

Modes of revitalization of Renaissance literary heritage in contemporary Dubrovnik (Case study - reception of Marin Držić's work)

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Abstract - The city of Dubrovnik is a classic example of heritage tourism, known throughout the world as part of the UNESCO World Cultural Heritage list and as one of the most attractive and famous cities of the Mediterranean. Cultural heritage and tourism have strong ties and can be a generator of economic development. Dubrovnik nurtures and builds its identity through the offer of cultural activities. Dubrovnik can certainly be better recognized on the cultural map of Europe for its great comedy writer Marin Držić, who significantly influenced the Croatian and European renaissance. Since his work is an important part of Croatian literary heritage it is interesting to study the way of approaching this segment of Dubrovnik's rich culture nowadays. Different viewpoints and cultural policies will be considered in the interpretation of Držić and his works and their inclusion in the cultural offer of Dubrovnik in order to ensure better recognition of Dubrovnik on the tourist and cultural map of Europe. The questionnaire method, the content analysis method, the comparison method and the synthesis method will be used in this research work in order to examine the views and considerations of experts who have Držić's literary works as the focus of their research from different perspectives - dramatic, artistic, musical, literary-historical, managerial, economic. The value of cultural heritage has still not been sufficiently recognized in the field of tourism and tourist promotion, therefore, our research will try to indicate the possibilities of using and transforming the literary heritage into a cultural tourism product.

Keywords: Dubrovnik, cultural heritage, Marin Držić, cultural policies, publicity

I. MARIN DRŽIĆ'S LITERAL HERITAGE

Marin Držić (1508 – 1567), a writer of pastorals, comedies and a tragedy, is one of the most important Croatian writers whose work is at the top of European Renaissance literature. He is the author of layered human comedy, a painter of human nature and soul, a master of laughter and a great artist of life. He was born as a commoner in Dubrovnik and died in mysterious and still unexplained circumstances in Venice which makes him the writer with the most enigmatic biography in the history of Croatian literature. His nickname was the Otter after an animal with expensive fur that lived in the area of the Dubrovnik River. In his works, he was very critical of the current government of the then aristocratic Republic of Dubrovnik which was the only free Slavic oasis in that part of Europe and the Mediterranean. Hidden under the cloak and mask of a sorcerer/necromancer, he sent current messages and truths about the world, people and behavior of humans, to the Dubrovnik of his time. Marin Držić was a writer, but also a visionary, cleric, rebel and conspirator who wished for a better and fairer world, who dreamed of a different Dubrovnik (Bakija, 2019: 243-251).

He incorporated the city and people of Renaissance Dubrovnik into his diverse and rich oeuvre, they became part of the theatre in which the contemporaneous Dubrovnik, as well as today's, all time Dubrovnik, was reflected. At the center of Držić's work is always man and his humanity. He was always focused on the little man and his destiny, therefore he determined the space of the stage in relation to reality, for the comedies he wrote and which were performed by amateur troupes really took place in Dubrovnik ("nazbiljsu se arecitalvale u Gradu"). The characters of his works were his fellow citizens of Dubrovnik, but also those who came to and stayed in Dubrovnik, characters from the surrounding area and foreigners who were part of Dubrovnik life (immigrants from Dalmatia under Venetian rule, from Bosnia and Herzegovina, Serbia, Jews, Turks).

The vibrancy of Dubrovnik's streets and the wealth of different speeches, enriched with folk folklore elements, that could be heard, open to foreign influences, manifested themselves through Držić's linguistic expression with which he virtuously painted real life and the Dubrovnik reality. Vidra communicated with the Dubrovnik of his time through the prologues of his dramatic works and through his entire oeuvre.

His most famous and most translated comedy, "Uncle Maroye", is a story about the timeless theme of love and money, old and young, disobeying and misunderstandings. The pastoral "Tyrena", "Venera and Adon", the comedy "Skup", the carnival farce "Old Stan or a fool fooled", but also the small Petrarchist Songbook "Pjesniljuvene/Ljubavnepjesme" should be highlighted. It is the only work published during Držić's life and it was printed in Venice in 1551 at Niccolò Bascarini's printing house. It is a first edition that was long considered lost, but was found in 2007 and its only copy is kept in the library of the Braidense National Library in Milan, along with the first edition of the Pastoral of "Tirena" (Paljetak, 2017:85-140).

Towards the end of his life, Držić wrote the tragedy "Hekuba" based on the template of Euripides, which is also his last performed work. All Držić's works were performed on Dubrovnik's open stages, in the houses of Dubrovnik nobles or wealthier merchants and sailors. The comedy "Uncle Maroye" was translated into 19 languages, it won the theatre audience in France, the Netherlands, Italy, Germany, Hungary, Belgium, Austria, Finland, Sweden, former Czechoslovakia and the USSR, Great Britain, Turkey, Poland. It also meant the penetration of Croatian literature into the world, and Držić's "Uncle Maroye" established itself as a classic work of European dramatic literature that became part of the repertoire of European theatre companies (Bakija, 2019:249). We notice that the Dubrovnik Summer Festival, one of the most significant European festivals founded in the 1950s, is crucially responsible for the presentation and continuity of presence of Držić's works in the theatre. From the very beginning of the festival, Držić imposed himself as a staff writer, finding, in his Dubrovnik, an audience that wanted and knew how to communicate with his works in all their aspects, from linguistic to mentality, which was an essential prerequisite for the emergence of a comprehensive questioning of Držić's literary and theatrical legacy. (...) Držić played an extremely important role in raising awareness and preserving what we like to call *genius loci*, where the contribution of constant performances of his works to the preservation and understanding of the old Dubrovnik speech was invaluable. (Ivanković 2016: 9)

"Hekuba" is Držić's only tragedy and his last performed work, but it is not Držić's original work, but a freer translation of the tragedy "La Hecuba" (1543) by the Italian poet and Držić's contemporary Lodovic Dolce, originated by Euripides template. The staging of Hecuba was banned twice in the same year by the Small Council of the Republic of Dubrovnik - on March 9 and May 21, 1558. What is it about "Hekuba" that upset the authorities of the Republic of Dubrovnik so much that they banned it twice? At the heart of this work by Držić, a tragedy in five acts about the Trojan War, is an extremely simple but deeply moving story about the downfall of a city, a nation, the destruction of a home and a family. Hecuba, the Trojan queen and Priam's wife, experienced the most terrible, most painful, most horrible things that a woman and a mother can experience - the destruction and disintegration of her family and the tragic, cruel death of her husband and her children. Hecuba, which was dealt with by many European writers, served Držić to address the Dubrovnik of his time once again, after the prologue, in the Speech of Long Nose, the necromancer from the comedy "Uncle Maroye". The last time he did it indirectly through conspiratorial letters to Cosimo Medici and his son Francesco - with his literary work, he revealed the greed for gold, which is connected with crime, he pointed to the shortsightedness of "false people", to arrogance and ignorance as the source of evil.

The importance of Držić as a playwright for Croats is analogous to that of Shakespeare for the English, Dante for the Italians, Cervantes for the Spanish, Goethe for the Germans, Moliere for the French - he is the most alive Croatian writer. The interaction of literary discourse and reality is evident in his entire oeuvre, this visionary and painter of the Dubrovnik of his time, democratized literature and documented reality with the power of his writing genius. A monologue about the impermanence and relativity of worldly fame and power in his last performed work, the tragedy of "Hekuba" is Držić's message and a warning to us not to forget our humanity in today's harsh times of contradictions and cruelty, times of constant ideological crises and conflicts.

"Cultural-historical memory of Držić moved in a curvilinear line, therefore he would become our contemporary in the second half of the 20th century. (...) memories of Držić in contemporary Croatian literature testify that the Renaissance comedy writer evoked different ideas in the minds of contemporary writers more and more often than any other Croatian writer

and that his polyvalent work has remained alive in modern times as a memory that has various forms, various facets, from ludic, carnivalesque to grotesque and tragic, becoming symbolic and cultural capital. (Fališevac 2011: 301-302)

Although the people of Dubrovnik, inheriting this from the Republic of Dubrovnik, are averse to erecting monuments in the old city center, the statue of Marin Držić, the work of Ivan Meštrović, was placed in the center of the city next to the city theatre that bears the writer's name. There is also the city square - Držić Square and the smallest museum in Dubrovnik, The House of Marin Držić, which was conceived as a scientific research center and a museum with a vision. All over Europe and the world there are similar memorial houses that can be the bearers of international projects that bring together and enrich different peoples and cultures. People have always had a desire to travel and discover new and unknown places and broaden their horizons, which resulted in the emergence of tourism, the key driver of which is man, namely the tourist. Tourism is a complex of activities that meet the needs of tourists during their travel and temporary stay in a tourist destination and facility, while its development has a positive impact on the entire socio-economic life of the tourist destination. F. Radišić (1986.)

We distinguish between several types of tourism, and in this scientific work we will refer to cultural tourism, to which literary tourism belongs. According to Busby and Shetlife (2013), literary tourism is part of cultural tourism, and places that are recognized in the works of famous authors can play an important role in the tourism industry and can increase the popularity of a certain destination for tourists. Although Dubrovnik has positive experiences with literary tourism in the world, the value of literary heritage as a potential tourist attraction has not been sufficiently recognized.

Most managers of tourist destinations perceive tourists primarily as consumers of sun, sand and sea, and are not aware of the key trends in modern tourism. In recent years, tourism has become an important economic branch in many countries, and many destinations have become synonymous with this term, and Dubrovnik is certainly one of them.

Tourism and culture are interconnected and influence each other. Cultural policy represents an institutional framework that seeks to create clear instructions for activities in culture and “is realized in systematic, regulatory guidelines, which are applied to the entire cultural sector so that all participants within the sector can achieve the goals of their cultural activities. Although the ideal framework for the creation and implementation of cultural policy is creative and holistic, cultural policy retains clear bureaucratic contours.” (Žuvela 2017: 3) Therefore, for the best possible presentation of the cultural offer of a certain environment, clear guidelines of the cultural policy should be taken into account.

II. RESEARCH OBJECTIVES AND RESEARCH QUESTIONS

This paper will try to prove the hypothesis - Držić and his rich and diverse oeuvre is not sufficiently used in the cultural promotion of Dubrovnik as a famous tourist destination. Cultural heritage, in our case literary, must not remain in literary and philological archaeology, but it should be part of Dubrovnik's reality and its cultural offer. The research conducted for the purpose of writing this paper aims at a representative sample of experts in various fields, students, professors, workers in culture (theatres, libraries and museums), journalists who cover culture.

The following research questions were posed for the purpose of writing this paper:

1. I am employed in:
 - a) school b) theatre c) museum d) library e) _____
2. With which five words or phrases would you most accurately describe Marin Držić?
3. What is the first thing that comes to mind when you think about Držić in the context of your profession and activity?
4. How often and in what way do you deal with Držić and his oeuvre?
5. Which social groups do you most often address?
6. Do you think that Držić would have been more recognizable if he had written in one of the world's languages / language barriers in cultural recognition
7. Do you think that Držić, as a cultural value, is sufficiently promoted within your profession? Please explain your answer.
8. Do you think that Držić is sufficiently promoted as a cultural asset of Dubrovnik? Please explain your answer.
9. In your opinion, what should be done to better position Držić on the cultural map of Dubrovnik and Croatia?
10. How familiar are you with cultural promotion in other national cultures?
11. What example of good cultural practice can you single out?
12. In your opinion, does culture affect the social activities and economic growth (tourism) of a certain environment and to what extent?

III. RESPONDENTS AND RESEARCH METHODS

Using the questionnaire method, 60 subjects who are assumed to be in a more or less significant degree of contact with Marin Držić and his works were examined. The respondents are students of the Department of Communication at the University of Dubrovnik, tour guides, employees of primary schools, theatres - LERO Student Theatre; and Marin Držić Theatre, The House of Marin Držić, institution in culture, librarians and journalists who cover culture. The goal of this research is to examine and confirm the views and considerations of experts who focus on Držić and his contemporary reception from different perspectives - dramatic, artistic, musical, literary-historical, managerial, economic.

Table 1. Structure of respondents

Respondents	Number of respondents	Percentage
teachers and professors, students, library	16	27%
Theatres	20	33%
The House of Marin Držić	4	7%
Library	6	10%
Journalist	5	8%
tourist employers	9	15%
Total:	60	100

Source: Processing by the author according to the research results

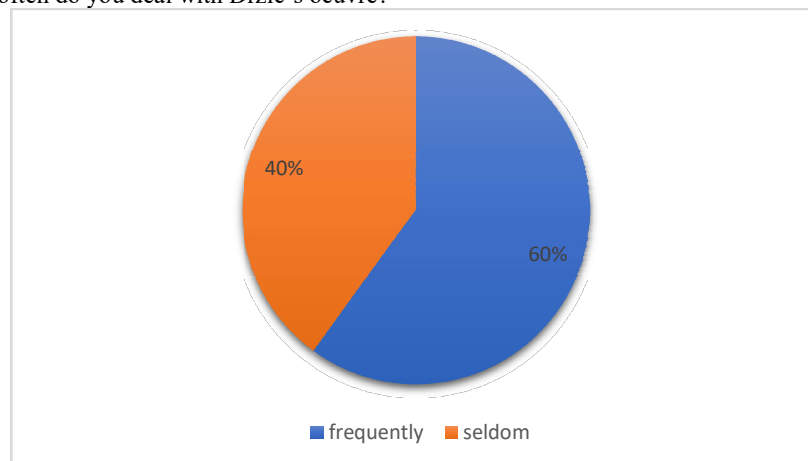
16 respondents (27%) from the education sector, students and teachers and professors, 20 (33%) employees and members of the Marin Držić and Theater and LERO Student Theatre, 4 (7%) employees of The House of Marin Držić, 6 (10%) librarians from the Dubrovnik City and Science Library, 5 (8%) journalists from Radio Dubrovnik and 9 (15%) respondents employed in the tourism sector, have responded to the test. Questionnaire method, quantitative method, content analysis method and synthesis method were used.

IV. RESEARCH RESULTS

36 respondents (60%) stated that they often dealt with Držić and his oeuvre, stating that they work on Držić's opus in the House of Marin Držić museum daily, when they prepared plays based on Držić's works in the theatre, as part of tourist guide tours when they presented Držić's legacy to Dubrovnik.

24 respondents (40%) stated that they rarely deal with Držić and his oeuvre, emphasizing that they dealt with Držić exclusively as part of regular classes according to the plan and program provided for those subjects and courses in schools and colleges. Marin Držić is less often represented in lower elementary school education "although he is mentioned in certain lessons, (for example, in the reading book of "School Books Ltd." for the 7th grade, containing the text Petar Bučević, Smijeh za svavremena - Marin Držić, for whom one school class is scheduled) ..." At the same time, they pointed out that they dealt with Držić as part of their work in the library, for example when they talked about important Croatian writers, but also by professional processing of library materials and marking anniversaries which draw additional attention to the life, work and time of creation of this Dubrovnik author. Could more be done? It probably would."

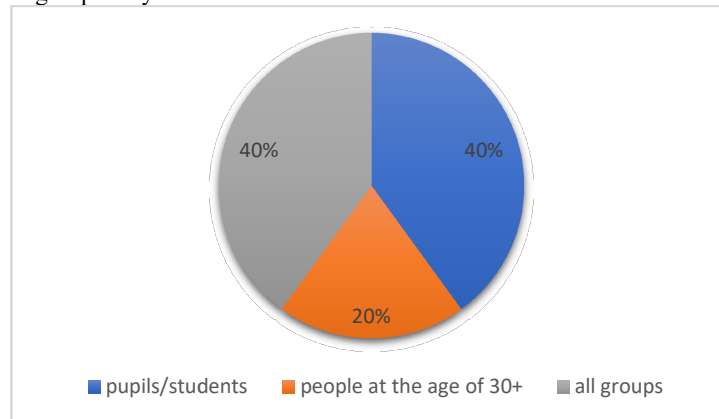
Graph 1. How often do you deal with Držić's oeuvre?



Source: Editing by the author according to the research results

Respondents in the education sector mostly address pupils and students (27%), employees in the tourism sector mainly address young people, i.e. people 30+ (15%) and respondents associated with theatre activities, cultural institution The house of Marin Držić, librarians and journalists state that in their work they address all groups (58%) equally.

Graph 3. Which social groups do you most often address?



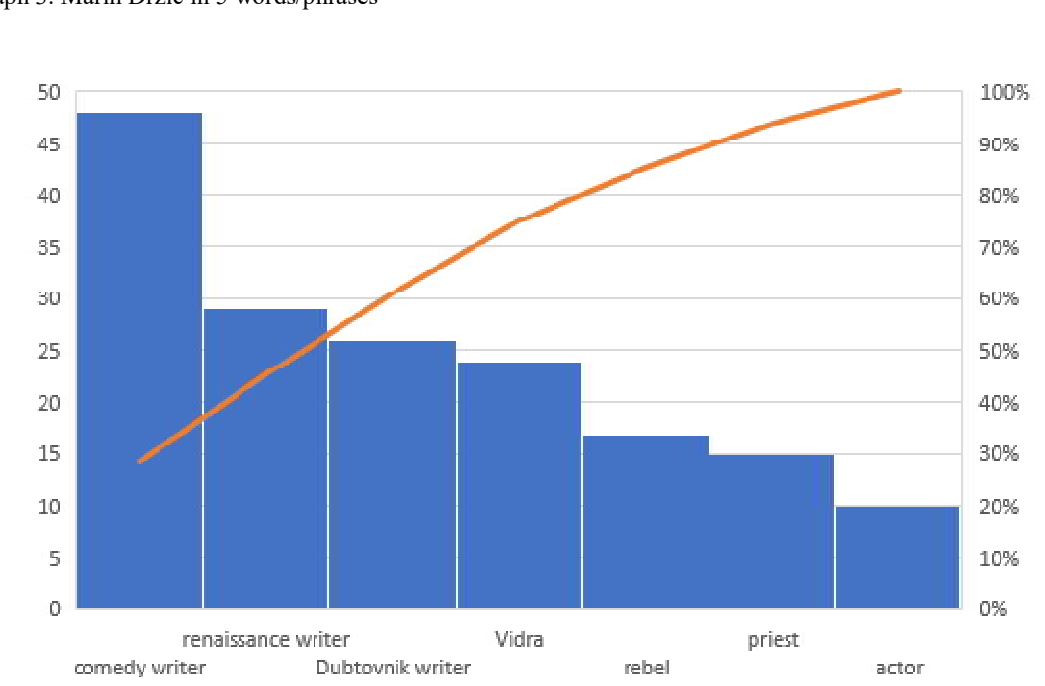
Source: Editing by the author according to the research results

First, we examined how respondents perceived Držić, that is, how they would describe him in 5 words or phrases.

Given that our respondents are people who are familiar with the importance of Marin Držić as one of the most important Renaissance comedy writers and who occasionally, to a greater or lesser extent, work on his works, it is not surprising that as many as 49 respondents (98%) presented Marin Držić as a comedy writer, which we can relate to the fact that Držić is primarily remembered for the exceptional comedies he wrote.

The respondents also presented him by the words “Dubrovčanin” i.e. writer from Dubrovnik (58%), which we associate with the fact that Držić was born in Dubrovnik, and at the same time he wrote and created in his hometown and that he also wrote about topics and places from his Dubrovnik in the 16th century i.e. in the Renaissance period, therefore they also call him a Renaissance writer (58%). A few respondents presented him as a priest, a rebel and an actor. They would extract the answer “he who would master this world, must a virtuoso be...” which is one of the quotations from the comedy “Uncle Maroye” that illustrates Držić’s worldview about navigating life and happiness (Fortuna) as the supreme authority of the Renaissance, in the most colorful way.

Graph 3. Marin Držić in 5 words/phrases

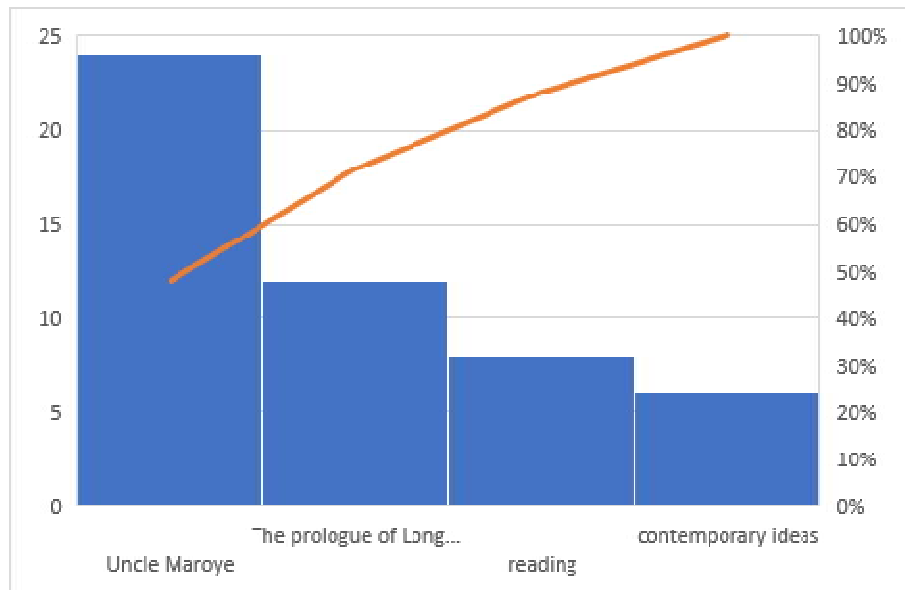


Source: Editing by the author according to the research results

Given that our respondents processing the work of Marin Držić in different ways within their professions, we were interested in which concepts or works related to Držić and his oeuvre associate them with work in their profession. The results suggest that the majority of respondents (58%) remember Držić's best-known and most translated comedy "Uncle Maroye" and the Prologue of Long Nose, the necromancer from the same comedy (24%).

Respondents from the education sector, students and teachers, within their profession (16%), associate Držić with reading, while part of the respondents, who are journalists and librarians by profession, associate him with his timeless ideas (12%).

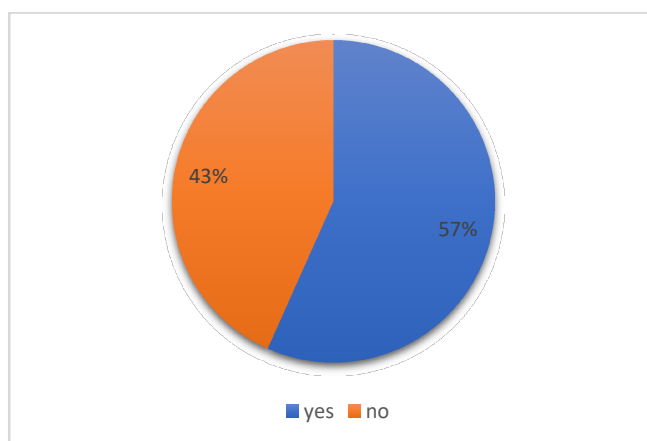
Graph 4. What is the first thing that comes to your mind when you think about Držić within the framework of your profession and activities?



Source: Editing by the author according to the research results

The majority of respondents (73%) believe that Držić would have been more recognizable if he had written in one of the world's languages ("He would have absolutely been more recognizable if he had written in one of the world's major languages, such as English. Croatian is less widely used language and it is limited to only a certain narrow population."). Croatian is a language with very few speakers, but the opinion of our respondents is that the influence of Renaissance Dubrovnik literature is exceptional: "Can't imagine him writing in English or French". Only 16 respondents (27%) believe that Držić would not be more recognizable if he had written in one of the world's languages. Some of the respondents emphasized that "he would not have been more recognizable because his language was a reflection of his uniqueness, comedy skills, the spiritual space which had created him, environment, identity and Dubrovnik and in addition to timeless themes and motifs, Držić was special and recognized precisely because of the virtuoso sentences written in the old Croatian and Dubrovnik languages, which placed his works at the very top of European and Croatian Renaissance literature.

Graph 5. Do you think Držić would have been more recognizable if he had written in one of the world's languages?



Source: Editing by the author according to the research results

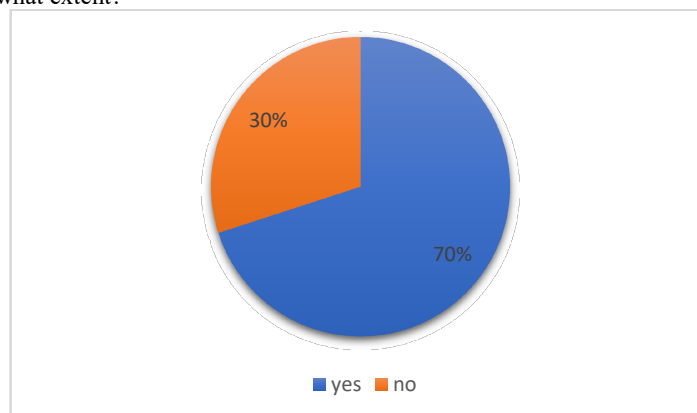
We were interested in the opinion of the experts, who work on Držić's oeuvre, on the extent to which Držić has been promoted as a cultural asset of Dubrovnik. 34 respondents (57%) consider that Držić is sufficiently promoted, which they support with the following comments: "The only theatre in Dubrovnik bears his name (Držić's plays are often staged there), there is the museum of Marin Držić, primary school, his statue, therefore his name is not unknown to anyone in our city. Probably not everyone is familiar with the scope of his creative oeuvre, perhaps they even successfully avoided reading the works, some of which are mandatory high school reading, but it is unlikely that they did not watch at least one of his plays on the stage." 7 respondents (14%) highlighted the importance of The House of Marin Držić with its workshops organized for children. The House of Marin Držić imparts knowledge about Držić also through the literary workshop "Where is the treasure?" which means bringing Držić's works, especially the comedy "Skup" ("Old Stan or a fool fooled"), closer to elementary school students in city of Dubrovnik. A significant number of respondents, 26 of them (43%), believe that Držić is not sufficiently promoted: "I believe that he has been promoted satisfactorily in the Croatian area, especially in Dubrovnik, but he should, definitely, be more famous on the world literary scene. They also emphasized the fact that the institutions operating in the city of Dubrovnik need to make a significant effort to capture the attention of the wider Croatian public as well as foreigners: "Performing Držić's works in major world languages, at least during the season, would help promote Držić as an important and timeless author", "a larger space in which Držić's literary heritage would be preserved and nurtured, is also needed."

We wanted to find out if the respondents were familiar with cultural promotion in other national cultures. The majority of respondents 44 (73%) declared that they were not familiar with other cultural practices, while only 16 (27%) respondents answered in the affirmative. More respondents (15%) highlighted the example of nurturing the Shakespearean literary heritage in England. A few of them remembered interesting examples of practices on culture in other countries: The Casa dellamemoria project was mentioned by 4 respondents (8%), festivals dedicated to Charles Dickens in the US states of Utah and North Dakota (4%) and "Chopin and his Europe" – an international festival held in Warsaw every August (1%). However, two respondents also remembered important cultural practices in the Republic of Croatia: "Newly renovated square in the small Slavonian town of Valpovo. A walk through the square is an educational reminder of Matija PetarKatančić through seven key terms (archaeology, ethnology, philology, classicism, epigraphy, numismatics), with which Katančić enriched Croatian science at the turn of the 18th and 19th centuries"; there is highlighted example of the Italian cultural center "The Dante Alighieri Society" in Zagreb, the capital of the Republic of Croatia, which operated and provided students with scholarships that helped them with their studies, and promoted Italian culture through grants for young researchers." The above examples can certainly be a guiding principle in the promotion of Držić's legacy to Croatian and Dubrovnik culture. We tried to assess attitudes of experts who are in some kind of contact with culture, whether culture and to what extent, in their opinion, affects social activities and economic growth (tourism) of a certain environment. The majority, as many as 42 respondents (70%) believe that culture affects socio-economic growth, which is especially visible in tourist areas such as the city of Dubrovnik, while 18 respondents (30%) declared that culture did not contribute to socio-economic progress. At the same time, the respondents pointed out that "culture not only influenced, but also gave meaning, purpose, reason and coverage to all activities, which were the basis for the identity of every environment.

It was also emphasized that "superficial, touristic and destination orientations of culture and cultural offerings that we witnessed and which often manifested itself in various programs without artistic, creative and inspirational, and then provoking, alibi and recommendation, which were the only ones that had a sense and a creative reason, should have been avoided". At the same time, the fact that Dubrovnik tourism "was founded on the cultural and cultural matrix of the City and its surroundings; was underlined. It should be noted that culture

and tourism do not happen by chance, but must be carefully planned, as our respondent commented:” I consider culture to be the added value of social and economic activities of a certain environment. Its activities should be carefully and qualitatively planned and aimed at the target audience in order to have a more significant impact on economic growth.

Graph 7. In your opinion, does culture affect social activities and economic growth (tourism) in a certain environment and to what extent?



Source: Editing by the author according to the research results

V. DISCUSSION AND PRESENTATION OF GUIDELINES FOR THE PROMOTION OF MARIN DRŽIĆ

60 respondents who were considered to be authoritative commentators on Držić’s realism, participated in this research work, because they all work on Držić’s opus to some extent. The respondents are from the educational sector (professors and students), employees and members of the theatres (“Marin Držić Theatre” and Student’s Theatre “Lero”), librarians of the City and Science Library in Dubrovnik, journalists who cover culture, professional staff of The House of Marin Držić and employees in the tourism sector. The research was conducted using the questionnaire method. Given that only experts who study Držić and his diverse oeuvre participated in the research, we believe that the obtained data indicate the opinion of experts and can be a guideline in further designing of strategies for a better presentation of our great Comedy writer Marin Držić. In this chapter, we will try to examine the accuracy of the hypotheses that Držić and his rich and varied oeuvre are not sufficiently used in the cultural promotion of Dubrovnik as a famous tourist destination. We believe that our literary and cultural heritage should not remain in literary and philological archaeology, but should be part of Dubrovnik’s reality and its cultural offer. Considering that the respondents are experts who are in contact with works of the Great Croatian renaissance Marin Držić, it is logical that 60% of the respondents often deal with Držić. 57% of them believe that Držić is sufficiently promoted, which is also not surprising, since we are talking about people who work on Držić’s opus and his promotion. Although, a few of them stress that their work can be better and more recognizable. Constructive suggestions for better positioning and promotion of Marin Držić and his literary legacy on the cultural map of Dubrovnik and Europe is what’s supposed to be pointed out. The research results confirm the hypothesis. Our respondents stressed that a festival dedicated to Držić should be organized, such as for example, “Stratford Festival Shakespeare”; and “Chopin and His Europe Festival”. In addition to the above, it is necessary to design, promote and organize activities directed at schoolchildren, young people and adults in the form of educational workshops or performances adapted to a certain age group. Such an approach would encourage more frequent visits to theaters and museums.

Culture should be promoted in the earliest age, as stated by DomijanPavičić (2022: 99). in “Overview of cultural development and cultural policies in the Republic of Croatia”: “Tours of theaters, libraries, museums, and even depots should be planned in school programs, as a way of sensitizing to available materials. The cooperation of workers in education and culture is extremely important in the long-term process of developing relations towards cultural goods.” At the same time, professional gatherings with the intention of further consideration of Držić’s world should be organized. It is certainly necessary to design an attractive, modern offer that would conjure up the world of Držić to foreign tourists in order to “avoid” random tourists and increase the number of organized arrivals of cultural tourists. In his research on the role of the Sinj Alka Museum on the development of cultural tourism, Buljan (2019: 78) concludes that the largest number of visitors to the museum are incidental cultural tourists who came to the city for numerous other reasons but they also visited the museum” and he emphasizes that the organization of cultural excursions and trips should be worked on. In order to bring Držić closer to tourists who are not Croatian speakers, it is important to translate Držić’s works, and The House of Marin Držić in 2018, on the occasion of the 450th anniversary of Držić’s death, published two of Marin Držić’s most famous comedies in translation into two world languages, which is the best promotion of the literature and

culture of small nations and small languages such as Croatian. “Uncle Maroje” comedy was translated into English language, and the “Skup” comedy in French, thus creating a new cultural product as well as additional branding opportunities – House of Marin Držić is very active in this field and thus a new cultural product as well as additional branding opportunities are created. (Translated books of Marin Držić are „Skup - La comedie de l'avare” translated by Nicolas Rajević, Dom Marina Držića, Dubrovnik, 2018. and „Uncle Maroje“ translated by Filip Krenus and both published by House of Marin Držić in Dubrovnik). In research of the quality of promotional activities of Split’s historical museums, Stizirep (2019) points out that “it is important to emphasize that a balance between museum activity and marketing should be achieved. In other words, adequate valorization and protection of cultural resources is necessary, but also their promotion to the society they ultimately serve.” This is exactly the kind of balance that needs to be achieved with the character of Marin Držić. At the same time, we need to work on a more modern approach to the available literary and cultural archive, which primarily refers to the digitization of content and the creation of digital material that can be attractive to domestic and foreign tourists. Mihalić (2022) conducted research on the impact of digital content on the visitor experience using the example of The Museum of the Homeland War Karlovac – Turanj, and came to the conclusion that such content was liked by visitors and contributed to a positive impression of experiencing museum materials. Tourism and cultural resources should be positively correlated, and in order to achieve this, it is necessary to research the market.

Tomljenović (2022: 364) “The fact is that the data we have on cultural tourism is extremely modest. Apart from making a record of the number of tickets sold, the habits of Croatian residents regarding visits to cultural attractions, both in their place of residence and on their travels, are not known either...”. This is exactly the direction that should be followed in order to establish the backbone of cultural policy. In designing strategies for literary tourism. The greats of Croatian literature must be highlighted, as well as the language and history that distinguish one culture from another. The obtained results and the examples given for the twist in the promotion of one of the greatest Croatian and European comedy writer, Marin Držić, can serve experts in the creation of new cultural products, at the same time as an incentive for other researchers to survey the cultural offer for the purpose of creating quality guidelines.

VI. CONCLUSION

The position of the great Dubrovnik, Croatian and European comedy writer Marin Držić and his literary legacy on the cultural map of Dubrovnik should be more prominent. Cultural heritage and tourism have strong ties and can be a generator of economic development. Dubrovnik nurtures and builds its identity through the cultural offer. Tourism is based on visiting new cultures and exploring diversity while the literary heritage is a place of difference from other literatures and cultures, therefore, it should definitely be included in the strategy for the development of literary and cultural tourism. The research showed that more education related to Marin Držić and his opus, from an early age, will be required which schools, museums and theatres should also recognize. At the same time, expert gatherings should be organized in order to encourage new questioning by experts who would reconsider Držić’s theme field. The importance of Držić as a playwright for Croatians is analogous to that of Shakespeare for the English, Moliere for the French, Dante for the Italians, Cervantes for the Spanish, Goethe for the Germans. Therefore, in order to emphasize the importance of Držić and his legacy to tourists, domestic and foreign, and to bring him closer to the general public, it is necessary to organize an event or festival dedicated to Držić.

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