramaturgy Department, where she obtained Magister's degree and then defended her PhD thesis on "Theory of narrative constructions in post-Yugoslav film" at the Department of Film and Media Studies in 2016.

As of 2002, she works as a film critic at the Second channel of Radio Belgrade, and as of 2010 as editor in Drama Programme Department. As a representative of Radio Belgrade in PRIX ITALIA festival, she was a member of the Jury in the Radio Drama Category in 2010 and 2019, and in 2021 in the category Documentary Drama and Feature Story.

She is the author of 13 radio dramas produced by Radio Belgrade Drama Programme Department.

She published film reviews and essays in Culture Column of Politika daily paper (2007 – 2012). She writes screenplays for sitcoms, theatre plays, and short stories which are published in Serbian and foreign magazines. Her play "It's not her fault" was awarded at the regional contest of the Hartefact Foundation in 2012 and performed for the first time at Bitef Theatre in 2015.

As editor-in-chief of Drama Programme Department, she is in charge of producing about 60 radio dramas that are broadcasted by Radio Belgrade each year.

Dr MARIJA ĆIRIĆ

Teretičar umenosti i medija, redovni je profesor i šef katedre za Muziku u medijima na Filološko-umetničkom fakultetu Univerziteta u Kragujevcu.

Zvanje doktora nauka u naučnoj oblasti *Teorija umetnosti i medija* stekla je na Interdisciplinarnim studijama Univerziteta umetnosti u Beogradu.

Zvanje doktora umetnosti u umetničkoj oblasti *Višemedijska umetnost* stekla je na Interdisciplinarnim studijama Univerziteta umetnosti u Beogradu.

Bogato iskustvo u medijima – saradnja sa Dramskim programom Radio Beograda i Televizijom RTS – rezultiralo je učesćem na internacionalnim festivalima (*Prix Italia, Prix Europa, Premios Ondas, Birds Eye View, Balkan Music and Art, Prix Marulic, Grand Prix Nova, Prix Bohemia, Rose D'or...*). Dobitnica je priznanja *Vitomir Bogić* za izuzetan doprinos radiofoniji (nagradu dodeljuje RTS, Dramski program Radio Beograda). Autor je radiofonijskih dela. Jedan je od (dvoje) scenarista ciklusa televizijskih filmova posvećenih srpskim/ jugoslovenskim kompozitorima (produkcija RTS, 2015–2020): film *Binički* pobjednik je u kategoriji *Muzičkih programa (Music Programme)* na internacionalnom televizijskom festivalu *Prix Circom* 2016. godine.

Objavila je značajan broj naučnih radova u Srbiji i inostranstvu. Autor je knjige *Vidljivi prostori muzike*, prve objavljene naučno-teorijske monografije o filmskoj muzici pisane na srpskom jeziku.

MARIJA ĆIRIĆ, PhD

Full professor, head of the Department of Music in the Media at the Faculty of Philology and Arts at the University of Kragujevac.

She obtained her PhD degree in *Theory of Arts and Media* and the title of Doctor of Arts in *Polymedia Art* at Interdisciplinary studies of the University of Arts in Belgrade.

Her rich experience in the field of media – cooperation with the Serbian Public Broadcasting Service RTS (Drama Department of Radio Belgrade and Television) – has resulted in participation in international festivals (*Prix Italia, Prix Europa, Premios Ondas, Birds Eye View, Balkan Music and Art, Prix Marulic, Grand Prix Nova, Prix Bohemia, Rose D’or...*). She is the author of numerous radiophonic works and the winner of *Vitomir Bogić* award for exceptional contribution to the art of radiophony (given by RTS, the Drama Department of Radio Belgrade). Ms. Ćirić is one of (two) screenwriters for a cycle of four television films dedicated to Serbian/ Yugoslav composers (produced by RTS, 2015–2020): the film *Binički* was awarded in the category of Music Programme at the international festival *Prix Circom* in 2016.

She published a number of theoretical papers in Serbia and abroad. She is the author of the book *Visible Spaces of Music*, the first published scientific monograph on film music written in Serbian.

ZORAN UZELAC

Dizajner zvuka

Diplomirao 2006. godine na Fakultetu dramskih umetnosti u Beogradu, smer snimanje i obrada zvuka.

Godine 1993. radio u Radio Politici kao snimatelj zvuka a od 2004. u Radio Beogradu.

Od 2002. godine saradivao sa najpoznatijim kompozitorom primenjene muzike Zoranom Simjanovićem. Kao snimatelj muzike u Dolby Digital 5.1 sistemu učestvovao u filmovima „Kordon“ Gorana Markovića (2002), „Sjaj u očima“ Srđana Karanovića (2002), „Pad u raj“ Miloša Radovića (2003), „San zimske noći“ Gorana Paskaljevića (2004), „Turneja“ Gorana Markovića (2009), „Besa“ Srđana Karanovića (2010), kao i u mnogobrojnim domaćim i stranim pozorišnim i televizijskim ostvarenjima za koje je Zoran Simjanović komponovao muziku.

Kao dizajner zvuka radio je u dokumentarnim filmovima „Jedinica“ TV B92 (2006) i „Pad krajine“ RTS (2007). Komponovao je i originalnu muziku za pomenute filmove, kao i za dokumentarne filmove „Atentat“ RTS (2008), „Bombardovanje“ RTS (2009) i „5. oktobar – konačni obračun“ RTS (2010).

U Dramskom programu Radio Beograda radi od 2013. godine.

ZORAN UZELAC

Sound designer

He graduated from the Faculty of Dramatic Arts in Belgrade in 2006, Department of Sound Recording and Design.

In 1993, he worked as a sound recorder in Radio Politika, and as of 2004 in Radio Belgrade. Since 2002, Mr. Uzelac cooperated with the most renowned composer of film music Zoran Simjanović. As a music recorder in Dolby Digital 5.1 system, he gave his contribution to the films “The Cordon”, directed by Goran Marković (2002), “Loving Glances”, by Srđan Karanović (2002), “Falling in the Paradise” by Miloš Radović (2003), “Midwinter Night’s Dream” by Goran Paskaljević (2004), “The Tour” by Goran Marković (2009), “Besa” by Srđan Karanović (2010), and a number of Serbian and foreign theatre plays and television works for which music was composed by Zoran Simjanović.

As a sound designer, he worked on the documentaries “The Unit” by TV B92 (2006) and “The Fall of Krajina” by RTS (2007). He composed original music for the said films, as well as for the documentaries “Assassination” by RTS (2008), “Bombing Campaign” by RTS (2009) and “October 5th – the final settlement” by RTS (2010).

He works in Radio Belgrade Drama Programme since 2013.

PRVI IGRANI DEO:

MARIJA, PRVA GLUMICA:

Kada se rodila, ja sam osetila kao da se neki mali svemirac uselio u moj život. Jedno neobično biće čije pokrete, poglede, mirise i zvuke tek treba da dekodiram, i da svoj jezik prilagodim njenom. Nismo znale jezik jedna drugoj.

Kažu da to sve ide iz intuicije.

MARIJA I BRANKA (u isto vreme)

Možda, ako nisi prethodno zatrpana interpretacijama, analizama, lingvističkim konstrukcijama.

BRANKA, DRUGA GLUMICA:

Ne rodiš se kao mama. Učiš da budeš mama. U nekim trenucima sam se plašila da ona može da čuje moje misli.

MARIJA I BRANKA (u isto vreme):

Moje misli su nekad bile strahovi i strepnje. Dišeš li? Jesi li živa? Spavaš? Jesi li gladna? Hladno ti je?

BRANKA, DRUGA GLUMICA:

Zaboravljala sam da je tada u mislima pitam kako se oseća. Pitala sam samo za fiziologiju. Taj prvi period kada se rodila je i dalje bio nalik nekakvoj tanušnoj membrani koja podrhtava, isto kao i kada je bila u stomaku. To je naš odnos. Odnosi nisu stvar prostora nego vremena.

MARIJA I BRANKA (u isto vreme)

Isto kao što ni zvuk nije stvar prostora nego vremena. Slika je prostor. Zvuk je vreme.

MARIJA, PRVA GLUMICA:

Kada ti doktor snima tvoju bebu u stomaku ultrazvukom, dobiješ sliku. Ta slika je najčešće prvo svedočanstvo našeg kontakta. Drugo je ono koje osetimo samo nas dvoje.

BRANKA I MARIJA (u isto vreme)

Onda kada krene srce da kuca.

BRANKA, DRUGA GLUMICA:

Vreme je popodnevne dremke. Ivana i Neša kod kojih smo tvoj tata i ja došli u goste nemaju dece, imaju psa Milicu. Meni se stalno jede i spava. U tom trenutku smo same, ti i ja...i odjednom osetim neku čudnu senzaciju u stomaku, neko titranje, neko pufnasto bockanje - eto, zamisli pufnu koja bocka iznutra - i onda se to bockanje i peckanje nežno širi i ponovo se vraća u jednu tačku. Tako si mi se javila prvi put.

THE FIRST FICTIONAL PART:

MARIJA, ACTRESS ONE:

When she was born, I felt as if a small alien had moved into my life. An unusual creature whose movements, glances, smells and sounds are yet to be decoded. And I had to adjust my language to hers. We didn't speak each other's language. People say it all comes from intuition.

MARIJA & BRANKA (simultaneously)

Perhaps, if you are not already burdened with interpretations, analyses, linguistic structures.

BRANKA, THE SECOND ACTRESS:

You are not born as a mother. You learn to be a mother. There were times when I was afraid that she could read my mind.

MARIJA & BRANKA (simultaneously):

My mind used to be filled with fears and anxieties. Are you breathing? Are you alive? Are you sleeping? Are you hungry? Do you feel cold?

BRANKA, THE SECOND ACTRESS:

I never remembered to ask her in my mind how she felt. I only asked about physiological needs. The first period when she was born was like a delicate trembling membrane – it reminded me of the time when she was in my belly. That was our relationship. Relationships are not a matter of space, but time.

MARIJA & BRANKA (simultaneously):

The sound is also a matter of time, not space. An image is space. Sound is time.

MARIJA, THE FIRST ACTRESS:

When a doctor makes an ultrasound scan of your unborn baby, you get an image. That image is often the first proof of our contact. The second is the one that only the two of us can feel.

MARIJA & BRANKA (simultaneously):

When the heart starts beating.

BRANKA, THE SECOND ACTRESS:

It was time for an afternoon nap. Your dad and I came to visit Ivana and Nesha. They don't have kids, but they have a dog called Milica. I was constantly hungry and sleepy. For a moment, you and I were alone... all of a sudden, I felt a strange sensation in my belly, some jiggling, fluffy poking – imagine a puff that is poking you from the inside – and then this poking and tingling gently spread and once again returned to the same spot. That was the first time you said hello.

BRANKA I MARIJA (u isto vreme):

Tako si mi u stvari dala do znanja da zaista postojiš, da si tu, da si stvarna.

MARIJA, PRVA GLUMICA:

Ne znam da li nekoliko meseci kasnije osećaš moju plišanu haljinu na venčanju, meni je udobna je mi je stomak već veliki, i imam štikle – izvini, znam da sam teško održavala ravnotežu ali nekako mi je bilo bezveze da budem u baletankama na sopstvenom venčanju iako je to u stvari bila žurka.

BRANKA, DRUGA GLUMICA:

Kod Jelene na rođendanu, pojela sam brdo kolača, bila sam u centru pažnje kao jedina trudnica. Sve žene su mi delile savete, i one koje su rodile i one koje nisu. Kada smo se spremali da idemo, otišla sam do toaleta i tada su mi pantalone postale sasvim mokre.

MARIJA, PRVA GLUMICA:

„Poranila si malo“ rekla sam ti u sebi, ali to je u redu.

MARIJA I BRANKA (u isto vreme):

Tu se ti i ja razlikujemo, naša prva razlika koja nas spaja.

DOKUMENTARNI DEO:

MILICA MIMA TRIFUNOVIĆ:

Ja nijednog momenta nisam bila sama. I čini mi se da sam baš najviše uživala u tim momentima kad sam sama sa sobom, sa svojim stomakom i sa svojim detetom koje je u stomaku.

JELENA STANKOVIĆ:

Nisam imala romantičarske emocije ili doživljaje ili predstave o trudnoći..više sam to doživljavala kao to – da, to je neko novo biće koje ja, onako dosta sportski i asketski, treba da izvedem do kraja. Kod mene je to više bilo da se život nastavi moj onako kakav je i do tada bio, jer sam smatrala da je to najbolje i za bebu i za mene, da se ne upuštamo u neke velike strahove, da se ne upuštamo u neke velike izmene životnog toka. Postojao je odredjen strah i nepoznanica prema tom biću koje sad raste u meni. I tako sa nekim više strahopoštovanjem sam se odnosila prema tom novom biću. Prosto te loša iskustva iz prošlosti nauče da ne očekuješ previše, već kao ako sve bude dobro, a valjda će biti, to je to.

BRANKA & MARIJA (simultaneously):

It was your way to let me know that you truly exist, that you are here, that you are real.

MARIJA, THE FIRST ACTRESS:

I don't know whether you felt my plush dress at the wedding several months later. For me it was comfortable because of my large belly, and I'm sorry about those high heels, I know I had problems maintaining my balance, but, somehow, I didn't feel like wearing ballet flats at my own wedding, even though it was actually a party.

BRANKA, THE SECOND ACTRESS:

At Jelena's birthday party, I ate a bunch of cakes, I was at the centre of attention as the only pregnant woman there. All the women were instructing me what to do, including the ones that never gave birth. When we were about to leave, I went to the toilet and saw that my pants were completely wet.

MARIJA, THE FIRST ACTRESS:

"You are a bit early" I told you in my mind, but it's fine.

MARIJA & BRANKA (simultaneously):

You and I are different in that respect. That's our first difference that binds us.

DOCUMENTARY MATERIAL:

MILICA MIMA TRIFUNOVIĆ:

I was not alone for a single moment. I think that I enjoyed the most when I was alone with myself, my belly and the child inside.

JELENA STANKOVIĆ:

I did not have any romantic emotions or sensations or thoughts about my pregnancy... I experienced it as it was – there was a new creature that I was supposed to bring into this world, as athletically as possible. I wanted my life to continue the way it used to be, because I thought it was the best thing for me and my baby not to go through great anxieties or change the way we live. There was something frightening and mysterious about that creature growing inside of me. I treated this new creature with a mixture of fear and reverence. Bad experiences from the past teach you not to expect too much. If everything goes well, and hopefully it will, that's it.

PETRA SAVIĆ:

Najveći problem i najveći strah su mi bili roditelji koji su hvala Bogu dobro reagovali, tata odlično, majka najpre ne baš, ali je to onda došlo na svoje. Tako da, da – najviše sam se plašila budućnosti. Ja i Nikola tada nismo živeli zajedno, plašili smo se kako će to sve da prodje, plašili smo se da li ćemo sad morati da počnemo da radimo, ili ćemo moći da studiramo, kako ćemo to sve da iskombinujemo. To su bili moji najveći strahovi u tom momentu zato što sam zatrudnela u momentu kada imam posao obezbedjen i kada imam porodijsko, trudničko i kada je sve u redu.

JELENA STANKOVIĆ:

Moja majka je bila u fazonu, kada je bilo jasno da će se ta trudnoća održati, ona je bila u fazonu „ma to će sve da bude dobro, ti imaš dobru genetsku strukturu“, tako nekako s nekim ubedjenjem.. Tako da mislim da je njena podrška, mamina podrška, u tom smislu da nije pričala o tome na način: „jao šta treba, jao šta ne treba, jao lezi, jao odmaraj, jao ovo, jao ono“, nego kao – „to je najnormalnija stvar i ti sad ćeš to tako sportski da izneseš do kraja, ništa ti neće faliti, zdrava si, nema veze koliko godina imaš“..To je isto dosta uticalo kao neki opuštajući faktor u tome da se ja preterano ne bavim stvarima kojima bih se inače bavila i samu sebe zastrašivala.

PETRA SAVIĆ:

Otišla sam na pregled i doktor je rekao kako u tom trenutku ne može da se vidi da li beba ima sve prste, što je normalno, međjutim, ja sam trebala da uradim neki zvuk 4d pre toga, i ja to nisam uradila jer me doktorka nije uputila na to, i jako sam se uplašila da li je sve u redu, jer tada nema ni nazad..I taj dan sam sva bila pod stresom i sećam se da mi se srce uzlupalo i da je Maksim krenuo da me jako šutira u stomaku i tada sam se stvarno uplašila, eto to je jedino sećanje, baš iskreno, o strahu..I ništa, kad se rodio Maksim odmah sam mu prebrojala prste i videla sam da je sve u redu.

IVA PLEMIĆ DIVJAK:

Ali u jednom trenutku, a taj trenutak je kada sam otišla u bolnicu, jer sam otišla dosta ranije jer je rizična trudnoća, pa da me oni gledaju, i kad se to nekako približilo, ja sam to, kao skupila se u tačku, i kao ok, „to smo sad ti i ja i mi ćemo ovo da prodjemo“.

ANDRIJANA STOJKOVIĆ:

A sve što se njoj dešavalo tokom tih sedamdeset dana, a dešavalo se, mislim bilo je prosto i kriznih dana, i to puno, ja toga uopšte nisam bila svesna, mislim niko mi o tome nije pričao, oni mi o tome nisu pričali, oni su mi samo govorili to - koliko je pojela, koliko je teška, koliko je duga, teško je u stvari da vi u toj situaciji..da vi sami sebi kažete da znate da su stvari mnogo dramatičnije i onda

PETRA SAVIĆ:

The thing I was most afraid of was the reaction of my parents. Luckily, their attitude was positive, dad reacted very well, mother not so well at the beginning, but it all turned out fine in the end. And yes, what frightened me the most was the future. Nikola and I did not live together at the time, we were scared about the way things were going to work out, we were afraid that we might not be able to continue our studies, that we would have to work, and we didn't know how to combine all those things. Those were my greatest fears at the time because I didn't get pregnant with a steady job and maternity leave, when everything would be fine.

JELENA STANKOVIĆ:

When it was obvious that pregnancy would carry on, my mum was like “it will all go well, you've got good genetic structure”, she was somehow convincing... It was my mother's way of giving support. She did not treat my pregnancy by constantly nagging: “you must do this, you mustn't do that, lie down, rest, do this or that”, but more like – “it's the most natural thing in the world and you're going to carry it through like an athlete, nothing bad will happen, you're healthy, regardless of your age”... It was quite soothing and it helped me not think about the things I would normally brood over and frighten myself.

PETRA SAVIĆ:

When I went to the appointment, doctor said that at that instant he could not see whether the baby had all its fingers, which is normal, however, I was supposed to have a 4D scan beforehand, which I had not done, because the doctor did not instruct me to do so, and I was frightened, because at that time there was no turning back... I was so stressed out that day. I remember my heart pounding like crazy. Maxim started kicking me strongly and then I was truly petrified. That is my only vivid memory of the fear I felt...When Maxim was born, I immediately counted all his fingers and realised that everything was fine.

IVA PLEMIĆ DIVJAK:

There was one moment, when I went to the hospital - I had to check in early because of high-risk pregnancy that needed to be under surveillance, when the due date was coming closer, I curled up into a ball and just thought, “ok, you and I are going to get through this”.

ANDRIJANA STOJKOVIĆ:

I wasn't aware of all the things that happened to her during those seventeen days, and there were many things, there were even days of crisis, I mean, no one told me anything about it, they were just telling me how much she ate, how much she weighs... In that situation, it's difficult to admit to yourself that things are actually much more dramatic, you just get through the day with the

(nastavak)

sa tim informacijama vi samo nastavljate da preživite taj dan i to je to..i ja sam negde kad sam pročitala izveštaj, kad je ona izašla iz bolnice, kad je stigao taj izveštaj, koji je dosta dug, ja sam u stvari, mislim moj unutrašnji osećaj se potvrdio, da je u stvari bilo dosta dramatičnih trenutaka po njeno zdravlje, i nisam se iznenadila, mislim, naravno iznenadila sam se šta je to bilo, ali nisam se iznenadila da je to postojalo..Ali meni je bilo užasno važno i negde mi je bilo kao gotovo do sujeverja da ja moram da zovem svaki dan..a najgore mi je bilo, u stvari, što jednom nedeljno, kad je beba u bolnici, vi u stvari donosite, neke stvari za bebu koje su njima potrebne, a to su pelene, vlažne maramice itd, itd i to ostavljate na portirnici bolnice, i to kao u stvari ide gore u tu intenzivnu, u porodilište u stvari ide, oni to daju, iako vi napišete ime i ne znam šta već, to sad ide, oni to dele..Meni su, u stvari, ti odlasci bili najgori, to da sam ja u prizmelju bolnice, a da je ona blizu a daleko, meni je to bilo najgore od svega, a to se ponavljalo svakog petka.

JASMINA NIKOLIĆ, viktimoškinja:

Imam jedan primer koji je onako mislim dosta interesantan i koji je mene naveo da dosta razmišljam o tome..naime žena koja je ostala trudna u jednoj nasilnoj vezi koja je vrlo kratko trajala, ali koja je bila.. od samog početka je bilo jasno da je partner vrlo nasilan, i posle jednog drugog nasilnog incidenta kada nasilnik završava u pritvoru, u tom međuperiodu ona saznaje da je trudna. Svo vreme trudnoće mi smo bili dugo u kontaktu sa njom, i nikad njen fokus razgovora nije bilo to dete, kako će ono živeti, kako će se ono uklopiti, glavno je bilo pitanje da li da to kaže nasilniku ili ne, da li će on biti bolji ako zna da ona ima dete ili ne..

JELENA GRAOVAC:

Osećala sam je strašno bliskom sebi, ali sam osećala definitivno da to jeste novi čovek, da to jeste novo biće koje će nositi tu ljubav koju ja osećam da ona jeste..tako da naravno da beba jeste, i dete jeste deo majke u smislu što se promeni čitava perspektiva na svet, i mislim da ja uvek jednim delom sebe, ne mora to biti ni aktivno, ali uvek razmišljam o njoj, uvek sam s njom jednim delom, ali ona jeste svoj čovek..Ovo pričam, jer evo sad dok razgovaramo jedan deo mene misli o tome da li se spušta na malom ili velikom toboganu, i da li je jela..

IVA PLEMIĆ DIVJAK:

I u stvari jedina stvar koju ti niko ne kaže tako eksplicitno, mislim pričaju ljudi o tome volećeš svoju decu najviše na svetu, ali ja zaista mislim da reči za to, kao što ni reči za osećaj trudnoće ne postoje, one zaista ne postoje, možda postoji neka slika, ili neka muzika koje su ekvivalent tom neverovatnom osećaju..ali ta ljubav koju imaš za nekoga ko je tvoja produžena, mislim nije ni ruka, nego, bukvalno, to si ti, i to je on, i to je jedno novo biće - za to mislim da ne mogu da nadjem prave reči.

(continued)

information you have and that's it. When I read the report, after she had come out of the hospital and we got that lengthy report, I realised that my internal feeling was right, that there were many dramatic moments regarding her health, and I was not surprised, I mean, I was surprised by the exact events, but I was not surprised by the fact that these events happened... For me, it was extremely important, almost as some kind of superstition, to call them every day... The worst thing was when I went to the hospital once a week, knowing that the baby was there. You are supposed to bring some baby gear they need like diapers, wet wipes, etc. and leave them at the check-in desk, and it is supposed to go to the intensive care unit, to maternity ward, and even though you write the name and other details, it's gone and they share it... For me, those moments when I went to the hospital were the worst - I was at the ground floor and she was so near yet so far away, that was absolutely the worst thing, and I had to go through it every Friday.

JASMINA NIKOLIĆ, victimologist:

There is an interesting example that made me think about this subject more deeply... A woman got pregnant in a rather violent relationship which lasted for a short period of time. From the very beginning, it was obvious that her partner was very violent, and after yet another violent incident when the bully ended up in jail, she found out that she was pregnant. We stayed in touch with this woman during the entire pregnancy. When we talked, she was never focused on the child, on the way the child was going to live or fit in, her main worry was whether or not to tell the bully about the child, whether he would be a better person if he knew that he had a child...

JELENA GRAOVAC:

I felt we were very close, but I also knew that she was a completely new person, a new being that would carry the love I felt for her...of course, a baby is a part of her mother because it changes her entire perspective of the world. A part of me, not necessarily consciously, is always thinking about her. In a way, I'm always with her, even though she is her own person... Even as we speak, a part of me is wondering whether she is going down a small or large slide, whether she ate or not...

IVA PLEMIĆ DIVJAK:

The only thing no one really tells you explicitly, I mean, people say that you love your children more than anything in the world, but I think that there are no words to describe it, like there are no words to describe the feeling of pregnancy, they do not exist. Maybe there's an image or music that can express such an incredible feeling...but the love you have for someone who is literally a part of you, it is you and yet, it is a new being - I think that there are no words to describe it.

PETRA SAVIĆ:

Pa kad je bio u stomaku, doživljavala sam ga kao odvojeno biće. Nekad mi je bilo, da se tako izrazim, ne doslovno, jezivo na neki način, činjenica da je neki organizam, potpuno nov, u meni.. Razvija se nezavisno od toga šta ja radim, uzima deo moje hrane, i uspeva da razvija organe koji će kasnije da mu služe čitav život kad izadje iz mene.. i osećala sam da mi je jako čudno da je nešto u mom stomaku, i da, doživljavala sam ga kao odvojeno biće, ne kao deo sebe.

SANDRA JOVANOVIĆ:

Ima jedna zanimljiva priča, Mia se zato i zove Mia jer je kao moja, i samo moja, i zbog toga je i dobila ime Mia, tako da definitivno eto nisam na to gledala kao - „novi čovek“, nego baš kao na deo mene.

ANDRIJANA STOJKOVIĆ:

Ja sam osećala da dolazi na svet jedan novi čovek, ne moj produžetak. U nekom smislu - da ona čak i nema veze sa mnom, da sam u stvari ja samo neki, kako bih rekla, neko orudje, neki kanal, kroz šta će ona da nastane. I nekako ja nju i osećam kao odvojeno biće. Ja se svaki dan kad je pogledam, ja se nekako čudim koliko je ona sama po sebi super.

JASMINA NIKOLIĆ, viktimoškinja:

Ali upravo se u nekom kasnijem periodu vrlo često dešava, čak kod žena koje su uspele da napuste nasilnika, da one pokušavaju da njega totalno isključe iz roditeljstva, i da možda, ako tako hoćemo da kažemo, možda grubo suviše, da prisvoje decu..Ali tu već dolazimo u neku drugu fazu, kada su vrlo često deca neki instrument manipulacije medju partnerima..Nekako sam ipak imala utisak da su žene doživljavale svoje dete kao jednu novu ličnost koja će se pojaviti, ne nužno kao njihov deo i produžetak.

MILICA MIMA TRIFUNOVIĆ:

Ali sam u trudnoći, kad sam bivala u nekom društvu, uvek nekako zamišljala taj trenutak kako ću što pre doći u svoj stančić, kako ću da se istuširam, da legnem i onda ću nekako da se posvetim, da se povežem sa bebom, da osetim njene udarce..pogotovu je to bilo izraženo kad je Mitra bila već neki sedmi, osmi mesec, kad su se osećali udarci, nekako je to bilo baš naše vreme.

SANDRA JOVANOVIĆ:

Imam kuće, i on je isto bio beba, godinu i po dana, i onda ja stalno kad sam s njim, on je umeo onako da stavi glavicu na stomak i ja onda pričam „jao to je naša beba, to je Mia“, i onda ona, verovatno kako čuje, kako oseti da je tu kuće i da ja pričam o njoj, ona krene da se mrda, da se gura..

PETRA SAVIĆ:

While he was inside my belly, I saw him as a separate being. At times, it was somewhat creepy, if I can put it like that, knowing that a completely new living thing was inside of me... It develops independently of what you do, it takes your food and develops organs that it will use during his entire lifetime when it comes out of you... I felt it was really strange to have something in my belly, and yes, I saw it a separate being, not a part of myself.

SANDRA JOVANOVIĆ:

There's an interesting story, Mia is called Mia because she is all mine, that's why I gave her the name Mia, so I definitely didn't see her as "a new person", but a part of myself.

ANDRIJANA STOJKOVIĆ:

I felt as if a new person was coming to this world, not a part of me. Somehow, I even felt that she had nothing to do with me, that I was just a, how to say, a tool, a channel leading her to this world. I think of her as a separate being. Every time I look at her, I am surprised how cool she is.

JASMINA NIKOLIĆ, victimologist:

In the period after childbirth, it often happens, even with the women who managed to leave the bully, that they try to exclude the father completely from parenthood, and perhaps, if it isn't too cruel to put it like that, to appropriate the child... But that's a completely new situation, when children often become an instrument of manipulation between partners... Somehow, I got the impression that those women see their children as new, emerging persons, not necessarily as a part of them.

MILICA MIMA TRIFUNOVIĆ:

While I was pregnant, whenever I was in a crowd, I always fantasized about the moment when I would go back to my little flat, take a shower, lie down and devote myself to the baby, feel her kicking...it was particularly noticeable when I was in the seventh and eighth month of my pregnancy with Mitra, when I really felt the kicks. Somehow, it was a time for just the two of us.

SANDRA JOVANOVIĆ:

I have a dog, he was also a baby for a year and a half, and when I was with him, he used to put his little head on my belly and I would tell him "that's our baby, that's Mia", and then, as if she knew that a dog was present and that I was talking about her, she would start moving and pushing around...

JELENA STANKOVIĆ:

Verovatno zato što ja samu sebe ne gladim na taj način, onda mislim da to dete - mislim prosto šta je to što sad njemu treba dodatno osim onoga što imamo ona i ja, i ona u mom stomaku i života koji ja živim? Mislim toliko miliona i milijardi žena nosi decu i ne mogu da im puštaju Šopena, na slušalicu, na stomak, pa ne vidim zašto je to toliko neophodno.

ANDRIJANA STOJKOVIĆ:

Ja moram priznati, to mi i dan danas stoji kao pitanje, a i tad nešto nisam imala toliko potrebe i nemam toliko potrebe za verbalnom komunikacijom sa njom, zato što ja, mislim, nekako, možda je to pogrešno, ali ja osećam kako ćemo kada ona bude spremna da priča i kada bude mogla da priča, pričaćemo, ali sad nam je, ovo nam je, sad je drugi način kako komuniciramo.

IVA PLEMIĆ DIVJAK:

Što se tiče pevanja, ja zapravo stalno nešto pevam, ovako privatno, tako da toga je sigurno bilo, i moram priznati da takav moj glas, pevajući, uz moj glas kada razgovaram sa drugim ljudima, to je bilo jedino što je moja beba od mene čula, jer sam, nekako, imala neki drugi kanal komunikacije, a to je bio konstantan razgovor, ali ne naglas. Ja sam nekako baš kao pričala sa njim, ali u sebi, to nije dolazilo od spolja, nego nekako iznutra, i ja sam verovala, zapravo nadala se da to ima smisla.

JELENA GRAOVAC:

Ono što je bio moj osećaj, ne znam da li to sve majke tako osećaju, ali ja sam imala dojam da je moja beba neverovatno mudra kako ja nikad neću biti u tim trenucima. I ono što je isto bitno je da je imala komunikaciju sa tatom svojim, na način da bi on znao da stavi uvo na moj stomak i on je doživljavao to kao da ona njemu priča nešto..i onda bi on nekad provodio minute slušajući, i nakon toga bi mi samo rekao: „kaže da je sve u redu“

PETRA SAVIĆ:

Prvi put kad me je šutnuo, to je bilo bukvalno na pola moje trudnoće i sećam se koliko sam bila radosna, međutim, Maksim je bio svojeglav još u stomaku..čim krene da se pomera, ja pokušavam nekome da pokažem, kažem: “e vidi, vidi“ a on iste sekunde prestane da se pomera..onda sam počela samo da pokazujem prstom, a on isto kao da je znao šta ja hoću i odmah se umiri. Tako, da on je samo sa mnom komunicirao i baš ono kad je raspoložen onda i s nekim drugim.

JELENA STANKOVIĆ:

Maybe because I do not treat myself in that way, I thought, why would the child need anything other than what her and I already have, her in my stomach and the way we live? Millions and billions of women are pregnant and they do not play Chopin to their unborn children through headphones pressed against their stomach, so I can't see why would it be necessary to do so.

ANDRIJANA STOJKOVIĆ:

I have to admit, I'm still wondering why, but back then I did not have the need and I still don't feel the need to communicate with her verbally. Somehow, I feel, maybe it's wrong, but I feel that we'll talk when she is able and ready to talk, but for the time being, we can communicate in another manner.

IVA PLEMIĆ DIVJAK:

As for singing, I sing for myself all the time, so I must have sung when I was pregnant too. I have to admit that this humming, together with my conversations with other people, that was the only thing the baby heard from me, because, somehow, I had another channel of communication with the baby, and that was an inner conversation. I talked to him all the time, but inside. It did not come from the outside, but from the inside, and I believed, actually I hoped that it made sense.

JELENA GRAOVAC:

I don't know whether all mothers feel that way, but at those moments, I had an impression that my baby was incredibly wise, the way I'll never be. What is also important is the fact that she had communication with her dad. He used to put his ear to my belly and he felt that she was talking to him...sometimes he spent several minutes just listening, after which he would say: "she says everything is fine".

PETRA SAVIĆ:

The first time he kicked me, I was half-way through my pregnancy and I remember I was very happy about it, however, Maxim was strong-willed even then...as soon as he would start moving, I tried to show it to someone. Whenever I said: "look, look", he would immediately stop... then I started pointing my finger to the stomach, but once again he would stop moving, as if he knew what I wanted. I was the only person he communicated with, and only when he was really in the mood, he would talk to someone else too.

JASMINA NIKOLIĆ, viktimološkinja:

Pravilo u ženskom zatvoru je da žena ako dodje tu kada je trudna, ili se može desiti da ostane trudna, žene izlaze i na vikend, imaju posete, mogu da ostanu trudne, onda one automatski idu u stacionar, tako se zove, i one nemaju radnu obavezu, smanjene su im sve dnevne obaveze, tako da one htele, ne htele, one se fokusiraju na dete.. I sad da li je ta fokusiranost samo na dete dobra, to je isto za razmišljanje, ali s obzirom da je njihov život i pre toga bio obojen raznim stvarima, one to dete vide kao jednu svetlu tačku..

JELENA GRAOVAC:

Sećam se da sam slušala Marianne Faithfull u tom periodu, i sećam se da sam slušala dosta soundtrack iz filma „Dancing with Maria“, i osećala sam da Neo voli tu muziku. To je bio CD koji nam je bio u kolima, često tada, i to me je negde opuštalo i smirivalo i vraćalo me u neki prostor, otvaralo mi neki prostor da je sve u redu, i da će sve biti u redu. Toga se baš sećam, možda najviše.

SANDRA JOVANOVIĆ:

Ja jako volim muziku, i često je slušam i muzika je baš sastavni deo mog života i ne mogu bez muzike..i znam, na primer, da kad god sam puštala svog omiljenog pevača Erosa Ramazzotija, ona odmah krene da se mrda, ali isključivo i samo na to.

IVA PLEMIĆ DIVJAK:

Ta vrsta muzike je bila raznorodna jer moj muž zaista sluša sve i svašta i kretala se od nekog onako tvrdjeg zvuka koji je tipa „Life of agony“ ili „Metallica“, znači metal u principu, na šta je apsolutno bilo reakcija, na nešto što su malo jači basovi dobijala sam feedback iznutra, a druga stvar koje je zapravo bilo više, to je bio tako neki kaleksiko, Bruce Springsteen, Pearl Jam, gde su u stvari, onako iskreno, reči bile strašno važne.

PETRA SAVIĆ:

Znam, preko noći su nam dolazili prijatelji, i onda smo imali kao žurkice, u stanu se pušta muzika, priča se i šali se, i tada je Maksim bio najaktivniji i voleo je da sluša rep muziku, da, uz to je plesao, čak nekad i ritmično, to mi je bilo jako interesantno, ali opet, kad pokušam da pokažem prijateljima on opet prestane, i tako samo ja to znam.

MILICA MIMA TRIFUNOVIĆ:

Dosta sam slušala rok, iako po nekim tako statistikama kažu da na bebe u stomaku najbolje utiče pop muzika, ili neka tako neutralna, lagana, ali ja sam slušala i rok i fado muziku, to mi je baš prijalo..to sam slušala u onom periodu kad otprilike kreću prvi, to nisu ni pokreti, to su kao neki leptirići, u stvari prvo saznanje nekako materijalno, jasno, da u meni nešto raste.

JASMINA NIKOLIĆ, victimologist:

Female prisons have a rule that if a woman arrives pregnant, or gets pregnant - they may get pregnant because they are allowed to go out at weekends, they have visits - she automatically goes to a stationary section and is relieved of work obligations, her daily chores are reduced, so whether they like it or not, they focus on the child... However, the question remains whether it's good for them to be focused only on the child, but since they have been through a lot before the pregnancy, they see the child as the only bright spot in their life...

JELENA GRAOVAC:

I remember I was listening to Marianne Faithfull at the time, and I remember I often listened to the soundtrack from the film "Dancing with Maria", and I felt that Neo liked this music. It was a CD I often played in our car, because it was soothing and it took me back to a place, it created a place where everything was fine, and seemed that it would be fine in the future. This is the thing I remember most vividly.

SANDRA JOVANOVIĆ:

I really like music and I often listen to it. Music is an integral part of my life and I can't live without it... and I know, for example, whenever I played my favourite singer Eros Ramazzotti, she would immediately start moving, but only to that kind of music, nothing else.

IVA PLEMIĆ DIVJAK:

The music that we played was truly diverse because my husband listens to all kinds of music, ranging from heavy sound such as "Life of agony" or "Metallica", basically metal, which always triggered reactions - whenever the bass was powerful, I got feedback from the inside. But we also listened to Calexico, Bruce Springsteen, Pearl Jam, the music in which words are extremely important.

PETRA SAVIĆ:

We had our friends stay overnight and we organized these little parties, played music, talked and laughed. That was the time when Maxim was the most active. He liked to listen to rap, he even danced to it, sometimes in the rhythm of the music, which was very interesting, but again, whenever I tried to show it to my friends, he would stop, so I was the only person who knew it.

MILICA MIMA TRIFUNOVIĆ:

I was listening to rock music a lot, even though some research show that pop music has the best effects on babies inside, or some sort of neutral, light music. However, at the time I was listening to rock and Fado, because it felt really good...I was playing this music in the period when I started feeling the first, not real movements, but butterflies, when I clearly recognized for the first time that something material was growing inside of me.

IVA PLEMIĆ DIVJAK:

Onda kada sam se porodila, u porodilištu, to nam je bio kao neki mali ritual da tata svako malo nekako pošalje neku muzikicu i onda mi to slušamo. I meni je to bilo, ne mogu da ti opišem koliko je to meni bila neka nevidjena podrška. Kao: „jesmo mi ovde sami, ali nismo sami“.

JELENA STANKOVIĆ:

Jeste bio jedan period kada sam ja volela da slušam Šopena, eto samo to na nivou nekog tendencioznog puštanja muzike, jer on ima neki umirujući faktor, a opet tako emotivno romantičarski.. Eto, to sam slušala, ali bez nekih ambicija da to sad moje dete čuje ili sluša, nego više sam mislila da ono što ja doživljavam se u stvari prenosi na to dete..i sad, da li jeste ili nije, nećemo nikad znati.

ANDRIJANA STOJKOVIĆ:

Ma samo negde u stvari na kraju sam slušala neprestano jedan isti album „Buena Vista Social Club“ Ray Cooder/ov. Nekako mi se činilo da joj se sviđa, odnosno tad se i pomerala, tako sam je osećala i onda bi ja odslušala ceo album i bukvalno to je bio neki ritual uveče da to zajedno slušamo..Ali nisam, nisam joj uopšte pustila otkako se rodila, baš me znaima kako bi reagovala..Sećam se da je moja snaja koja se bavi muzikom stalno govorila: „pevajte, pevajte detetu“..Ja užasno pevam, tako da nisam ni to u stvari..tek sam sad počela da pevam i sad me baš briga, kako se ona rodila..Ali nisam mogla u stvari, čudno je to, ja nisam mogla s njom da pričam ni da joj pevam dok je nisam videla.

JELENA GRAOVAC:

Mada je moja beba u stomaku bukvalno nekih zadnjih mesec dana pred porodjaj, i ranije zapravo, celu trudnoću, ali jako intenzivno tih nekih mesec dan pred porodjaj bila sa mnom na probama mog benda, tad smo baš radili baš jednu pesmu koja ima tako strašno intenzivan bubanj i bas gitaru i nešto što nije „Dancing with Maria“..imala sam osećanje da se ona oseća super, sigurno..

JELENA GRAOVAC:

Celo vreme dok sam ja prolazila kroz te svoje strahove, konkretno vezano uz te medicinske nalaze, znala sam da osećam kao da je ona jača od mene, i kao da imam poverenja u tu njenu snagu.

IVA PLEMIĆ DIVJAK:

Baš taj odnos između nas dvoje je bio jedini razlog i glavni razlog koji je i tu moju paniku za koju sam mislila da će biti dominantna, brisao. I davao mi je nekako mir..i taj osećaj „sve je u redu“ jer ako ne bude u redu ja ću nešto da osetim, jer mnogo obraćam pažnje na to.

IVA PLEMIĆ DIVJAK:

During my stay at the maternity ward, after the delivery, we had this little ritual - every once in a while, dad sent a piece of music, and then we would listen to it. I cannot explain how much this support meant to me. It was like: "we may be here alone, but we are not alone".

JELENA STANKOVIĆ:

There was a period when I liked to listen to Chopin. I played this music tentatively, because it was somehow soothing, and yet emotional and romantic at the same time... That's the thing I was listening to, but without the intention for my child to listen to it. I thought that my experience was passed on the child...whether it was or not, we'll never know.

ANDRIJANA STOJKOVIĆ:

All in all, I was constantly listening to one and the same album "Buena Vista Social Club" by Ry Cooder. Somehow, it seemed that she liked it, she moved to it, so when I felt her moving, I would listen to the entire album and that was our little ritual - we listened to it together in the evening... But I haven't played it to her since her birth, I'm wondering how she would react... My sister-in-law is in the music industry and she told to sing, sing to the child all the time... But I'm a terrible singer, so I didn't do it...but since the day she was born I've started singing and I don't care about it anymore... It's strange, I couldn't talk or sing to her until the day I saw her.

JELENA GRAOVAC:

In the last month of my pregnancy, and sooner actually, during the entire pregnancy, but particularly those thirty days prior to delivery, my baby was with me at the rehearsals with my band, when we were working on a song with awfully powerful drum sound and bass guitar, which was nothing like "Dancing with Maria"... I was under the impression that she felt great...

JELENA GRAOVAC:

While I was going through all those fears and anxieties in connection with medical analyses, I knew that she was stronger than me, and I felt that I had confidence in her strength.

IVA PLEMIĆ DIVJAK:

This relationship between the two of us was the only reason and the main reason the panic I thought would overwhelm me gradually disappeared. Somehow, it brought me peace...And I had that feeling that "everything is fine", because if it's not, I will feel something, as I pay so much attention to it.

JELENA STANKOVIĆ:

S druge strane, mislim da čovek može da bude opušten tako kako sam ja bila opuštena u trudnoći, kad u stvari intuitivno zna da će sve biti u redu. A ja sam nekako znala i osećala unapred da će sve biti dobro i super. I onda je to, naravno, sad, šta je starije kokoška ili jaje, to ne znam, ali to je davalo tu neku opuštenost, relaksaciju i normalan život tokom moje trudnoće.

SANDRA JOVANOVIĆ:

Nisam se generalno plašila porodjaja niti cele situacije, a zbog nekih problema na početku trudnoće, više mi je bilo da budem jaka, prisebna i da ne razmišljam o nekom lošem smeru jer sam znala da to utiče na nju.. Koliko god da to utiče na neko moje loše raspoloženje, toliko utiče i na nju, tako da sam se trudila da to sve ide u nekom pozitivnom pravcu i to je to što se tiče toga.

ANDRIJANA STOJKOVIĆ:

Što više razmišljam o tome unazad, a i danas kad razmišljam, kad gledam kako živimo, kako komuniciramo, moram priznati da ja nemam mnogo osvešćeno to da mi imamo neku posebnu vezu, nego ja samo, nekako, onda pogodim šta joj je.

JELENA STANKOVIĆ:

Sad kad razmišljam o tome imam utisak da sam ja imala poverenja u nju, kao što je i ona možda imala poverenja možda u mene. Naprosto, to je nekako bilo jasno od samog početka i to se nikada nije dovodilo u pitanje.

SANDRA JOVANOVIĆ:

Nekako ja ne mogu da kažem da li je ona bila tužna, ali definitivno mislim da oni reaguju na to, i to je ono što sam rekla: kad sam ja tužna, ona će se potruditi time što će mi pokazati da je ona tu, pomeriti se, šta god, pokazati da to eto ne treba da bude tako, tako sam smatrala. I svaki put mi je bilo krivo što na nju prenosim neku negativnu energiju ili što sam tužna, ali opet to njeno postojanje sam smatrala kao nešto što treba da me oraspoloži, oko čega treba da budem maksimalno pozitivna.

PETRA SAVIĆ:

Mislim da je svako različit, svaka beba različita, svaka majka različita, i svakoj bebi je predodređena ta majka, kakva god da je ona, ona će biti za tu bebu najbolja. Ta beba treba nešto da nauči o svom životu. Po meni, nije ni dobro stremiti ka toj savršenosti jer nećete zapravo pomoći svom detetu. Vaše dete treba da nauči da se nosi i sa nekim stvarima koje nisu savršene, ono mora da se privikne na spoljašnji svet, neće mu biti sve kao majka.

JELENA STANKOVIĆ:

On the other hand, I believe that a woman can be relaxed the way I was during the pregnancy, when she intuitively knows that everything will be fine. Somehow, I knew it and felt that everything would go well. Of course, it's a chicken and egg question, but that's something which made me feel calm and relaxed and allowed me to lead a normal life during the pregnancy.

SANDRA JOVANOVIĆ:

I wasn't generally afraid of the childbirth or the entire situation, but because of some minor problems at the beginning of the pregnancy, it was important for me to be strong, cool-headed and not think about anything bad because I knew it affected her... Whatever affected my mood, affected hers as well, so I was really trying to stay positive.

ANDRIJANA STOJKOVIĆ:

The more I think about the past, and today when I come to think about it, when I observe the way we live and communicate, I have to admit that I am not consciously aware of some special bond between us, I just, somehow, guess how she feels.

JELENA STANKOVIĆ:

Now when I come to think about it, it seems to me that I had faith in her, the way she might have had faith in me. Somehow, it was evident from the very beginning and it was never brought into question.

SANDRA JOVANOVIĆ:

I can't tell whether she was sad, but I absolutely believe that they respond to what we feel: whenever I was sad, she tried to cheer me up by moving, showing me that she was there, assuring me that I shouldn't be sad, at least that's what I figured. Every time when I was sad, I felt guilty for transferring negative energy to her and I thought that her very existence was something that should cheer me up and make me absolutely happy.

PETRA SAVIĆ:

We are all different, every baby is different, every mother is different, and each baby is destined to have the mother that is given to her, no matter what she's like, she will be the best mother for that baby. The baby is supposed to learn something about life. In mine opinion, it's not good to strive for perfection because that's not the way to help your child. Your child should learn how to cope with things that are not perfect. It has to adapt to the environment, because others will not treat it like its mother.

JELENA GRAOVAC:

Negde sam pročitala, ne znam ko je napisao da jedino majke imaju dva srca, jedno koje kuca u njima, a drugo koje je negde pored njih ili trči pored njih, ili..

DRUGI IGRANI DEO

BRANKA, DRUGA GLUMICA:

Bio je to san u kojem se pojavljuje neka jako, jako mala devojčica u belim pelenama, a nožda je bila i bela bundica, nešto belo i mekano omotano oko nekog malog bića čije lice mi se čini da vidim u tom snu. Sećam se stana u Gospodara Vučića i male sobe u kojoj sam se jednog ranog jutra probudila jer me taj san probudio. Nisam ustala, nisam se ni pomerila, mislila sam da ću možda pomeranjem izbrisati taj san.

MARIJA, PRVA GLUMICA:

U prvim mesecima trudnoće gledala sam sličice sa ultrazvuka i bilo mi je malo neobično što se unutar mog bića dešava nešto čudno: odjednom imam dva srca unutar svog organizma, i pored mog, čuje se jasno i to drugo, malo srce. Meni je to izgledalo kao čudo, ali nisam nikom govorila o tome, osim bebinom tati.

BRANKA, DRUGA GLUMICA:

Beskrajno sam se trudila da pazim da nikako nigde ne pritisnem stomak. Jedno vreme sam čak i hodala sa rukama koje sam držala nekako čudno, malo odvojene od sebe, malo spremne da se saviju svakog trenutka oko stomaka ako zatreba.

MARIJA, PRVA GLUMICA:

Drugi strah je bio totalno nepotreban i iracionalan i izazvan komentarima rodbine: „Kako to da već ne osećaš bebu? Zar ne bi trebalo da je već promrdala? Šta kaže lekar? Pa u ovo vreme se bebe već mrdaju! Kako to da se tvoja ne mrda?“. Počinjem da sumnjam da li ja uopšte umem da čujem sopstvenu bebu, da li sam ja ta koja ne ume da komunicira sa bebom? Možda se ona i pomera, ali ja eto nisam sposobna ni to da osetim..Onda, valjda kao odgovor na sve te isprovocirane, bezvezne strahove, moja beba počinje da mrda. A ja sam srećna.

JELENA GRAOVAC:

I read somewhere, I don't know who wrote it, that only mothers have two hearts, one beating inside, and the second somewhere near, running beside them...

THE SECOND FICTIONAL PART

BRANKA, THE SECOND ACTRESS:

I had a dream about a tiny little girl in a white diaper, or maybe a white fur coat, something white and soft wrapped around a tiny creature whose face I think I could see in the dream. I remember the apartment in Gospodara Vučića Street and a small room where I was woken up early in the morning by this dream. I didn't get up, or even move, because I thought that if I did, it may erase the dream.

MARIJA, THE FIRST ACTRESS:

In the first months of my pregnancy, I was looking at the images from ultrasound scan and I felt unusual because there was something marvellous happening inside of me: suddenly I had two hearts in my body, and besides my own, I could hear loud beating of the other, tiny heart. To me, it seemed like a miracle, but I told no one but the baby's dad about it.

BRANKA, THE SECOND ACTRESS:

I was trying hard not to press my belly against anything. For a while, I even walked with my arms awkwardly away from my body, in order to be able to protect my belly anytime, if I needed to.

MARIJA, THE FIRST ACTRESS:

My second fear was completely unnecessary and irrational, brought about by the comments of my relatives such as: "How come you cannot feel the baby yet? Shouldn't it be moving already? What does the doctor say? At this period, babies are already moving! Why is your baby still not moving?". I started to suspect whether I can hear my baby at all? Am I the one who cannot communicate with the baby? She may be moving, but I'm not capable of feeling it... And then, I guess in response to all those unnecessarily evoked fears, my baby started moving. And I was happy.

BRANKA, DRUGA GLUMICA:

Vidi se na stomaku kada ispruži nogu ili ruku, kada se preokrene i zabije glavu u jednu, pa u drugu stranu. Nekoliko puta pokušavam da skrenem pažnju ljudima oko mene da je upravo u toku neki bebin kolut napred ili kolut nazad, ali kad god izgovorim rečenicu:

BRANKA I MARIJA (u isto vreme):

„Evo sad se kreće, baš sad“

BRANKA, DRUGA GLUMICA:

Beba kao da me čuje, umiri se, kao da želi da se sakrije. I dan-danas mislim da me je nekako čula, ali da je ples bio rezervisan samo za mene.

MARIJA, PRVA GLUMICA:

Sve vreme trudnoće idem na vežbe, dva, tri puta nedeljno. Beba oseća kako se ja opuštam na tim vežbama, oseća da se ja osećam sigurno i onda me samo prati u tom opuštanju.

BRANKA, DRUGA GLUMICA:

Znam šta osećam prema bebinom ocu, šta osećam prema svojim roditeljima, ali šta ću osećati prema bebi, novom čoveku koji u potpunosti zavisi od mene? Izgovaram te svoje strahove i pričam o njima bebinom ocu, on me smiruje, šaleći se na račun jedne čudne majke kakva ću možda biti. U tim mesecima, u tom osmom i devetom mesecu, beba se pomera i mrda baš onda kada se ja smirim. Imam doživljaj da mi govori: „ja sam tu, hej, evo mene koja te volim, iznutra, jedva čekam da izadjem i da vidiš i sama koliko te volim i koliko ćeš ti mene voleti“.

MARIJA, PRVA GLUMICA:

A mene strah odgovornosti, ogromne odgovornosti prema nekom tako malom.

BRANKA I MARIJA (u isto vreme):

Zatim dolazi na svet, izlazi u svet...

BRANKA, DRUGA GLUMICA:

I kada je vidim, prvi put, sve znam što sam mislila da ne znam.

MARIJA, PRVA GLUMICA:

Sve osećam što sam se pitala da li ću osećati.

BRANKA, THE SECOND ACTRESS:

By looking at the belly, one could see when the baby stretched its arm or leg, when it turned over and buried its head to one side or the other. Several times I tried to draw the attention of the people around me and show them that the baby was performing a forward or backward roll, but whenever I said:

BRANKA & MARIJA (simultaneously):
“Here it goes!”

BRANKA, THE SECOND ACTRESS:

The baby seemed to hear me, and it calmed down, as if it wanted to hide. I still believe that, somehow, she heard me, and the dance was reserved just for me.

MARIJA, THE FIRST ACTRESS:

During the entire pregnancy, I exercised two or three times a week. The baby felt that I was relaxed and safe while exercising, and it just followed me and relaxed too.

BRANKA, THE SECOND ACTRESS:

I knew what I felt for the baby’s father, I knew what I felt for my parents, but what was I going to feel for this baby, this new person that entirely depends on me? I shared my fears with the baby’s father, he used to calm me down, teasing me what a strange mother I may be. During those months, in the eighth and ninth month of pregnancy, the baby started moving whenever I was still. As if she was saying: “hey, I’m here, me who loves you, I’m inside and can’t wait to come out so that you can see how much I love you and just how much you’ll love me back”.

MARIJA, THE FIRST ACTRESS:

And I was afraid of responsibility, huge responsibility towards someone so tiny.

BRANKA & MARIJA (simultaneously):

And then it came to this world, emerged into the world...

BRANKA, THE SECOND ACTRESS:

And when I saw it for the first time, I knew everything I thought I didn’t know.

MARIJA, THE FIRST ACTRESS:

I felt everything I was wondering whether I would feel.

BRANKA, DRUGA GLUMICA:

Kad je smeste u sobu kod mene ja pitam koliko ću moći da ostanem u porodilištu tako, samo beba i ja, jer mi se ne ide napolje.

MARIJA, PRVA GLUMICA

U toj maloj, maloj sobi osećam se tako zaštićeno i tako srećno sa bebom koja je eto taj novi čovek, a za mene više uopšte nije novi čovek.

BRANKA, DRUGA GLUMICA:

Jer nestajem ja koja sam bila do tada i postajem mama. I ta beba tako fizički odvojena od mene, izašla iz stomaka..

MARIJA, PRVA GLUMICA:

..postaje deo mene, baš tada.

BRANKA, DRUGA GLUMICA:

..postaje deo mene, baš tada..

KRAJ

BRANKA, THE SECOND ACTRESS:

When they brought it to my room, I was wondering how long we could stay in the hospital just like that, my baby and I, because I didn't feel like going out.

MARIJA, THE FIRST ACTRESS:

In that tiny little room, I felt so protected and happy with the baby, this new person that was no longer new to me.

BRANKA, THE SECOND ACTRESS:

Because who I used to be disappeared in an instant, and I became a mother. And that baby, physically separated from me, that came out of my stomach...

MARIJA, THE FIRST ACTRESS:

...became a part of me, in that very instant.

BRANKA, THE SECOND ACTRESS:

.. became a part of me, in that very instant...

THE END

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