

## MEDENA DEŽELA / MEDENA ZEMJA / HONEYLAND



Makedonija/Macedonia, 2019

**režija/directed by** Ljubo Stefanov, Tamara Kotevska **scenarij/script** Ljubomir Stefanov, Tamara Kotevska **fotografija/cinematography** Fejmi Daut, Samir Ljuma **montaža/editing** Atanas Georgiev **glasba/music** Foltin **zvok/sound** Rana Eid **nastopajo/featuring** Hatidže Muratova, Nazife Muratova, Hussein Sam, Mustafa Sam, Ljutvie Sam **producent/producer** Atanas Georgiev **produkcija/production** Trice Films **koprodukcija/co-production** Apolo Media **distribucija/distribution** Deckert Distribution

**format/format** DCP **dolžina/running time** 85'

*Medena dežela*, prvenec makedonskega režijskega dvojca Tamare Kotevske in Ljubomira Stefanovega, ki je svojo premiero doživel na festivalu Sundance, se zdi v svojem sporočilu univerzalen: »Pol meni, pol tebi.« Tako govori in tudi živi Hatidže Muratova, zadnja divja čebelarica Severne Makedonije. Čebele so pridne in nabirajo med. Hatidže je pridna in nabira med. Čebele so živali in nagonsko razumejo svoj sistem, svoje meje. Hatidže je človek in z razumom, empatijo, spoštovanjem upošteva meje narave, ne jemlje od nje več, kot bi res nujno potrebovala.

Čeprav nas lahko suhe pokrajine v kombinaciji z močnimi barvnimi kontrasti spominjajo na podobe, ki smo jih vajeni iz *National Geographica*, so vsi dogodki v tem svetu surovi, resnični, na trenutke pa so lahko tudi precej grobi. Izkušnja *Medene dežele* je podobna, kot da bi stopili na *National Geographic*, pa bi se nam ugreznilo in bi padli globoko v resnični, migetajoč svet, z neposredno prisotno, otipljivo »tukaj in zdaj« teksturo tega, kar ne more biti izraženo navzven, na platnici, ker je pregrdo in preresnino.

*Medena dežela* združuje oboje in ne ločuje. Ne idealizira revščine in ljudi, ki živijo v gorah, se preživljajo drugače, kot nek povprečen človek v Skopju ali katerem koli drugem evropskem mestu ali boljše situiranem delu sveta. Ni pokroviteljski, saj se ne postavlja v vzvišeno pozicijo, s katere bi lahko romantiziral ljudi z roba. *Medena dežela* najde lepoto v surovem svetu, v Hatidžejinem boju proti načinu življenja, kakršnega živi njen sosed, ki želi od narave vzeti vedno več. Več, kot bi narava želela dati njemu. Film najde lepoto v tistem, kar je zares lepo in vredno ovekovečiti in izpostaviti.

*Honeyland*, the debut film by the Macedonian directorial duo of Tamara Kotevska and Ljubomir Stefanov, which premiered at Sundance, seems to have a universal message: "Take half, leave half." That is how Hatidže Muratova, the last keeper of wild bees in North Macedonia, speaks and also lives. The bees are hard-working and collect honey. Hatidže is hard-working and collects honey. Bees are animals and instinctively understand their system, their limits. Hatidže is a human being and with reason, empathy and respect observes the limits of nature and does not take more from it than she truly necessarily needs.

Although the dry landscapes combined with strong colour contrasts are reminiscent of the images we are used to from *National Geographic*, all the events in this world are raw, real, at times also quite harsh. The experience of *Honeyland* is like stepping onto *National Geographic*, losing the ground under our feet and falling deep into a real, twinkling world with a directly present, tangible "hear-and-now" texture of what cannot be expressed outwardly, on the cover, because it is too ugly and too real.

*Honeyland* combines both and does not separate. It does not idealise poverty and the people living in the mountains, making a living differently than an average inhabitant of Skopje or any other European city or a wealthier part of the world. It is not patronising as it does not assume a superior position from which it could romanticise people on the margins. *Honeyland* finds beauty in a brutal world, in Hatidže's struggle against the way her neighbour lives his life, against his intent on taking increasingly more from nature. More than nature would like to give him. The film finds beauty in what is truly beautiful and worth eternalising and pointing out.

TAMARA KOTEVSKA

Tamara Kotevska (1993) je na Fakulteti za dramsko umetnost v Skopju diplomirala iz filmske režije. Kot neodvisna režiserka snema dokumentarne in igrane filme.

Tamara Kotevska (1993) graduated from the Faculty of Dramatic Arts Skopje (Film Directing). She is a freelance film director working on documentary and fiction films.

LJUBOMIR STEFANOV

Ljubomir Stefanov (1975) ima več kot 20 let izkušenj z razvojem in produkcijo dokumentarcev s področja okoljskih vprašanj in človekovega razvoja. Režiral je kratka dokumentarna filma *The Noisy Neighbours* (2005) in *Lake of Apples* (2017). S Tamaro Kotevsko sta tri leta snemala svoj celovečerni dokumentarni prvenec *Medena dežela*.

Ljubomir Stefanov (1975) has over 20 years of experience in the development and production of documentaries related to environmental issues and human development. He directed short documentaries *The Noisy Neighbours* (2005) and *Lake of Apples* (2017). Stefanov and Kotevska spent three years working on *Honeyland*, their debut feature documentary.



*Medena dežela* je film, ki gledalca sili, da prevpraša in oceni svoje privilegije, interese, prioritete, obenem pa v poplavi produkcije znova razmisli o tem, kakšnim filmom želi dati svojo pozornost.

Ester Ivakič

*Honeyland* is a film that forces the viewers to question and evaluate their privileges, interests and priorities and, in the flood of production, reconsider which films they want to give their attention to.

Ester Ivakič

Dokumentarni film *Medena dežela* nas popelje v živo tradicijo življenja v odročnem delu Makedonije, kjer so pravila sodobnega življenja obrnjena na glavo in kjer ima glavno vlogo narava.

Film ni impresiven le z vidika zgodbe, ampak tudi z glasbene in vizualne plati. Za filmsko fotografijo *Medene dežele* je značilna pogosta uporaba senc, v katere se liki skrijejo. Občasno se pojavijo silhuete, ki film popestrijo in mu dodajo skrivnostnost, stil snemanja in naravne značilnosti snemalnega okolja pa priskrbijo nepozabno filmsko izkušnjo. Opazno je tudi, da protagonisti ne čutijo prisotnosti kamere, kar pomeni, da v filmu ne igrajo, ampak le živijo svoje življenje.

Hatidže čebelari na tradicionalen način in predstavlja filozofijo ravnovesja. V njeno življenje vstopi tuja družina, ki ima drugačne prioritete in predstavlja bolj sodoben način razmišljanja. Zaradi tega nastopi konflikt, ki ima človeško in naravno plat.

Vidimo, da lahko delujemo v sožitju z naravo ali pa le v svojo korist, kar je značilno za kapitalizem nasploh. Vedno obstajata vsaj dve možnosti. Razlika je še bolj očitna, če svetova trčita v isti

*Honeyland* is a documentary film that takes us to the vital tradition of life in a remote part of North Macedonia where the rules of contemporary life are turned upside down and where nature plays the main role.

The film is impressive not only in view of the story, but also from the musical and visual perspective. *Honeyland's* cinematography is characterised by its frequent use of shadows in which the characters hide. At times, there appear silhouettes, which liven up the film and give it a touch of mysteriousness, while the filming style and the natural characteristics of the filming locations provide for an unforgettable film experience. It is evident that the protagonists do not feel the presence of the camera, which means that they are not acting in the film, but only living their lives.

Hatidže harvests honey in the traditional way and represents the philosophy of balance. When an outside family enters her life, their different priorities and a more contemporary mindset lead to a conflict that has a human and a natural side.

We see that we can act in coexistence with nature or only to our own benefit, which is characteristic of capitalism in general. There are always at least two



kulturi na istem mestu. Zaradi trenja ne delujeta kot jing in jang, ampak v nasprotju z medsebojnimi cilji in načeli.

Življenje je prepleteno z dejanji in odločitvami, ki so lahko dobre ali slabe, narava pa vedno pokaže svojo moč. Zaradi svoje surovosti je le redko usmiljena. Spoznamo, da je narava ključna za zaplet in razplet filma. Tako začnemo opaziti njena sporočila in verjeti v njeno moč. S tem pa ji izkažemo spoštovanje in naklonjenost.

possibilities. The difference is even more evident if the worlds clash in the same culture and the same place. Due to the tension, they do not function as yin and yang, but in opposition to their mutual goals and principles.

Life is intertwined with actions and decisions that can be good or bad, but nature always shows its power. Because of its brutality, it is rarely merciful. We learn that nature is crucial for the film's plot and resolution. We thus begin to notice its messages and believe in its power. We thereby show it respect and affinity.

Jakob Vogrinec, Lina Šoper Rijavec, Nik Škorjanc, Jakob Nal Gorkič, Maj Repek, Staša Fras

Jakob Vogrinec, Lina Šoper Rijavec, Nik Škorjanc, Jakob Nal Gorkič, Maj Repek, Staša Fras

Film po izboru Mladih programerjev, skupine mladih od 14. do 18. leta. Projekt Mladi programerji je nastal znotraj programa Film v gibanju (Moving Cinema), ki je podprt s strani Ustvarjalne Evrope, podprograma Media.

The film was selected by Young Programmers, a group of young people aged between 14 and 18.

The Young Programmers project was created as part of the Moving Cinema programme, which is supported by the MEDIA sub-programme of Creative Europe