



V. gimnazija, Zagreb, Hrvatska  
5th Gymnasium, Zagreb, Croatia

## Miroslav Krleža, *The Gentlemen of the Glembai*

(preparation for two lessons)

Name and surname of the excellent advisor professor: Vesna Muhoberac

Grade: 4th grade

Teaching area: Literature and creativity

Teaching unit: Krleža, *The Gentlemen of the Glembai*



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<p style="text-align: center;"><b><u>TEACHING TOPIC:</u></b></p> <p style="text-align: center;">Miroslav Krleža, <i>The Gentlemen of the Glembai</i></p>	<p style="text-align: center;"><b><u>TYPE OF LESSON:</u></b></p> <p style="text-align: center;">Interpretative-analytical, interpretation of a fully read work</p>
<p style="text-align: center;"><b><u>KEY TERMS (those related to the teaching unit):</u></b></p> <p style="text-align: center;">didaskalia</p> <p style="text-align: center;">dialogue</p> <p style="text-align: center;">monologue</p> <p style="text-align: center;">list of dramatic characters</p> <p style="text-align: center;">conflict</p> <p style="text-align: center;">division into ranks</p> <p style="text-align: center;">Glembaevism</p> <p style="text-align: center;">lawyer</p> <p style="text-align: center;">psychological drama</p>	<p style="text-align: center;"><b><u>EDUCATIONAL OUTCOMES:</u></b></p> <p>Secondary school HJ B.1.1.</p> <p>The student expresses his literary experience and explains his position on the literary text.</p> <p>Secondary school HJ B.1.2.</p> <p>The student differentiates and describes the literary text according to the topic and genre on the content and expression level and applies literary theoretical concepts.</p> <p>Secondary school HJ B.1.3.</p> <p>The student recognizes and describes a literary text in a literary-historical, social and cultural context.</p> <p style="text-align: center;"><b><u>EDUCATIONAL OUTCOMES AT THE LEVEL OF ACTIVITY:</u></b></p> <p>The student expresses his literary experience of the literary text.</p> <p>The student singles out the details that impressed him and made him think.</p> <p>The student supports his opinion and attitudes with examples.</p>

	<p>The student describes drama as a genus and drama as a type and their basic characteristics.</p> <p>The student analyzes the literary text at the level of content and expression, applying literary theoretical concepts related to dramatic genres.</p> <p>The student recognizes the literary-historical period in which the literary text was created.</p> <p>The student places the work in the literary-historical period in which it was created.</p> <p>The student notices differences and similarities in works created in different historical, social and cultural contexts.</p> <p>The student supports the elements of the dramatic structure with examples.</p> <p>The student places the work in a historical context.</p>
<p><b><u>METHODOLOGICAL SYSTEM(S):</u></b></p> <p>Reproductive-explicative system</p> <p>Interpretive-analytical system</p>	<p><b><u>METHODS:</u></b></p> <p><u>According to sources:</u></p> <p>1) <u>Text</u></p> <p><u>The method of working on a literary and artistic text</u></p> <p>2) <u>Speech</u></p> <p><u>Dialogue method</u></p>

	<p><u>According to the activities of students and teachers:</u></p> <p><u>Viewing method</u></p> <p><u>Method of listening</u></p> <p><u>Reading method</u></p> <p><u>Writing method</u></p> <p><u>Method of observation</u></p> <p><u>Method of thinking</u></p> <p><u>The conversation method</u></p> <p><u>According to the reception-cognitive activities of students:</u></p> <p><u>Methods that enable and promote the interpretation of works</u></p> <p><u>Reproductive method</u></p> <p><u>Analytical-interpretive method</u></p>
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**FORMS OF WORK:**

Frontal work, individual work

<p><b><u>INTRA-SUBJECT CORRELATION:</u></b></p> <p>Comparison with dramas created in the history of Croatian and world literature.</p>
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<p><b><u>TEACHING AIDS:</u></b></p> <p>blackboard, marker, slide projector, computer</p>
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<p><b><u>INTERSUBJECT CORRELATION:</u></b></p>
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Fine arts, musical arts, psychology, sociology, philosophy, history.

**TEACHING MATERIALS:**

Books, secondary literature, texts.

**STRUCTURE AND DURATION OF A SINGLE PART OF THE LESSON:**

**The introductory part of the lesson**

The lesson starts with greeting the class and playing the audio and video installation Sound Didaskalia, after which the students comment on the projection.

Estimated duration: 5 minutes

**The central part of the clock**

In the central part of the class, the students concentrate on the elements of the dramatic structure, on the basis of which they enter into the interpretation of Krleža's play, using the comparative method to open up different codes and possibilities.

Estimated duration: 30 minutes

**Synthesis**

The interpretation concludes with the presentation of a part of the Green STEM project that questions Krleža as a historical personality and/or as a writer, focusing on the audience's reception and perception

Estimated duration: 3 minutes

**The final part of the hour**

In the final part of the hour, the end of the installation is played, greeting the audience and thanking them.

Estimated duration: 2 minutes

## ARTICULATION OF THE LESSON

<p>LESSON STAGES (the stages of the lesson are listed, e.g. motivation, localization of the literary text, interpretive reading, synthesis...) AND THEIR DURATION</p>	<p>TEACHING CONTENTS (the teacher's questions and expected student answers are stated in a dialogic form, examples on which the new content is interpreted according to the planned activities, instructions for activities and tasks...)</p>	<p>ACTIVITIES (the planned activities are briefly described and the student's activity is specified)</p>	<p>TEACHING FORMS TEACHING METHOD AND METHODOLOGICAL PROCEDURES</p>
<p><b>1) Experiential-cognitive motivation</b></p> <p>-duration: 5 minutes</p>	<p><b>Good afternoon, dear students. At the beginning of the lesson, you will listen to and watch the audio and video installation entitled Sound Didaskalia and write down your observations.</b></p> <p><b>What did you notice?</b></p> <p><b>It seems to me that the whole story of the Glembay family can really be told with didaskalia</b></p> <p><b>We saw the dispersion and contraction of the text, heard the sounds from the didaskalia and the actors' voices.</b></p> <p><b>We will begin the interpretation of Krleža's play Gospoda Glembajevi with a comparative method, we will investigate the function of didaskalia in the plays you have read.</b></p> <p><b>Didaskalia as an element of dramatic structure</b></p> <p><b>What is the function of Krlež's didaskalia?</b></p>	<p>1) Pupils reflect on Sound didaskalia</p> <p>2) Students think by looking and listening and express their impressions</p>	<p>Teaching forms:</p> <p>Frontal work, individual work</p> <p>Teaching methods and methodological procedures:</p> <p>Using the method of listening and writing, students create their own experience of a certain topic.</p> <p>Using the dialogic method, we draw conclusions about the most important details of the text.</p> <p>Using the method of reading, listening, writing, observing and thinking, students independently draw conclusions about the</p>

<p><b>2) Announcement and text localization</b></p> <p><b>3) Interpretation</b> -duration: 30 minutes</p>	<p><b>They create an atmosphere, they are not just instructions.</b></p> <p><b>What are the differences or similarities between didacliias in the history of drama and theater (Greek tragedies, Shakespeare, Chekhov, Vojnović, Pirandello, Begović...)?</b></p> <p><b>The didascalial change according to the chronological course of literary periods.</b></p> <p><b>On the basis of didaskalia, we can recognize the stylistic formation.</b></p> <p><b>How would you compare the semantic value of didaskalia in the plays Gospoda Glembajevi and Kraljevo?</b></p> <p><b>In Kraljevo, didacliias are more extensive, they focus on events, parallelism, and the number of dramatic characters.</b></p> <p><b>They depict different spaces and times, so they differ both in function and in language.</b></p> <p><b>The theater sign is mobile. Scenography can be replaced by words, props by gestures, gestures by sounds, lighting by props, etc. Since heterogeneous theatrical signs can partially perform the same sign functions, they can also be mutually replaced and replaced. For example, we can mark the rain with sounds, lighting, costumes, props, gestures or</b></p>	<p>3) Students write down the title of the work in the notebook and listen attentively to the reading of the passage.</p> <p>4) Students present their own impressions.</p>	<p>most important features of a literary work.</p>
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	<p><b>words. (Erika Fischer-Lichte, Theater Semiotics)</b></p> <p><b>How would you comment on this quote? What is the semantics of rain in Krleža's play and how is it portrayed?</b></p> <p><b>Dramatic people talk about her. It is obvious that Baroness Castelli is lying when she says that she was outside because the rain has already started and she is not wet.</b></p> <p><b>The storm enhances the emotional states of the dramatic characters, the culmination.</b></p> <p><b>Do you think that the rooms from the Bela and Miroslav Krleža Memorial Space on Gvozd could be a template for a dramatic space?</b></p> <p><b>There are similarities in the choice of furniture, armchairs, wardrobes, he must have written according to a familiar space.</b></p> <p><b>List of dramatic characters as an element of dramatic structure</b></p> <p><b>What do you find interesting in the list of dramatic characters?</b></p> <p><b>Who are the Glembays?</b></p> <p><b>Are the Glembays murderers and cheats?</b></p>	<p>5) Students reflect, look for answers in the text and justify their opinions. They write the answers in a notebook.</p>	
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	<p><b>What is this hateful Glembaevism?</b></p> <p><b>There are many dramatic characters, their names that have non-Croatian graphemes are interesting.</b></p> <p><b>They all have interesting titles, functions and occupations.</b></p> <p><b>Everyone hates this family because they get rich in different ways, and it all started with the murder of the son of the first Glembay in the 18th century.</b></p> <p><b>Decide now which small tasks you will do. I'll give you a few minutes to work.</b></p> <p><b>Small tasks:</b></p> <p><b>a. Create an actant model</b></p> <p><b>b. Research the genealogy of dramatic characters</b></p> <p><b>c. Explain symbols and symbolism (Dictionary of symbols, Lexicon of iconography...)</b></p> <p><b>What conclusions did you come to?</b></p> <p><b>According to the actant model, Leone is in the center, and all other people explain his actions and his personality.</b></p> <p><b>Everyone in Glembeja has done something problematic in their life.</b></p>	<p>6) Students present their own imaginations.</p> <p>7) Students describe what they see.</p>	
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	<p><b>It will be interesting to see what happens with Leone in the end.</b></p> <p><b>It's all cloudy in us...</b></p> <p><b>What riddles does Krleža's drama hide?</b></p> <p><b>Not all murders are solved, it is not known who is telling the truth....</b></p> <p><b>According to what characteristics is/are Leone similar to Hamlet, and Gospoda Glembej to Shakespeare's tragedy?</b></p> <p><b>Both protagonists want to get to the truth, they live in troubled families, they don't have a single parent.</b></p> <p><b>In the plays, there are two female dramatic characters who are similar in both texts.</b></p> <p><b>Is Hamlet mad? Is it all an act?</b></p> <p><b>At the end he talks about the connection to his father's family, his mother and sister and brother left under unexplained circumstances.</b></p> <p><b>He is actually very sad and lonely.</b></p> <p><b>List other elements of intertextuality and interdisciplinarity.</b></p> <p><b>It can be related to Greek tragedy, the Bible, Schiller....</b></p> <p><b>How would you present Glembej's World of the Dead?</b></p>	<p>8) Students listen and reflect.</p>	
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	<p><b>Dead are the mother, sister, brother, the young man in love with Baroness Castelli, as well as all the Glembes who created their lives.</b></p> <p><b>How quickly time passes and how incredibly quickly costumes change at our shows.</b></p> <p><b>Which dramatic characters, how and why do they change their identities?</b></p> <p><b>They change costumes and names, invent origins.</b></p> <p><b>How are female dramatic characters portrayed?</b></p> <p><b>They belong to two completely opposite worlds.</b></p> <p><b>To which worlds do the male dramatic characters belong, from which perspective do they view the world?</b></p> <p><b>They belong to different worlds, they are philosophers, priests, doctors, prefects, lawyers...</b></p> <p><b>How and with what are dramatic characters mimicked?</b></p> <p><b>Most of all the procedures used to cover up the real identity.</b></p> <p><b>What are their plays?</b></p> <p><b>Plays in which they are the main actors.</b></p> <p><b>Dialogues and monologues as an element of dramatic structure</b></p> <p><b>What is the function of the German and Latin languages?</b></p>	<p>9) Students present their impression of what they have read.</p>	
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	<p><b>High education and belonging to a high class is shown.</b></p> <p><b>How do you perceive Krleža's idiom, idiolect? Is it opaque and impassable?</b></p> <p><b>It depends on the students' prior knowledge and language skills.</b></p> <p><b>What idiom of the Croatian language do Krleža's dramatic characters speak?</b></p> <p><b>Urban Kajkavian language, a combination of languages.</b></p> <p><b>Is Krleža's language code sublime, is it called baroque without cover?</b></p> <p><b>The drama is written in prose, but the language is not that of everyday communication.</b></p> <p><b>Do the professions of dramatic characters influence the profiling of idiolects?</b></p> <p><b>Everyone speaks from their own position and in their own idiolect.</b></p> <p><b>Does Leone speak like Krleža? Do other dramatic characters have Krležian characteristics?</b></p> <p><b>Leone is a kind of Krleža's mirror, and some elements can also be found in other dramatic characters.</b></p> <p><b>Why is Leone a painter and how important is that in the drama and for the drama?</b></p>	<p>10) Students reflect, look for answers in the text and justify their opinions. They write the answers in a notebook.</p>	
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	<p><b>The painter perceives reality in a different way, thereby opposing his father, and Krleža's other characters who are painters are also interesting.</b></p> <p><b>Micro-acting: minimal facial expression and mini-gesticulation</b></p> <p><b>What is the expression of dramatic characters and potential actors?</b></p> <p><b>How do the dramatic characters react to the experimental situations in which Krleža placed them?</b></p> <p><b>Dramatic people try to suppress their emotions, but as the drama develops, they become increasingly nervous and desperate.</b></p> <p><b>Are there visible signs of degeneration in dramatic people? How do you explain that?</b></p> <p><b>Some degenerative characteristics of the whole family and its disintegration are visible.</b></p> <p><b>Do you recognize elements of psychology, sociology, philosophy, theology in the drama? What is their function?</b></p> <p><b>What is a jurisprudence? Is defining procedures, researching evidence and indications universal and how current is it?</b></p>		
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	<p><b>Krleža proved to be an expert in many areas, and this is visible in the choice of words and the structure of the sentence. Playing with legal postulates is also interesting.</b></p> <p><b>Conflict as an element of dramatic structure</b></p> <p><b>Can you define drama as a courtroom? Who is the culprit, who is the victim, who is the jury?</b></p> <p><b>What kinds of ambivalence and split attitudes does the play talk about?</b></p> <p><b>Everyone is guilty and everyone is a victim, which is best shown at the end of the play, and we, as readers and viewers, are the jury.</b></p> <p><b>How are Eros and Thanatos juxtaposed and contrasted?</b></p> <p><b>Thanatos prevails over Eros.</b></p> <p><b>Explain the archetypal relationships:</b></p> <p><b>father - son</b></p> <p><b>mother - son</b></p> <p><b>father mother</b></p> <p><b>brother - sister</b></p> <p><b>brother - brother</b></p> <p><b>These relationships are visible in many dramas, from antiquity to contemporary literature.</b></p>	<p>11) Students ask questions if something is not clear to them.</p>	
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	<p><b>Family relationships have always been intriguing to writers.</b></p> <p><b>Division into acts as an element of dramatic structure</b></p> <p><b>How can Krleža's drama be defined in terms of genre?</b></p> <p><b>What influences of Scandinavian dramaturgy, naturalism, expressionism, existentialism are visible in Mr. Glembajevi?</b></p> <p><b>The drama is psychological and qualitative, but there are elements of naturalism, expressionism and existentialism, references to philosophy and psychology.</b></p> <p><b>Does Krleža follow Aristotle's Poetics?</b></p> <p><b>What happens in which act and are the events properly structured compositionally?</b></p> <p><b>How do you explain the ending of the drama?</b></p> <p><b>Krleža respects Aristotle's threefold unity, and there are other tragic elements, the composition is correct. In the end, Leone can't contain his Glembay blood.</b></p> <p><b>Time in the drama and the time of creation of the cycle about the Glembays</b></p>	<p>12) Students present their thoughts.</p>	
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<p style="text-align: center;"><b>4) Synthesis</b></p> <p>- duration: 3 minutes</p>	<p><b>At what time do the dramatic acts take place?</b></p> <p><b>From 1 to 5 at night and in the morning.</b></p> <p><b>How are the Gentlemen of Glembaje positioned in Krlež's dramatic cycle?</b></p> <p><b>They are the first drama in the cycle, followed by the dramas In Agony and Leda, as well as 11 prose texts.</b></p> <p><b>What year is the drama set in?</b></p> <p><b>Why did Krleža choose that time, even though he published the play in 1932?</b></p> <p><b>He set the drama in 1913, the year before the First World War, and with a certain distance he can talk about everything better.</b></p> <p><b>Which of Krleža's plays were created during the First World War, and which are about the War?</b></p> <p><b>Cycle Legends from the first cycle; war dramas from the second cycle.</b></p> <p><b>Is the coming of the First World War felt in the drama Phobos?</b></p> <p><b>Psychosis, nervousness, disintegration are felt, murders and suicides occur, the world is falling apart.</b></p>		
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<p><b>5) The final part of the lesson</b></p> <p>- duration: 2 minutes</p>	<p><b>Memorizing Writers: The First World War as a Motivator of Art</b></p> <p><b>Man-writer or man-historical and political personality?</b></p> <p><b>How to memorize Krleža?</b></p> <p><b>How does the socio-historical context affect the reception and perception of a literary work?</b></p> <p><b>One part must have perceived Krleža as a political personality, perhaps due to ignorance or Krleža's neutral attitude, which may be hiding something else.</b></p> <p><b>And maybe you read a little, so you can't come to deeper conclusions.</b></p> <p><b>Did Krleža's works anticipate the existence of today's wars?</b></p> <p><b>They probably did, because Krleža was a man who clearly had a wide culture, knowledge and understanding of the world.</b></p> <p><b>Listen to the end of the Sound didaskills.</b></p> <p><b>Perhaps, when you hear birds chirping, you will remember Krleža, who at one point, when he heard them at the window, knew that his Bela was gone.</b></p> <p><b>Thank you all.</b></p>		
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## SOURCES AND LITERATURE:

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- Miroslav Krleža, *Glembajevi I. i Glembajevi II.*, Suvremena naklada, Zagreb, 1945.
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