

POLISH-CROATIAN PUPPETRY RELATIONS

Summary

*In this paper the authoress investigates the influence of Polish puppetry on the Croatian puppetry expression. First she analyses the Polish texts staged in Zadar; *Stršljen hoće da ratuje* (The Hornet Wants to Go to War, 1963) by Woitech Cinybulka; *Četiri kozlića, Vuk i kozlići* (Four Kids, Wolf and Kids, 1967) by Jan Grabowski; *Tajanstvena ladica* (The Mystery Drawer, 1971) by Juliusz Wolski; and *Guignol u Parizu* (Guignol in Paris, 1981) by Jan Wilkowski and Leon Moscyński, respectively. She next analysed the producer concepts of Polish directors Edvard Dobraczynski who staged works written by Polish authors Ladislav Dvorski (1969) and Wiesław Hejn, who had directed three plays in the Zadar Puppet Theater: *Celestina* (1976), *Muke svete Margarete* (The Passion of St. Margaret, 1990), and *Don Quijote* (1998). The authoress recognizes the specific poetic qualities of Polish puppetry in the texts written by Luko Paljetak, in various producer concepts, in specific staging interventions, as well as in the affirmation of the puppet theater in the relation to the grown-ups and in the convergence of puppetry expression and poetry.*

Key words: *puppet, play, stage, text, folding screen, Puppet theatre in Zadar, Polish puppetry, Luko Paljetak.*