THEATRE FOR CHILDREN – ARTISTIC PHENOMENON
POZORIŠTE ZA DECU – UMETNIČKI FENOMEN

A COLLECTION OF PAPERS / ZBORNIK RADOVA

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THEATRE FOR CHILDREN – ARTISTIC PHENOMENON

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EDITED BY
Marijana Prpa Fink, PhD

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MEĐUNARODNI FESTIVAL POZORIŠTA ZA DECU
Međunarodni forum za istraživanje pozorišne umetnosti

POZORIŠTE ZA DECU – UMETNIČKI FENOMEN

ZBORNIK RADOVA

Knjiga 16

PRIREDILA
dr Marijana Prpa Fink

Pozorišni muzej Vojvodine
Međunarodni festival pozorišta za decu
Otvoreni univerzitet Subotica

THE 32ND INTERNATIONAL FESTIVAL OF CHILDREN`S THEATRES SUBOTICA

THE 16TH CHILDREN AND YOUTH THEATRE ART RESEARCH FORUM

DIVERSE APPROACHES TO AESTHETICS IN THEATRE FOR CHILDREN AND YOUTH

Theatre as a creative act opens up possibilities for diverse approaches to aesthetic experience. The viewer's aesthetic perception enables the experience of extraordinary performance content, from theatrical techniques applied in various social contexts to the creation of a unique stage language as an act of theatrical performance through diverse approaches to theatre aesthetics.

The 16th Children and Youth Theatre Art Research Forum, held within *the 32nd International Festival of Children`s Theatres Subotica*, offers an opportunity to reflect on how diverse theatrical practices in approaching theatre aesthetics enable the development of theatre for children and youth. Theatre creators construct the theatrical event in various spaces: proscenium stages, outdoors, in nature, or in classrooms. In doing so, they utilize diverse elements such as set design, lighting, and props. They employ everyday or extraordinary speech with the intention of evoking an experience that has a psychological, sociological, or cultural purpose. The movement of the participants in the performance, whether that of an actor or a puppet, further contributes to the diverse approaches to theatre aesthetics for children and youth.

The discussion on diverse approaches to the aesthetics of theatre for children and youth opens up possibilities for numerous interpretations of the theatre phenomenon and its numerous forms that evoke experiences in young and very young audiences, aiming to develop their imagination, cognition, and ethical principles.

Possible subthemes:

- The relationship between aesthetics and ethics in theatre for children and youth
- Aesthetic experience and the theatrical act
- The puppet as an element of theatre aesthetics
- The aesthetics of movement in theatre for children and youth
- Theatre for children and youth and education
- Theatre for children and youth and technology
- Theatre for children and youth and nature
- Theatre for children and youth and family
- Theatre for children and youth and social dialogue
- Theatre for children and youth and heritage

The 16th Children and Youth Theatre Art Research Forum, Subotica, held from September 22nd to September 25th, 2025, provided researchers from around the world to express diverse approaches to aesthetics in theatre for children and youth.

The submitted papers from fifteen countries across five continents that represent distinct cultures and theatrical traditions, reflect the uniqueness and diversity of approaches to aesthetics in theatre for children and youth.

Professor Michal Babiak, PhD, an aesthetician from Slovakia, in his paper *Theatre for Children: Aesthetics est Ethics?*, raises the question of the relationship between aesthetics and ethics; the author argues that while aesthetics in theatre for children brings forth elements of ethics, ethics itself cannot be aesthetics. In his study, the author analyzes the aesthetic approach to art by numerous creators from antiquity to the present day, exploring how the aesthetic function has changed throughout history and to what extent the extra-aesthetic has merged with the aesthetic function. Jeremy Turner, PhD, from Wales, in his paper *To See a Voice and Hear a Picture*, problematizes the relationship between reality and illusion in children's perception. He presents his ten-year project involving work with children and children's engagement with natural materials to stimulate their creativity. The author meticulously explains the process of creating and interpreting reality within illusion, and illusion within reality. One of the productions discussed in the paper, *Where the leaves blow*, is part of the competitive program of the *33rd International Festival of Children's Theatres Subotica*. The author, Professor Erika Hughes, PhD, from the United Kingdom, in her paper *Staging Trauma in Theatre for Young Audiences: Makerspace Aesthetics and Cathartic Transformation*, draws upon the aesthetics of Theodor Adorno to emphasize the significance of personal experience in constructing a theatrical event for children, as well as the impact of the environment where certain topics may be considered taboo. Consequently, the author cites three representative examples of theatrical productions: the performance she directed herself, *This Girl Laughs, This Girl*

Cries, This Girl Does Nothing, and two productions from the 32nd International Festival of Children's Theatres Subotica: *The Barrel (Bure)* from the Republic of Srpska, and *Life in a Box (Život u kutiji)* from Switzerland/Croatia/USA, as examples where theatre serves as a medium through which trauma can be confronted and overcome. In his paper, *Issues surrounding social impact and audience development programmes for young audiences in impoverished rural South African communities*, Professor Petrus du Preez, PhD, from the Republic of South Africa, presents an extraordinary applied theatre research project in which he and his Drama students carefully prepared and performed various fairy tales for children from extremely impoverished regions of South Africa over a five-year period. Elements of the visual, sonic, musical, and physical theatrical expression were crucial to approaching the young audience, who also speak a specific language. Just as the encounter between the young audience and theatre art was intense, the encounter with impoverished children was equally surprising for the student performers. The needs of diverse communities represent a responsibility of both the artistic and academic communities, reflecting their awareness of the social vulnerability of a specific community, which requires carefully prepared theatrical productions. Uroš Mladenović, DA, from Serbia, in his paper *Theatre for Children and Young People as a Social Dialogue - EXUPÉRY'S CHILDREN: Whose child are you, whose child am I, are we from the same planet?*, explains the importance of the working process, group building, and text creation in the production *Exupéry's Children* with children from the town of Gračanica in Kosovo and Metohija. This production, created with the active participation of children from Gračanica, aimed to communicate with the community and foster a social dialogue to build peace and self-confidence among children in this specific environment - an Serbian enclave. Katarzyna Chmara-Collins, DA, from Poland, in her paper *Theatre for children and youth: a platform for social dialogue*, presents the work at the Polish Kameralni Theatre (Teatr Kameralny) in the city of Bydgoszcz. A project on social dialogue was developed there, aimed at youth development, cultural education, and community engagement, involving both theatre artists and audiences, children and adults alike, and thus engages the audience as active participants in the theatrical event through improvisation and interactive participation in the performance. The young audience is invited to watch productions at the theatre, but also to consider social circumstances, explore emotional experiences, and discuss identity and community relationships. Rodrigo Andrés Mardones Carrasco, MA, from Chile, in his paper *Theatre, Performative Research, and Embodied Autobiographical Memories of Youth in 2019 Post-Social Outbreak Chile*, presented the work with 10 selected theatre arts students in recording and archiving autobiographical embodied emotional experiences through theatrical activities during the period following the outbreak of traumatic social unrest in Chile in 2019. The author, Irene G. Herráez, MA, from

Spain, in her paper *Immersive Aesthetics: Storytelling, Objects and Delicacy in the Work of José Antonio Portillo and Punch-drunk Enrichment*, presents the potential of immersive theatre to introduce children to the world of fairy tales, how they can utilize objects and their affordances to express their own potential in interaction with various materials and forms, using delicacy in approach and expression as a unique ethical and aesthetic discourse. The paper features the work of José Antonio Portillo, who created a specific methodology and ethics with children in a library conceived as a space for imagination, thereby achieving profound artistic experiences for the children. Professor Gill Brigg, PhD, and Jeremy Harrison, MA, from the United Kingdom, in their paper *Actor-musicianship, Musicality and Story-making for Audiences with Profound Intellectual and Multiple Disabilities*, present their work on Shakespeare's tragedy *Hamlet* with children with intellectual and multiple disabilities in creating an inclusive production, which represents an ethically sensitive and complex undertaking. Milica Šećerov, MA, from Serbia, in her paper *Bondian Drama and Theatre in Education: The Influence of Edward Bond's Theory and Plays on the Development of Theatre for Children*, introduces the reader to Theatre in Education (TIE) as a specific form of applied theatre, as well as to all the specificities of Edward Bond's work and his influence on the transformation of contemporary theatre. Lazaraki Vasiliki, from Greece, in her paper *A bridge between learning and creativity in Greek schools. Exploring Educational Theatre Through a School Performance of 1st junior high school of Corfu*, explains the importance of implementing theatrical activities to enhance creativity and cooperation in working on a dramatic production, as well as to stimulate students' interest, motivation, and imagination. The author utilized mixed research methods: quantitative methods using a Likert scale and thematic analysis of the students' qualitative responses. Professor Ewa Tomaszewska, PhD, from Poland, in her paper *What's Happening in Puppet Theatre – Contemporary Trends and Artistic Movements*, provides an overview of productions performed at selected festivals in the Czech Republic, Poland, Slovakia, and Serbia between 2022 and 2024. The author offers an overview of modern puppetry, themes, and trends at relevant children's theatre festivals. Goran Gavrić, PhD, from Serbia, in his paper *The Child and the Puppet on a Journey from Miniature to the Ambient Stage*, presents various possibilities of the puppet's impact on the perception of the viewer (the child). He cites numerous examples of puppet performances and aesthetics, ranging from miniature puppets to large-scale and ambient puppet performances across different social and personal contexts. Marijana Petrović, MA, from Serbia, in her paper *The Aesthetics of the Puppet and the Experience of the Puppetry Theatrical Act*, discusses how puppetry seeks a worldview observed as a collection of elements in motion. The author emphasizes that a message is sent from the stage to the auditorium, which the audience receives, decodes, and experiences. The puppet's im-

perfection gains an aesthetic function and becomes artistic beauty. Jovan Caran from Serbia, in his paper *From Stick and String to Virtual Reality*, examines visual elements in children's theatre productions and their perception by the audience. The author places special emphasis on the integration of technology into the stage language of puppet productions and provides relevant examples. Authors Rachael MacBean and Md Khalid from India, in their paper *Puppet theatre: rainbows & metaphors*, analyze the specificities of puppet theatre for children through the lens of diverse spaces and aesthetics, with a particular focus on the aesthetics of puppet theatre in India. Professor Katerina Atanasova Ilkova, PhD, from Bulgaria, in her paper *The influence of children's aesthetic perception and the responsibility of artists to it*, underscores the importance of the puppet animator/actor's responsibility in creating theatrical content for children, the performer's capacity to build a puppet character through vocal and speech techniques, as well as movement, through which the viewer perceives that the puppet itself is speaking. The author's work is grounded in an awareness of the child's importance and their position as audience in theatre for children. Professor Agota Vitkai Kučera, PhD, DA, from Serbia, in her paper *The Power of Live Singing in Theatre for Young Audiences*, highlights the significance of live singing in engaging with a young audience, which thereby develops social and communication skills, self-confidence, and emotional expression. Compared to pre-recorded songs, this form of singing offers distinct advantages as it brings authenticity, interaction, and flexibility. Professor Ivan Pravdić, DA, from Serbia, in his paper *Heroic Discourse in Theatre for Children and Young People - From Identification to Participation and Collaboration*, problematizes and analyzes the concept of the hero in theatre for children and youth, along with all its forms and manifestations, as well as its importance for the development of children and young people. Zsófia Bálint from Hungary, in her paper *Mourning of puppet*, explores the possibilities of addressing themes such as death, loss, and grief within theatre for children. Furthermore, she cites and analyzes a selected positive example where a puppet production deals with the loss of a loved one. Sahar Shahgaldi and Ali Pilehdarboni from Canada, in their paper *The Power of Technology in Shaping Children's Lives Through Theatre*, analyze the role of technology in the upbringing of young people, as well as its application in theatre for children and youth. Robert Molnar from Serbia, in his paper *Theatre for Children and Young Audiences, Education, Technology and the Family*, analyzes the possibilities of and access to digital technologies and diverse aesthetic forms in theatre for children and youth. The author points out that new aesthetic forms demand a new approach to theatrical expression, but also imply responsibility toward the upbringing of the youth population. Svjetlana Pravdić, MA, from Serbia, in her paper *Ancient Heritage in Theatre for Children and Young People and its Aesthetic Representation*, presents the rich cultural past of the Balkans and its connection to the culture and mytho-

logical creatures of China. In her text, she presents a dramatic script that connects children from Serbia and China through theatre. Luka Kecman, PhD, from Bosnia and Herzegovina, Republic of Srpska, in his paper *Aesthetic Experience and the Theatre Act*, discusses the importance of aesthetics in puppet theatre and the significance of puppet theatre for the development of the young audience.

The theme *Diverse Approaches to Aesthetics in Theatre for Children and Youth* has enabled authors from fifteen countries around the world to present their research and findings on theatre for children and youth through the prism of their own cultures and aesthetics. This Collection of Papers represents a wealth of reflection on diverse approaches to aesthetics and it is a testament to the difficult experiences presented to young audiences, as well as the magical ones that light up children's faces. Inevitably, the question of the measure and relationship between ethics and aesthetics emerges as crucial. In modern theatre, ethics is an indispensable factor and a starting point for creative work. Nevertheless, extra-aesthetic functions remain only a part of artistic expression of theatre as an aesthetic act.

Marijana Prpa Fink, PhD

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32. MEĐUNARODNI FESTIVAL POZORIŠTA ZA DECU SUBOTICA

16. FORUM ZA ISTRAŽIVANJE POZORIŠNE UMETNOSTI ZA DECU I MLADE, SUBOTICA

RAZLIČITI PRISTUPI ESTETICI U POZORIŠTU ZA DECU I MLADE

Pozorište kao stvaralački čin otvara mogućnosti za različite pristupe estetskom doživljaju. Sama estetska percepcije gledaoca omogućava doživljaj nesvakidašnjeg scenskog sadržaja, od pozorišnih tehnika primenjenih u heterogenim socijalnim kontekstima, do građenja nesvakidašnjeg scenskog jezika kao čina pozorišne predstave, kroz raznolike pristupe pozorišnoj estetici.

Šesnaesti *Forum za istraživanje pozorišne umetnosti za decu i mlade, Subotica*, na *32. Međunarodnom festivalu pozorišta za decu Subotica*, otvara mogućnost za promišljanje u kom pravcu raznovrsne pozorišne prakse, u pristupu pozorišnoj estetici, omogućavaju razvoj pozorišta za decu i mlade. Pozorišni stvaraoci grade pozorišni događaj u različitim prostorima: sceni kutiji, na otvorenom, u prirodi, u učionici; pritom koriste raznorodne elemente: scenografije, svetla, rekvizite; obraćaju se svakodnevnim ili nesvakidašnjim govorom, u nameri da izazovu doživljaj koji ima psihološki, sociološki, ili kulturološki cilj. Pokret učesnika u scenskom događaju, bilo da je pokret glumca ili lutke, dodatno doprinosi raznolikim pristupima pozorišnoj estetici za decu i mlade.

Rasprava o različitim pristupima estetici pozorišta za decu i mlade otvara mogućnosti za mnoga tumačenja fenomena pozorišta i njegovih brojnih oblika koji izazivaju doživljaj kod mlade i najmlađe publike u cilju razvoja mašte, spoznaje i etičkih načela.

Moguće podteme:
- Odnos estetike i etike u pozorištu za decu i mlade
- Estetski doživljaj i pozorišni čin
- Lutka kao deo pozorišne estetike

- Estetika pokreta u pozorištu za decu i mlade
- Pozorište za decu i mlade i obrazovanje
- Pozorište za decu i mlade i tehnologija
- Pozorište za decu i mlade i priroda
- Pozorište za decu i mlade i porodica
- Pozorište za decu i mlade kao društveni dijalog
- Pozorište za decu i mlade i nasleđe

Šesnaesti Forum za istraživanje pozorišne umetnosti za decu i mlade, Subotica, koji je održan od 22. do 25. septembra 2025. godine, omogućio je istraživačima iz celog sveta da izraze različitost pristupa estetici u pozorištu za decu i mlade.

Pristigli radovi iz petnaest zemalja, sa pet kontinenata, različitih kultura i pozorišnih tradicija, odraz su osobenosti i raznovrsnosti pristupa estetici u pozorištu za decu i mlade.

Dr Mihal Babjak (Michal Babiak) estetičar iz Slovačke, u svom radu *Pozorište za decu: estetika est etika?* otvara pitanje odnosa između estetike i etike, i autor smatra da estetika u pozorištu za decu donosi i elemente etike, ali da etika ne može biti estetika. U svom radu on analizira estetski pristup umetnosti brojnih stvaralaca, od antike do danas, otvarajući pitanja koliko se estetska funkcija menjala kroz istoriju i koliko se izvanestetsko sjedinilo sa estetskom funkcijom.

Dr Džeremi Tarner (Jeremy Turner) iz Velsa problematizuje odnos između realnosti i iluzije u percepciji dece, i u svom radu *Videti glas i čuti sliku* (*To see a voice and hear a picture*) predstavlja svoj desetogodišnji projekat u radu s decom i dečijim radom sa prirodnim materijalima, u podsticanju njihove kreativnosti. Autor precizno objašnjava proces stvaranja i interpretacije realnosti u iluziji i iluzije u realnosti. Jedna od predstava (*Tamo gde lišće duva – Where the leaves blow*) koju dr Džeremi u radu predstavlja, učestvuje u takmičarskom programu 33. *Međunarodnog festivala pozorišta za decu Subotica*.

Autorka dr Erika Hjuz (Erika Hughes) iz Ujedinjenog Kraljevstva u svom radu *Inscenacija traume u pozorištu za mladu publiku: estetika mejker spejsa i katartična transformacija* (*Staging Trauma in Theatre for Young Audiences: Makerspace Aesthetics and Cathartic Transformation*), oslanjajući se na estetiku Teodora Adorna (Theodor Adorno) ističe značaj ličnog iskustva u građenju scenskog događaja za decu i uticaj sredine u kojoj određene teme mogu biti tabu. Tako autorka navodi tri reprezentativna primera pozorišnih predstava: predstavu koju je sama režirala *Ova devojčica se smeje, ova devojčica plače, ova devojčica ne radi ništa* (*This Girl Laughs, This Girl Cries, This Girl Does Nothing*), i dve predstave sa 32. *Međunarodnog festivala pozorišta za decu Subotica*: *Bure* iz Republike Srpske i *Život u kutiji* iz Švajcarske/Hrvatske/SAD-a, kao primere u kojima je pozorište medij u kom je moguće suočiti se i prevazići traumu.

U svom radu *Problemi u vezi sa programima za društveni uticaj i razvoj publike namenjenim mladoj publici u siromašnim ruralnim zajednicama Južne Afrike* (*Issues surrounding social impact and audience development programmes for young audiences in impoverished rural South African communities*), dr Petrus di Pre (Petrus du Preez) iz Južnoafričke Republike predstavlja nesvakidaši istraživački projekat primenjenog pozorišta, u kom je sa studentima Drame pažljivo pripremao i predstavljao različite bajke deci iz izuzetno siromašnih krajeva Južnoafričke Republike, u petogodišnjem periodu. Elementi vizuelnog, zvučnog i muzičkog, kao i fizičkog pozorišnog izraza, bili su ključni u pristupu mladoj publici koja još i govori specifičnim jezikom. Kako je susret mlade publike sa pozorišnom umetnošću bio intenzivan, tako je i za studente izvođače susret sa siromašnom decom bio za njih iznenađujući. Potrebe različitih zajednica deo su odgovornosti umetničke i akademske zajednice i njihove svesti o socijalnoj ranjivosti određene zajednice, za koju su potrebne pažljivo pripremljene pozorišne predstave.

Dr um. Uroš Isak Mladenović iz Srbije u svom radu *Egziperijeva deca - Čije si ti dete, čije sam ja dete, da li smo sa iste planete?* objašnjava značaj procesa rada, izgradnje grupe i stvaranja teksta u predstavi *Egziperijeva deca*, sa decom sa Kosova i Metohije iz mesta Gračanica. Ova predstava u čijoj izradi su učestvovala deca iz Gračanice imala je za cilj komunikaciju sa zajednicom i društveni dijalog, radi izgradnje mira i samopouzdanja dece u ovoj specifičnoj sredini, osnosno srpskoj enklavi.

Dr um. Katarzina Hmara (Katarzyna Chmara-Collins) iz Poljske u svom tekstu *Pozorište za decu i mlade: platforma za društveni dijalog* (*Theatre form children and youth: a platform for social dialogue*) predstavlja rad u poljskom Kamernom pozorištu (Teatr Kameralny im. Wandy Rucińskiej u gradu Bidgošč (Bydgoszcz). U pomenutom pozorištu razvijen je projekat o društvenom dijalogu sa ciljem razvoja mladih, kulturnog obrazovanja i angažovanja zajednice, u kom učestvuju pozorišni umetnici i publika, kako deca tako i odrasli. Na taj način, publika se uključuje kao aktivni učesnik u pozorišnom događaju, kroz improvizacije i interaktivno učešće u predstavi. Mlada publika je pozvana da gleda predstave u pozorištu, ali isto tako i da razmatra društvene okolnosti, istražuje emocionalna iskustva, razgovara o identitetu i odnosima u zajednici.

Mr Rodrigo Martonez (Rodrigo Andrés Mardones Carrasco) iz Čilea, u radu *Pozorište, performativno istraživanje: otelotvorena autobiografska sećanja mladih u Čileu nakon društvene pobune 2019. godine* (*Theater, Performative Research, and Embodied Autobiographical Memories of Youth in 2019 Post-Social Outbreak Chile*), predstavio je rad sa 10 odabranih studenata pozorišnih umetnosti, u beleženju i arhiviranju autobiografskih utelovljenih emocionalnih iskustava kroz pozorišne aktivnosti, u periodu posle izbijanja traumatičnih društvenih nemira u Čileu 2019. godine.

Autorka msr Irene Herez (Irene G. Herráez) iz Španije u svom radu *Imerzivna estetika: pripovedanje, objekti i suptilnost u radu Hosea Antonija Portilja i Trupe Punchdrunk Enrichment* (*Immersive Aesthetics Storytelling, Objects and Delicacy in the Work of José Antonio Portillo and Punchdrunk Enrichment*) predstavlja mogućnosti imerzivnog pozorišta da decu uvede u svet bajki, da koriste objekte i njihove mogućnosti za ispoljavanje sopstvenih mogućnosti u interakciji sa različitim materijalima i oblicima, kao i delikatnost u pristupu i izrazu kao jedinstven etički i estetski diskurs. Autorka je posebno predstavila rad Hosea Antonia Portilje (José Antonio Portillo) koji je u biblioteci, kao prostoru za imaginaciju, sa decom kreirao posebnu metodologiju i etiku, pomoću kojih je postigao duboka umetnička iskustva kod dece.

Dr Džil Brig i mr Džeremi Harison (Gill Brigg and Jeremy Harrison), Ujedinjeno Kraljevstvo, u svom radu *Glumac-muzičar, muzikalnost i stvaranje priča za publiku sa teškim intelektualnim i višestrukim smetnjama u razvoju* (*Actor-musicianship, Musicality and Story-making for Audiences with Profound Intellectual and Multiple Disabilities*), predstavljaju rad na Šekspirovoj tragediji *Hamlet*, sa decom sa intelektualnom ometenošću i višestrukim smetnjama u razvoju, u izradi inkluzivne predstave, što predstavlja etički osetljiv i kompleksan rad.

Msr Milica Šećerov iz Srbije, u svom radu *Bondovska drama i pozorište u obrazovanju: uticaj teorije i komada Edvarda Bonda na razvoj pozorišta za decu*, upoznaje čitaoce sa pozorištem u obrazovanju (engl. Theatre in Education, TIE), kao specifičnim oblikom primenjenog pozorišta, a takođe i sa svim specifičnostima rada Edvarda Bonda (Thomas Edward Bond) i njegovog uticaja na transformaciju savremenog pozorišta.

Vasiliki Lazaraki (Lazaraki Vasiliki), studentkinja master studija iz Grčke, u radu *Most između učenja i kreativnosti u grčkim školama/Istraživanje edukativnog pozorišta kroz školsku predstavu Prve niže srednje škole na Krfu* (*A bridge between learning and creativity in Greek schools. Exploring Educational Theatre Through a School Performance of 1st junior high school of Corfu*), objašnjava značaj implementacije pozorišnih aktivnosti u cilju poboljšanja kreativnosti i saradnje u radu na dramskoj predstavi, ali i interesovanja i motivacije učenika, što stimuliše i maštu. Autorka je koristila mešovite metode analize: kvalitetivne metode sa Likertove skale (Likert-scal) i tematsku analizu kvalitativnih odgovora učenika.

Dr Eva Tomaševska (Ewa Tomaszewska) iz Poljske, predstavlja u svom radu *Šta se dešava u lutkarskom pozorištu – savremeni trendovi i umetnički pokreti* (*What's Happening in Puppet Theatre – Contemporary Trends and Artistic Movements*) pregled izvedenih predstava na odabranim festivalima u Češkoj, Poljskoj, Slovačkoj i Srbiji, u periodu od 2022. do 2024. godine. Autorka takođe upoznaje čitaoce i sa pregledom modernog lutkarstva, temama i trendovima na relevantnim festivalima pozorišta za decu.

Dr Goran Gavrić iz Srbije u radu *Dete i lutka na proputovanju od minijature do ambijentalne pozornice*, predstavlja različite mogućnosti dejstva lutke na percepciju gledaoca, odnosno deteta, uz navođenje brojnih primera lutkarskih izvedbi i estetika, od minijaturnih lutaka do velikih i ambijentalnih lutkarskih izvedbi, u različitim društvenim i ličnim kontekstima.

Mr Marijana Petrović iz Srbije u svom radu *Estetika lutke i doživljaja lutkarskog pozorišnog čina* govori o tome da lutkarstvo traži sliku sveta posmatranu kao skup elemenata u pokretu. Autorka naglašava da se sa scene šalje poruka u gledalište, koju gledaoci primaju, dekodiraju i doživljavaju. Lutkina nesavršenost na taj način dobija estetsku funkciju i postaje umetnička lepota.

Jovan Caran iz Srbije u radu *Od štapa i kanapa do virtuelne stvarnosti* razmatra vizuelne elemente u predstavama pozorišta za decu i njihovu percepciju kod publike. Autor poseban akcenat stavlja na uvođenje tehnologije u scenski jezik lutkarskih predstva i navodi relevantne primere.

Autori Rejčel Mekbin i Mdi Kaled (Rachael MacBean, Md Khalid) iz Indije, u radu *Lutkarsko pozorište: duge i metafore* (*Puppet theatre: raibows & metaphors*), analiziraju specifičnosti lutkarskog pozorišta za decu u svetlu različitih prostora i estetika, sa posebnim osvrtom na estetiku lutkarskog pozorišta u Indiji.

Dr Katerina Ilkova (Katerina Atanasova Ilkova) iz Bugarske u radu *Uticaj estetske percepcije dece i odgovornost umetnika prema njoj* (*The influence of children's aesthetic perception and the responsibility of artists to it*) potcrtava važnost odgovornosti glumca lutkarskog animatora u kreiranju pozorišnog sadržaja za decu, njegove mogućnosti u kreiranju lutkarskog karaktera pomoću glasovne i govorne tehnike, kao i pokreta, gde gledalac doživljava da sama lutka govori. Rad autorke je zasnovan na svesti o važnosti deteta i njegove pozicije kao gledaoca u pozorištu za decu.

Dr i dr um. Agota Vitkai Kučera iz Srbije u radu *Moć pevanja uživo u pozorištu za decu i mlade* ističe važnost pevanja uživo u kontaktu sa mladom publikom koja na taj način razvija socijalne i komunikacione veštine, samopouzdanje i izražavanje emocija. Ovaj vid pevanja u odnosu na snimljene songove ima prednost jer donosi autentičnost, interakciju i fleksibilnost.

Dr um. Ivan Pravdić iz Srbije, u svom radu *Herojski diskurs u pozorištu za decu i mlade – od identifikacije do participacije i kolaboracije,* problematizuje i analizira koncept heroja u pozorištu za decu i mlade, sa svim njegovim oblicima i pojavama, kao i njegovu važnost za odrastanje dece i mladih.

Žofija Balint (Bálint Zsófia) iz Mađarske u radu *Tugovanje lutaka* (*Mourning of puppet*) predstavlja mogućnosti da u pozorištu za decu budu izražene teme kao što su smrt, gubitak i tuga. Takođe, navodi i analizira jedan odabrani pozitivan primer gde lutkarska predstava govori o gubitku bliske osobe.

Sahar Šagali i Ali Piledarbalni (Sahar Shahgaldi, Ali Pilehdarboni) iz Kanade (poreklom iz Irana) u radu *Moć tehnologije u oblikovanju života dece kroz*

pozorište (*The Power of Technology in Shaping Children's Lives Through Theatre*) analiziraju ulogu tehnologije u odrastanju mladih ljudi, kao i njenu upotrebu u pozorištu za decu i mlade.

Robert Molnar iz Srbije u radu *Pozorište za decu i mlade, obrazovanje, tehnologija i porodica* analizira mogućnosti i pristup digitalnim tehnologijama i različitim estetskim formama u pozorištu za decu i mlade. Autor ukazuje da nove estetske forme zahtevaju nov pristup pozorišnom izrazu, ali i odgovornost u odnosu na odrastanje mlade populacije.

Msr Svjetlana Pravdić iz Srbije u radu *Antičko nasleđe u pozorištu za djecu i mlade i njegov estetski prikaz* predstavlja bogatu kulturnu prošlost Balkana i njenu vezu sa kulturom i mitološkim bićima Kine. U tekstu je predstavila dramski predložak u kom povezuje decu iz Srbije i Kine kroz pozorište.

Dr Luka Kecman iz Bosne i Hercegovine / Republika Srpska u svom radu *Estetski doživljaj i pozorišni čin,* govori o značaju estetike u lutkarskom pozorištu i značaju lutkarskog pozorišta za odrastanje mlade publike.

Tema *Različiti pristupi estetici u pozorištu za decu i mlade* omogućila je autorima iz petnaest zemalja, sa svih strana sveta, da predstave svoja istraživanja i saznanja o pozorištu za decu i mlade, iz ugla svoje kulture i estetike.

Ovaj Zbornik radova je bogatstvo promišljanja različitih pristupa estetici i svedočanstvo o teškim iskustvima koja su predstvaljena mladoj publici, kao i onim čarobnim koja ozare dečja lica. Neminovno se postavlja pitanje mere i odnosa etike i estetike kao važno. U modernom pozorištu, etika je nezaobilazni činilac i polazište za rad. Ipak, izvanestetske funkcije su samo deo umetničkog izraza pozorišta, kao estetskog čina.

Dr Marijana Prpa Fink

UREDNIŠTVO

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Dr Boris Godovski (Rusija)
Dr Eva Tomaševska (Poljska)
Dr Hunar Horn (Norveška)
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THEATRE FOR CHILDREN: AESTHETICS EST ETHICS?

Abstract: Theatre for children: aesthetics est ethics?

The appendix analyzes the presence of the aesthetic function in dramatic and theatrical productions for children. Already in the classic aesthetic opus of Jan Mukařovský, the inevitability of the presence of the aesthetic function as the main factor in the establishment and consequent reception of a certain work as art is pointed out. The question is what is the relationship between the aesthetic function and other functions (ethical, didactic, pedagogical, moral, etc.) in drama and theater for children, especially in connection with the constantly current view of this art in which the presence of the aforementioned non-aesthetic functions appears as mandatory. Based on the comparison with drama and theater for the so-called adults (the text uses the phrase "invariant form", on the basis of which the theatre and drama for children appears as a "variant form") in which, with time, extra-aesthetic and aesthetic merge, a solution is offered for drama and theater for children: whenever the extra-aesthetic functions do not prevail over the aesthetic function, the possibility arises to reflect the aesthetic and extra-aesthetic function as an indivisible unity.

Keywords: aesthetic function, extra-aesthetic function, Jan Mukařovský, drama and theatre for children, Jozef Podhradský

In these considerations of theatre for children as a specific form of artistic creation, we will proceed from the theoretical definitions formulated by the renowned Czech aesthetician Jan Mukařovský during the interwar period. The key term from Mukařovský's research that we will utilize in our reflection on the phenomenon of theatre for children, and more broadly, art for children - is the

category of the aesthetic function. Drawing upon the theoretical starting points regarding speech expressions by the Austrian linguist Karl Bühler, who speaks of 1. the informative, 2. the emotional, and 3. the appellative function, Mukařovský points to a fourth function, the aesthetic function. Regarding the presence of Mukařovský's considerations in the contemporary aesthetic context, Peter Michalovič states: "...if the aesthetic function dominates a speech act, we do not evaluate that act from the standpoint of the information it provides about reality, or whether that information is true or false. Nor do we consider whether that speech act is capable of effectively expressing certain emotions, or even persuading someone to act morally or at least in accordance with the law. The task of the aesthetic function is to isolate the speech expression from external circumstances and direct attention toward the expression itself; in this sense, the aesthetic function is self-referential and neutralizes other functions. Furthermore, its property is to evoke pleasure or appeal... Function is the purpose that an object or sign serves, and this assertion also applies to the aesthetic function, although in this case, as Mukařovský acknowledges, we are dealing with Kant's Zweckmäßigkeit ohne Zweck - purposiveness without a purpose."[1]

The aesthetic function is central to the constitution of a work of art, and Mukařovský warns that if a certain work lacks intensity and affinity toward the aesthetic function, and other functions come to the fore, we view such a work less and less as artistic. Thus, in certain works, non-aesthetic function, such as practical, propagandistic, ideological, or religious, often exert a significant influence. However, let us not forget the entertaining and didactic functions either, which were highly valued by Horace in antiquity, but by the end of the 19th century, these categories were exposed as problematic in the constitution of a work of art. Regarding the distinctiveness of the aesthetic function in comparison to the practical function, Peter Michalovič states: "...the practical function impoverishes and simplifies man's relationship with the world of objects and the world in general, making it all too one-dimensional. Conversely, the aesthetic function allows man to perceive what he has overlooked or even failed to see because it did not relate to practical goals..."[2]

In a situation reflected in this manner, the question arises: does the ethical function, which is an integral part of many artistic, and particularly stage works addressed to children (especially in the past), belong to the array of extra-aesthetic functions we have mentioned, whose heightened presence leads to the suppre-

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[1] Peter Michalovič: Marginálie k estetickej funkcii, norme a hodnote ("Marginalia on the Aesthetic Function, Norm, and Value") in: Umenie a estetično ako sociálne a autonómne fakty : aktuálnosť diela Jana Mukařovského. Bratislava: Slovenská asociácia pre estetiku, 2017. ISBN 978-80-972624-0-2, p. 18.

[2] Ibid., p. 19.

ssion of the aesthetic function and, consequently, a reduction of it in the artistic value of a dramatic text or a theatre performance for children?

Or is the presence of certain extra-aesthetic functions (such as the ethical, didactic, pedagogical, etc.) - and this seems to be the crucial question - a constitutive sine qua non element of a dramatic text or a theatre performance for children?

The relationship of theatre for children toward the categories of the aesthetic and the ethical assumes a specific form: in the context of art that is not intended for children, we will use a technical description following phenomenological nomenclature: "art in an invariant form" - whereby art for children is viewed as a specific line of artistic expression in a certain sense, and this specificity gives rise to reflecting upon art for children as a "variant form" along the lines of similar variant possibilities, such as popular art, entertainment art, etc. Thus, while in "art in an invariant form" the category of the aesthetic function appears as primary, the one around which the work of art is constituted, the question is whether it is possible to insist on this primacy of the aesthetic function in the context of art for children as well? A child is a "specific human being," a "human being in development, in formation," etc., and it is clear that it is not possible to confront a child with a work of art "in an invariant form" and expect its reception within the horizon of expectation and the artistic intention established by the author or another creator of the work - for instance, an artistic institution, criticism, etc.

The variant form of a work of art addressed to a child has since antiquity carried within itself other significant categories as constitutive elements, which are considered to be, in a certain sense, mandatory in its creation and presentation. Ever since Plato's remarks that a child's world should be shaped by the presentation of ancient myths through which the child would encounter the world of story (fantasy, development of imagination, and ultimately: the aesthetic), but also the world of knowledge (noetic) and ethical principles - this practice has remained to this day. Even if not in complete consensus, it persists at least within a significant line of reflections regarding the essence, purpose, and mission of a dramatic or theatrical work for children.

A work of art in its "variant child-oriented form" enriches its primarily aesthetic foundation with other categories: the ethical, the didactic, etc. - and this symbiosis can take on various proportions, ranging from a minor share of the ethical or, more broadly, the extra-aesthetic component, up to an almost equal footing with the aesthetic.

I believe, however, that within this varying proportionality between the aesthetic and the ethical, the aesthetic function should never be reduced to a "minority" position. In other words, no matter how present ethics may be in this variant child-oriented form of theatre art, it should never become dominant in relation to the aesthetic function. Aesthetics in children's theatre always carries certain elements of ethics, but ethics should never aspire to become the central core of a

work of art for children; that is to say, ethics cannot be aesthetics.

Theatrical works for children produced in the 19th century and the first half of the 20th century had a strong imprint of ethical messaging, while aesthetic and artistic imperatives remained in the background. The following case can be cited as an example: the Slovak Romantic poet Jozef Podhradský[3] published the first Slovak magazines for children and youth, *Slávik* (The Nightingale) and *Zornička* (The Morning Star), in Novi Sad during a brief period between 1864 and 1865. He wrote his rich literary body of work in both Slovak and Serbian, and in the aforementioned magazines, he also published his plays for children[4] in the Slovak language, which can be viewed precisely as examples of such tendencies. He wrote his pieces for children with a dominance of numerous current socio-environmental themes, such as alcoholism, avoiding compulsory schooling, the lack of social care for orphans, etc. However, all these works of his were heavily marked by a Romantic poetics that lacked an objective insight into the issue. The ethical problem became dominant, and the dramatic text assumed the character of a social and moralizing pamphlet in which the aesthetic function was left on the margins.

By analyzing works created in later periods, it is possible to trace the suppression of this ethical-didactic component and the strengthening of the tendency toward privileging the aesthetic function. A question that may arise within the context established in this manner is: is it possible (and if "yes" – how? and if "no" – why?) to trace changes in ethical norms, principles, etc., in theatre for children alongside changes in the artistic and aesthetic means within the inventory of theatrical expression?

Or a similar question: how do we view the relationship between the aesthetic and the ethical function in a theatrical work for children in today? Do we perceive this relationship as a certain residue of past times (from the so-called Strasbourg School – and on the other hand, the Jesuit theatre, in whose activities it is possible to trace the refinement of dramatic and theatrical techniques, as well as extra-aesthetic functions, from didactic to religious, all the way to the present day), or on

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[3] Jozef Podhradský (1823, Skalica, Slovakia – 1915, Jagodina, Serbia) was a Slovak poet, publicist, and advocate for the national rights of Slovaks and Serbs. He was a close friend of Svetozar Miletić and lived in Novi Sad and Sombor from 1863, and later in Leskovac and Belgrade. He wrote in both Slovak and Serbian. Although initially a Protestant Lutheran pastor, he converted to Eastern Orthodoxy at the Kovilj Monastery. He authored a vast poetic and dramatic opus in the Slovak language, while a portion of his work was written in Serbian. He wrote inspirationally and affirmatively about the Obrenović dynasty and Orthodoxy, and authored dramatic works defending S. Miletić. He died in Jagodina while retreating from Belgrade alongside the Serbian army. Following the Great War, he was buried in the family tomb in Belgrade.

[4] *Malá Marínka* (Little Marinka, Slávik, 1864); *Korheľ a jeho nebožiatka* (The Drunkard and His Poor Children, Zornička, 1864); *Andel Strážca* (The Guardian Angel, Slávik, 1864); and *Novoročné prasiatko* (The New Year's Piglet, Slávik, 1864).

the other hand, is this relationship still active and alive today, something we consider an inevitable constitutive element of art, that is, of theatre art for children?

The answer to this question may lie in the personal affinity, that is, the artistic experience of each individual and creator. For some, a theatre for children that incorporates elements of ethical, didactic, etc., messages will be something outdated, carrying a certain aroma or a "specific scent" of a past era. For others, this form of theatre will be something completely normal, natural, something arising from the very essence of theatre for children: "a child must also receive a message," the latter would say, they must learn something through the performance, etc.

Proponents of this second line of thought would certainly employ the provocative question: can, for instance, a "art for art's sake" theatre for children come into existence? However, this could also open up some new (and not insignificant) questions, such as: what is a "art for art`s sake theatre for children"? Is it a theatre based only on stage play? A theatre that speaks of us as homo ludens? Is it a clownery performance? If so, is such a theatre something that provides no new information, stimulus, didactic message, or ethical principle for the child? Such as, hypothetically, for example: "Play, children, because play is inherent to every living being; play is what makes a human being human; play develops fantasy and imagination, thereby enhancing the aesthetic sense and the artistic experience of the world!" – and so on.

In this situation, Mukařovský's warning, analyzed by Peter Michalovič, emerges as methodologically inspiring, and that is the shift in reflecting upon an extra-aesthetic function (e.g., a practical one, but in our case, also ethical, didactic, etc.) as an aesthetic function: "However, a moment of decisive change can arise, when we look differently at an object of practical purpose – when we observe it in and for itself. And at that moment, a strange transformation happens to objects, at least in our eyes. First of all, those properties of the object that do not also apply to the practical goal are deployed – they were previously overlooked; in fact, in some cases, they were not perceived at all (such as, for example, as we have said, colour). But even those properties that were previously, being practically useful, at the centre of attention, now appear to us in a different light than before: devoid of a relationship to a purpose outside the object, these properties enter into mutual relationships within the object itself, and the object itself appears to us as if woven from its own properties, united into a single and indivisible whole" [Mukařovský 1966c: 189–190]. Someone might object that this is not connected to art, but this objection is not entirely justified; after all, how else could Marcel Duchamp see art in a bottle rack as a work of art, rather than an ordinary practical device?"[5]

Perhaps precisely this moment in the reflections of Jan Mukařovský and

[5] MICHALOVIČ, Peter: *Marginálie k estetickej funkcii*... Op. cit., pp. 19–20.

Peter Michalovič serves as a stimulus in reflecting upon the aesthetic function in contemporary children's drama and theatre – the moment of reflecting upon an extra-aesthetic function as an aesthetic one. In drama and theatre in its "invariant form," from a temporal distance, we have accepted many elements originating from the sphere of the extra-aesthetic function (political and ideological criticism, the imperative of social engagement, the critique or favour of certain value-based attitudes, propaganda, critique, etc.) as an indivisible, integral part of the entire corpus of a work of art. All that was extra-aesthetic has merged with the aesthetic function into what Mukařovský would call "a single, united, and indivisible whole." All those extra-aesthetic imperatives, proclaimed in plays from Aeschylus's glorification of the Athenian polis and Euripides's doubts about that very same order, through Aristophanes's critique of warfare and the vanity of sophist philosophizing, Schiller's disgust at the state of German society, all the way to Chekhov's diagnosis of the exhaustion of Western culture and the grotesque recycling of history in the dramatic confessions of Sarah Kane – today we view these not as something that relativizes the aesthetic function of these artistic dramatic works, but precisely as a unique and indivisible unity of the aesthetic and the extra-aesthetic.

And when this unity is possible within the context of "invariant drama and theatre," it should not be an obstacle to accepting this model within the context of its variant form as well, which means – children's drama and theatre. If elements from the extra-aesthetic milieu (ethical, didactic, pedagogical, etc.) do not overpower the overall structure of these works for children, there is no reason to view them as "foreign bodies" within the corpus of a work of art that disrupt, relativize, or challenge the pedestal of the aesthetic function. Quite the contrary: the experience with "invariant drama and theatre" gives us the right to reflect upon them as a "single and indivisible whole."

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Michal Babiak, PhD (Slovakia)

Michal Babiak (Doc. PhDr. Michal Babiak, CSc.), philologist, aesthetician, theatre and opera director, and playwright. He completed his philological studies at the Faculty of Philosophy, University of Novi Sad, and his studies in aesthetics at Comenius University in Bratislava. Following his work at his Novi Sad alma mater, he has been living in Bratislava since 1991, where he teaches at the Department of Aesthetics of the Faculty of Arts, Comenius University. For about twenty years, he was a lecturer at the Faculty of Dramatic Arts, Academy of Arts in Banská Bystrica. He has worked as an artistic director, resident director, and dramaturge in several professional theatres in Slovakia, including a tenure as a dramaturge at the Bratislava Puppet Theatre. As a guest director, he has collaborated with professional and alternative theatres in Serbia, Slovenia, Croatia, and Romania. He has directed approximately 120 theatre productions, about ten operas, several radio dramas, and documentary films, and has composed several stage music scores. He has published three collections of his plays in Slovak (*Three Scripts*, 1997; *Plays 2*, 2008; *The Word and the Gesture,* 2021), which have been staged in many Slovak professional theatres. A selection of his plays for children was published in 2021 in the book *Attention, Child on Stage!* He was a member of the authorial team for a monographic synthesis on the history of Slovak drama and has edited several anthologies of works by Slovak playwrights. He has been author of more than 300 studies and scholarly texts, a significant portion of which is dedicated to theatrological issues.

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Dr Mihal Babjak (Slovačka)

POZORIŠTE ZA DECU: ESTETIKA EST ETIKA?

Sažetak: Pozorište za decu: estetika est etika?

U ovom radu se analizira prisustvo estetske funkcije u dramskoj i pozorišnoj produkciji za decu. Još u klasičnom estetskom opusu Jana Mukaržovskog ukazuje se na neizbežnost prisustva estetske funkcije kao glavnog faktora u uspostavljanju, a samim tim i u recepciji određenog dela kao umetnosti. Postavlja se pitanje kakav je odnos između estetske funkcije i drugih funkcija (etičke, didaktičke, pedagoške, moralne itd.) u drami i pozorištu za decu, posebno u vezi sa stalno aktuelnim viđenjem ove umetnosti u kojem se prisustvo pomenutih neestetskih funkcija pojavljuje kao obavezno. Na osnovu poređenja sa dramom i pozorištem za takozvane odrasle (u tekstu se koristi fraza „invarijantni oblik", na osnovu koje se pozorište i drama za decu pojavljuju kao „varijantni oblik") u kojem se, tokom vremena, vanestetsko i estetsko spajaju, nudi se rešenje za dramu i pozorište za decu: kad god vanestetske funkcije ne prevagnu nad estetskom funkcijom, javlja se mogućnost da se estetska i vanestetska funkcija reflektuju kao nedeljivo jedinstvo.

Ključne reči: estetska funkcija, vanestetska funkcija, Jan Mukaržovski, drama i pozorište za decu, Jozef Podhradski

U ovim razmatranjima o pozorištu za decu, kao specifičnom vidu umetničkog stvaralaštva, polazićemo iz teoretskih određenja do kojih je došao znameniti češki estetičar Jan Mukaržovski, u periodu između dva svetska rata. Ključne reči ovih istraživanja Mukaržovskog, koje ćemo da koristimo u našoj refleksiji fenomena pozorišta za decu, ali i šire - umetnosti za decu - jeste kategorija estetske funkcije. Nadovezujući na teortska polazišta o govornim izrazima austrijskog lingviste Karla Bihlera, koji govori o:

1. informativnoj, 2. emocionalnoj i 3. apelacionoj funkciji, Mukaržovski upozorava i na 4. funkciju, a to je estetska funkcija. O prisutnosti ovih razmatranja Mukaržovskog u savremenom estetskom kontekstu, Peter Mihalovič govori: *...ako estetska funkcija dominira govornim činom, mi taj čin ne razmatramo sa stanovišta koje informacije donosi o stvarnosti, da li su te informacije istinite ili ne. Takođe, ne obazira*mo se *da li je taj govorni čin u stanju da efikasno izrazi određene emocije ili čak ubedi nekoga da deluje moralno, ili barem u skladu sa zakonom. Zadatak estetske funkcije jeste da izoluje govorni izraz od spoljašnjih okolnosti i da usmeri pažnju na sam izraz; u tom smislu, estetska funkcija je samoreferencijalna i neutrališe druge funkcije. Osim toga, njeno svojstvo jeste da izaziva dopadnost, svidljivost... Funkcija jeste svrha kojoj stvar ili znak služi, i ova tvrdnja se odnosi i na estetsku funkciju, iako u ovom slučaju, kako Mukaržovski priznaje, imamo posla sa Kantovom Zweckmäßigkeit ohne Zweck – svrsishodnošću bez svrhe.*[1]

Estetska funkcija jeste centralno mesto konstituisanja umetničkog dela i Mukaržovski upozorava da, ukoliko u određenom delu ponestaje intenzitet i afinitet prema estetskoj funkciji, a u prvi plan izbijaju neke druge funkcije, takvo delo sve manje posmatramo kao umetničko. Tako u pojedinim delima često imaju veliki uticaj neestetske funkcije, kao na primer praktična, propagandistička, ideološka religiozna itd, ali ne zaboravimo ni na zabavnu i didaktičku, koje je u antici visoko cenio Horacije, međutim, već krajem XIX veka ove kategorije su bile raskrinkane kao problematične u konstituisanju umetničkog dela. O posebnosti estetske funkcije, u poređenju sa praktičnom funkcijom, Peter Mihalovič govori: *...praktična funkcija osiromašuje, pojednostavljuje odnos čoveka prema svetu stvari i svetu uopšte, čini ga previše jednostranim. Nasuprot tome, estetska funkcija omogućava čoveku da sagleda ono što je previdео ili čak nije video, jer se nije odnosilo na praktične ciljeve...*[2]

U ovako reflektovanoj situaciji, postavlja se pitanje: pripada li etička funkcija, koja je sastavni deo mnogih umetničkih, a naročito scenskih dela adresovanih deci (naročito u prošlosti) iz reda onih vanestetskih funkcija koje smo pomenuli i čija povišena prisutnost dovodi do potiskivanja estetske funcije, a time i umanjenja umetničke vrednosti dramskog teksta ili pozorišne predstave za decu?

Ili je pak – a čini se da je to krucijalno pitanje – prisutnost određenih vanestetskih funkcija (kao što su, na primer, etička, didaktička, pedagoška itd) konstituivni element *sine quao non* dramskog teksta ili pozorišne predstave za decu?

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[1] MICHALOVIČ, Peter: *Marginálie k estetickej funkcii, norme a hodnote* (*Marginalije o estetskoj finkciji, normi i vrednosti*) In: : *Umenie a estetično ako sociálne a autonómne fakty: aktuálnosť diela Jana Mukařovského*. Bratislava: Slovenská asociácia pre estetiku, 2017. ISBN 978-80-972624-0-2, s. 18.

[2] Ibid., s. 19.

Odnos pozorišta za decu prema kategorijama estetskog i etičkog ima specifičan vid: dok u kontekstu umetnosti koja nije namenjena deci (koristićemo na tragu fenomenološkog nazvoslovlja tehnički opis: „umetnost u invarijantnom vidu" – čime umetnost za decu posmatramo kao, u određenom smislu, specifičnu liniju umetničkog izražavanja, a ova specifičnost daje povoda da umetnost za decu reflektujemo kao varijantni vid – na liniji sličnih varijantnih mogućnosti, kao što su popularna umetnost, umetnost zabave itd), dakle, dok se u „umetnosti u invarijantnom vidu" kategorija estetske funkcije javlja kao primarna, ona oko koje se konstituiše umetničko delo – pitanje je da li je moguće ustrajavati na ovoj primarnosti estetske funkcije i u kontekstu umetnosti za decu? Dete je „specifični čovek", „čovek u nastajanju, formiranju" itd. i jasno je da dete nije moguće konfrontirati sa umetničkim delom „u invarijatnom vidu" i očekivati njegovu recepciju u horizontu očekivanja i umetničkoj intenciji, koju uspostavlja autor ili neki drugi realizator dela – na primer, umetnička institucija, kritika itd.

Varijantni vid umetničkog dela adresovanog detetu, od davnina nosi u sebi kao konstitutivne elemente i neke druge značajne kategorije, za koje se smatra da su, u određenom smislu, obavezne u njegovom stvaranju i prezentaciji. Još od Platonovih primedbi da svet deteta treba da bude formiran prezentacijom drevnih mitova, preko kojih bi do deteta dolazio svet priče (fantazije, razvijanja mašte i u konačnici: estetskog), ali isto tako i svet spoznaje (noetičkih), kao i etičkih načela – ova praksa traje do današnjih dana – ako ne i u potpunoj saglasnosti, a ono bar u jednoj nezanemarivoj liniji refleksija o biti, svrsi i misiji dramskog, odnosno, pozorišnog dela za decu.

Umetničko delo u svom „varijantnom dečjem vidu" obogaćuje svoju, prvenstveno estetsku zasnovanost, i drugim kategorijama: etičkom, didaktičkom itd – a ova simbioza može da ima različite proporcije – od nevelikog udela etičke, ili šire: izvanestetske komponente, pa sve do skoro izjednačavanja sa estetskom.

Mišljenja sam, pak, da u ovoj različitoj proporcionalnosti između estetskog i etičkog, estetska funkcija nikada ne bi smela da dođe u poziciju „manjine", ili drugim rečima, ma koliko etika bila prisutna u ovom varijantnom dečjem vidu pozorišne umetnosti, ona nikada ne bi trebalo da postane dominantna u odnosu na estetsku. Estetika u dečjem pozorištu donosi uvek i određene elemente etike, ali etika nikada ne bi trebalo da pretenduje da postane centralno mesto umetničkog dela za decu, odnosno, etika ne može biti estetika.

Pozorišna dela za decu koja su nastajala u XIX veku i u prvoj polovini XX veka nosila su snažan pečat etičke poruke, dok su estetski i umetnički imperativi ostajali u drugom planu. Kao primer moguće je navesti sledeći slučaj: slovački romantičarski pesnik Josif Podgradski[3] izdavao je, u kratkom periodu između

[3] Jozef Podhradský (u srpskom kontekstu: Josif Podgradski, 1823, Sklalica, Slovačka – 1915, Jagodina, Srbija), slovački pesnik, publicista, borac za nacionaona prava Slovaki i Srba, prijatelj Svetozara Miletića, koji je od 1863. godine živeo u Novom Sadu, Somboru, kasnije u Leskovcu

1864. i 1865. godine u Novom Sadu, prve slovačke časopise za decu i omladinu *Slávik* (*Slavuj*) i *Zornička* (*Danica*). Svoje bogato književno delo napisao je na slovačkom i srpskom jeziku, a u pomenutim časopisima objavio je, na slovačkom jeziku, i svoje drame za decu[4] koje možemo posmatrati upravo kao primere ovakvih tendencija. Pisao je komade za decu u kojima su dominirale brojne aktuelne društveno-socijalne teme, kao što su alkoholizam, izbegavanje obavezne školske nastave, nedovoljna socijalna briga za siročad itd, ali svi ovi njegovi radovi bili si izuzetno obeleženi romantičarskom poetikom kojoj je nedostajao objektivan uvid u problematiku; etički problem postao je dominantan, dramski tekst dobio je karakter socijalnog i moralizatorskog pamfleta u kojem je estetska funkcija ostala na marginama.

Analizom dela koja nastaju u kasnijim razdobljima moguće je pratiti potiskivanje ove etičko-didaktičke komponente i jačanje tendencije ka privilegovanju estetske funkcije. Pitanje koje se može nametnuti, u ovako uspostavljenom kontekstu, jeste: da li je moguće (i ako „da“ – kako? a ako „ne“ – zašto?), zajedno sa promenama umetničko-estetskih sredstava u inventaru pozorišnog izraza, pratiti i promene etičkih normi, načela itd. u pozorištu za decu?

Ili slično pitanje: kako u današnjoj situaciji vidimo odnos estetičke i etičke funkcije u pozorišnom delu za decu? Da li taj odnos posmatramo kao određeni rezidium prošlih vremena (od tzv. strazburške škole, a s druge strane, jezuitskog pozorišta u aktivnostima kojih je moguće pratiti i usavršavanje dramske i pozorišne tehnike, ali i izvanestetskih funkcija – od didaktičkih do religioznih, pa sve do današnjih dana), ili je ipak, s druge strane, taj odnos i danas aktivan, živ, nešto što posmatramo kao neizbežan konstitutivni element umetnosti, odnosno pozorišne umetnosti za decu.

Odgovor na ovo pitanje moguće je da leži u ličnom afinitetu, odnosno umetničkom iskustvu svakog pojedinca i svakog stvaraoca: za neke će pozorište za decu koje u sebi ima i elemente etičkih, didaktičkih i drugih poruka biti nešto što je prevaziđeno, što nosi određenu aromu, ili pak „specifičan miris“ prošlog doba, a za druge će ovakav vid pozorišta biti nešto posve normalno, prirodno, nešto što proizilazi iz same suštine pozorišta za decu: *dete mora da dobije i neku poruku*, reći će ovi drugi, *mora nešto preko predstave i da nauči* itd.

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i Beogradu. Pisao je na slovačkom i srpskom jeziku, iako protestantski luteranski sveštenik, konvertirao je u manastiru Kovilj na pravoslavlje. Autor je ogromnog pesničkog i dramaskog opusa na slovačkom jeziku, a deo njegovor stvaralaštava je na srpskom jeziku (nadahnuto i afirmativno pisao je o dinastiji Obrenovića, pravoslavlju, dela u kojima je branio S. Miletića, dramska dela itd). Umro je zajedno sa srpskom vojskom, prilikom povlačenja iz Beograda u Jagodinu. Nakon Velkog rata, sahranjen je u porodičnoj grobnici u Beogradu.

[4] *Malá Marínka* (*Mala Marinka*, Slávik, 1864); *Korheľ a jeho nebožiatka* (*Pijanica i njegova jadna dečica*, Zornička, 1864); *Andel Strážca* (*Anđeo čuvar*, Slávik, 1864); *Novoročné prasiatko* (*Novogodišnje prasence*, Slávik, 1864).

Pristalice ove druge linije sigurno bi iskoristili i provokativno pitanje: *može li da nastane, recimo, neko „larpurlartističko pozorište za decu"*? Ali, to bi moglo da otvori i neka nova (ne beznačajna) pitanja, tipa*: Šta je larpurlartističko pozorište za decu*? *Je li to pozorište koje se zasniva samo na scenskoj igri? Pozorište koje govori o nama kao homo ludens? Je li to klaunijada? Ako jeste, je li stvarno ovakvo pozorište nešto što ne donosi nikakvu novu informamaciju, podsticaj, didaktičku poruku, etičko načelo itd. za dete?* Kao, hipotetički, na primer: *Igrajte se deco, jer igra je svojstvena svakom živom biću, igra i čoveka čini čovekom, igra razvija fantaziju, maštu, a time pojačava i estetski osećaj i umetničko preživljavanje sveta!* – itd.

U ovakvoj situaciji, kao metodološki inspirativno, ukazuje se upozorenje Mukaržovskog, koje analizira Peter Mihalovič, a to je promena reflektovanja izvanestetske funkcije (npr. praktične, ali u našem slučaju i etičke, didaktičke itd) kao estetske funkcije: *Međutim, može nastati trenutak odlučne promene kada, naime, drugačije gledamo na stvar praktične namene – kada ćemo je posmatrati samu i radi nje same. I u tom trenutku se dešava čudna transformacija sa stvarima, barem u našim očima. Pre svega, ona svojstva stvari koja nemaju takođe se primenjuju u odnosu na praktični cilj, ona su ranije bila previđena, zapravo nisu, u nekim slučajevima, uopšte opažena (kao što je, na primer, kako smo rekli, boja). Ali, čak i ona svojstva koja su ranije – budući praktično korisna – bila u centru pažnje, sada nam se pojavljuju u drugačijem svetlu nego ranije: lišena odnosa prema cilju izvan stvari, ova svojstva stupaju u međusobne odnose unutar same stvari, a sama stvar čini nam se kao da je satkana od sopstvenih svojstava, ujedinjena u jedinstvenu i nedeljivu celinu* (Mukaržovski 1966c: 189–190*). Neko može prigovoriti da to nije povezano sa umetnošću, ali ovaj prigovor nije sasvim opravdan, na kraju krajeva, kako bi inače Marsel Dišanp mogao da vidi umetnost u sušaču za flaše kao umetničko delo, a ne običan praktični uređaj*.[5]

Možda je upravo ovaj momenat u refleksijama Jana Makuržovskog i Petra Mihaloviča podsticaj u reflektovanju estetske funkcije u savremenoj drami i pozorištu za decu – momenat reflektovanja izvanestetske funkcije kao estetske. I u drami i pozorištu u njenom „invarijantnom vidu" s vremenske distance, mnoge elemente koje proizilaze iz sfere izvanestetske funkcije (politička i ideološka kritika, imperativ društvenog angažovanja, kritika odnosno favorizovanje određenih vrednosnih stavova, propaganda, kritika itd), prihvatili smo kao nedeljivi sastavni deo celokupnog korpusa umetničkog dela – sve to izvanestetsko spojilo se sa estetskom funkcijom u, kako bi rekao Mukaržovski, *ujedinjenu jedinstvenu i nedeljivu celinu.* Svi ti izvanestetski imperativi, proklamovani u dramama od Eshilove glorifikacije atenskog polisa i Euripidovih sumnji u taj isti poredak, preko Aristofanove kritike ratovanja i ispraznosti filozofiranja sofista, Šilerovog

[5] MICHALOVIČ, Peter: *Marginálie k estetickej funkcii*... Op. cit., s. 19 – 20.

gnušanja nad stanjem nemačkog društva, pa sve do Čehovljeve dijagnoze o umoru zapadne kulture i groteskno recikliranja istorije u dramskim ispovestima Sarah Kejn – danas posmatramo ne kao nešto što relativizuje estetsku funkciju ovih umetničkih dramskih dela, već upravo kao jedinstvenu i nedeljivu celinu estetskog i izvanestetskog.

A kada je ovo jedinstvo moguće u kontekstu „invarijantne drame i pozorišta" – ne bi trebalo da bude prepreka da ovaj model prihvatimo i u kontekstu njegove varijantne forme, što znači – dečje drame i pozorišta. Ako u drami i pozorištu za decu elementi iz izvanestetskog miljea (etički, didaktički, pedagoški itd) ne prevagnu u celokupnoj strukturi ovih dela za decu, nema razloga da ih posmatramo kao „tuđa tela" u korpusu umetničkog dela, koja narušavaju, relativizuju ili osporavaju pijedestal estetske funkcije – upravo suprotno: iskustvo sa „inverijantnom dramom i pozorištem" daje nam za pravo da ih reflektujemo kao „jedinstvenu i nedeljivu celinu".

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Dr Mihal Babjak (Slovačka)

Mihal Babjak (Michal Babiak), filolog, estetičar, pozorišni i operski režiser, dramski pisac. Filološke studije završio je na Filozofskom fakultetu Univerziteta u Novom Sadu, a estetiku na Univerzitetu Komenski u Bratislavi.

Nakon delovanja na novosadskoj alma mater, od 1991. živi u Bratislavi i predaje na katedri za estetiku FF UK.

Dvadesetak godina bio je predavač i na Fakultetu dramskih umetnosti Akademije umetnosti u Banskoj Bistrici. Kao umetnički šef, interni režiser i dramaturg delovao je u više profesionalnih pozorišta u Slovačkoj, osim ostalih – i kao dramaturg Bratislavskog lutkarskog pozorišta.

Kao režiser, gostovao je u profesionalnim i alternativnim pozorištima u Srbiji, Sloveniji, Hrvatskoj i Rumuniji. Potpisao je oko120 dramskih režija, desetak operskih režija, nekoliko radio drama, dokumentarnih filmova, autor je više dela scenske muzike.

Objavio je tri knjige dramskih dela na slovačkom jeziku (*Tri scenarija,* 1997, *Drame 2,* 2008, *Reč i gest,* 2021), koje su bile inscenirane u više slovačkih profesionalnih pozorišta. Izbor iz njegovih dramskih tekstova za decu bio je objavljen 2021. u knjizi *Pažnja, dete na sceni!* Bio je član autorskog tima monografske sinteze o istoriji slovačke drame, priredio je više izbora iz dela slovačkih dramskih pisaca; autor je više od 300 studija i naučnih tekstova – značajan deo je posvećen teatrološkim pitanjima

Izbor iz bibliografije - monografije: *Književnost i kontekst* (*Literatúra a kontext*, 1999), *Sećanje između bitisanja i zaborava* (*Spomínanie medzi bytím a zabúdaním*, 2009), *Anabaza* (*Anabáza*, 2011), *Tradicija i identitet* (*Tradícia a identita*, 2016), *Tradicija bez identiteta* (*Tradícia bez identity*, 2019).

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Jeremy Turner, PhD (Wels/United Kingdom)

TO SEE A VOICE AND HEAR A PICTURE[1]

Abstract: This paper outlines the processes used to create a trilogy of productions for small children aged 3 - 7 years. It discusses the intersection of illusion and reality in children's play and how that is mirrored and utilised in three productions. It also emphasises the importance of research into children's play and behaviour when creating theatre for them, to reflect their emotions and to fulfil their emotional and aesthetic expectations. The three plays discussed here each use natural or found objects – stones, wood and soft materials – as essential elements of the narrative and scenography.

Key words: Illusion and reality, natural objects, play, *schemas,* immersive theatre

This paper considers how the border between illusion and reality is an important element of the aesthetics of theatre for very young children and how that border is thinner the younger the audience. Obviously, the vision of the artists is important; our work, however, is to help our audiences to consider their own worlds and not to impose our world upon them nor to subject them to our idea of what children need and enjoy: to do this properly we need to study and understand our audience and their contexts.

Theatre is an action, an event, rather than a specific type of building: theatre, the interaction of performers and audience, can happen anywhere and one of my interests has been creating theatre in non-conventional spaces. In addition,

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[1] From a Welsh poem, Yr Afon (The River) by Gerallt Lloyd Owen, 1975. 'When I had a child's talent, to see a voice and hear a picture…'

part of my mission as a director is to investigate new processes of theatre making – not just to create new productions, but to investigate new and alternative creative processes.

I recently completed a PhD based on my practice of 35 years creating theatre for young audiences (as the Artistic Director of Cwmni Theatr Arad Goch in Wales[2]). The title of the thesis, in English, is *Play that, dad. Essential features of creative processes in theatre for young audiences in the context of minority culture and language.*

The first part of the title, *Play that, dad…* refers to a picture my daughter made when she was three years old, and asked me to play the picture on the piano.

Photography: J.Turner.

She wasn't bothered by the conventions of music transcription. To her, the picture conveyed sound. This is important because it questions our adult conventions.

Here's another picture:

[2] *www.aradgoch.cymru*

Here the Belgian surrealist artist Rene Magritte asks us to consider reality and illusion. 'Ceci n'est pas une pipe'[3] – 'This is not a pipe'. Magritte presents it as an image or an illusion of a pipe.

And children can transition between reality and illusion much easier than adults. Here's an example:

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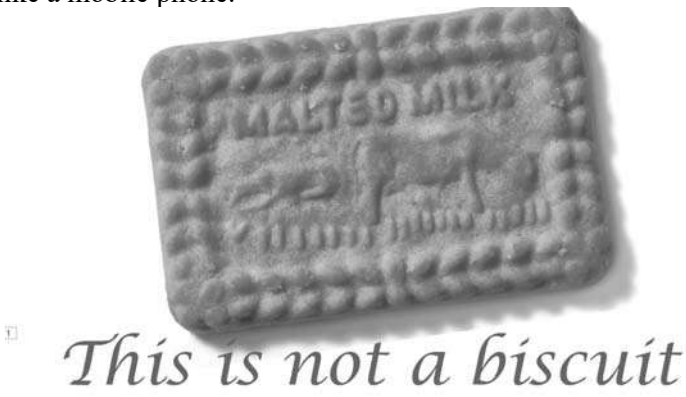
This is a picture of a biscuit. Recently my wife was driving with our 2-ye-ar-old grand-daughter sitting in her child-seat in the back of the car. My wife heard the child talking: 'Yes. Yes, dad, we're on the way. Yes, grandma is driving. Yes, yes, we're all here, don't worry. Yes, no problem. See you later…'. When my wife looked round she saw our grand-daughter holding a biscuit to her ear and using it like a mobile phone.



J. Turner

[3] Original title: 'La Trahison des Images (Ceci n'est pas une pipe)' \ 'The Treachery of Images (This is not a pipe.' (1928-29)

J.Turner

In this example there is no distance between reality and illusion: the two are one creating a new mode of cognizance. And this type of observation of children and their ways of navigating reality and illusion is fascinating and is part of the essential research we must do when creating theatre for them.

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In 2008 the Welsh Government published a new curriculum for small children three to seven years old, which prompted us to consider a new creative process and alternative dramaturgical elements. It identified the importance of 'activities that should be included in the curriculum' and contains:

- the importance of providing opportunities for children to work with natural materials;
- creative play [for] developing children's ways of representing their ideas, feelings and emotions imaginatively;
- nurturing children's creativity in a rich indoor and outdoor environment
- children's creative responses should reflect their individuality. (Welsh Government, 2008, pp.24-37)

My response to this was a practical research project, over 10 years, which resulted in a trilogy of productions, for Cwmni Theatr Arad Goch, that were new – firstly in terms of their creative processes and secondly in terms of their engagement with the audience. All three productions begin outdoors and then move into an inner, enclosed space where the actions and audience are surrounded, in a sort of roofless tent.

The three productions are: Slip Stones which uses rocks, pebbles and sand;

Slip Stones. Photography: Elin Crowley . □ CWMNI THEATR ARAD GOCH Where the Leaves Blow which uses leaves, twigs, branches, and pieces of cut wood;

Where the Leaves Blow. Photography: L.Page. □ CWMNI THEATR ARAD GOCH and *Do I Have to Wake Up?* which uses soft materials, clothes and cushions.

Do I Have to Get Up? Photography: Elin Crowley. CWMNI THEATR ARAD GOCH

They have all be performed extensively in Wales, and in Russia, South Korea, Tunisia, Poland, France, Spain and Catalonia.

The process

The initial idea for the first, Slip Stones, came to me when I picked-up a pebble as I was walking on a beach. When she was little, my daughter and I would walk on beaches and give each other stones we found; our garden is full of stones from beaches. This gave me the central story for Slip Stones of 'the man who collects stones'.

Then I considered the work of land artists Andy Goldsworthy (Goldsworthy and Jevons, 2007; Sheridan, 2020), and Richard Long (Wallis and Long 2009), and the French theatre artist Benoït Sicat, specifically his play for children Le Jardin du Possible (Sicat, no date).

In addition, I considered the aesthetic and educational importance of mark-making and pattern-creating for a child's development (Athey, 2007, p.61).

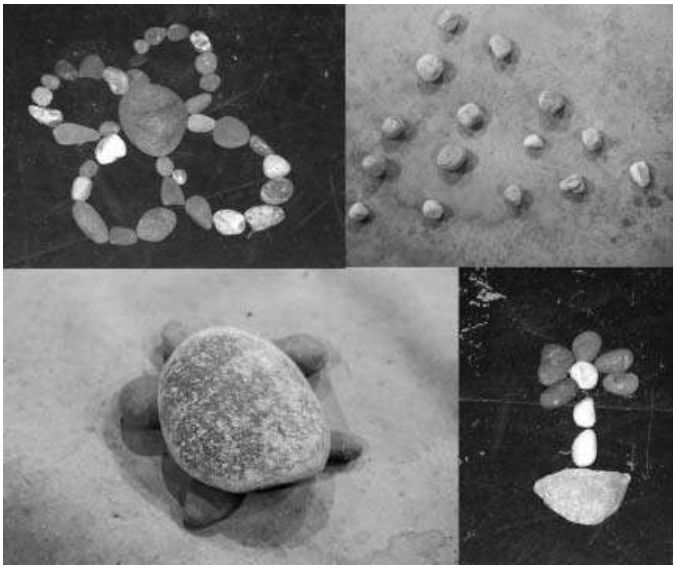
Photography: J. Turner.

Photography: J. Turner.

Based on this, I set out to write an initial outline as a basis for the team's creative process.

The creative team's first task – and this involved the performers, technician, designer and director - was to explore beaches and quarries and collect stones. This was a playful and aesthetic activity, discussing the form, colour, texture and weight of the stones; these became part of the vocabulary and actions of the production.

This was followed by a series of improvisations, with the actors using the stones in the rehearsal studio, and me, as the director, observing and suggesting ways to develop an activity.



Slip Stones. Photography: J. Turner.

Games, mathematical patterns, abstract patterns, and pictures of things and animals were created, as well as ideas for stories and characters.

There are obvious similarities between this professional practice and the characteristics of how children play discussed by Bruce (2020, website) based on the ideas and observations of the education theorist Froebel:

- Free flow play […] which draw[s]on the child's powerful inner drive to struggle, manipulate materials, explore, discover and practise over and over again
- no external pressure or direction [...] to conform to externally imposed rules, goals, tasks [...]
- imagined worlds [which involve 'supposing' and 'as if' situations [moving] from the literal and real to a more abstract and higher level of functioning.

Next, I sent the actors to schools to observe children's play and behaviour as they play, their games and their way of interacting with each other. Observation of children at play enables us to reflect children's behaviour without being patronising. In English there is a difference between 'childish' and 'child-like'; 'childish' implies silly or trivial and is belittling and condescending; striving to be 'child-like', however, forces us to think of the purpose and skill of children's

actions and behaviour, and helps us portray and reflect them with integrity and relevance.

These observations, along with the improvisation work, provided material for the creation of characters, scenes, and storylines and the stimulus for creative dialogue in the rehearsal room. In addition, it contributed to the expansion of the actors' investigative practice. My job in leading the process was to pull the pieces together, write pieces of dialogue, edit pieces made by others in the team; then I created a narrative sequence and the formal performance text by giving form to the whole. Implicit in this are elements of directing but the process is different from directing a ready-made text: perhaps the best description or definition is as the 'architect' of a theatre production who combines technique, experience and vision but relies on others to co-create the materials and the action.

Spaces

Slip Stones. Photography: J. Turner. © CWMNI THEATR ARAD GOCH

At the start of the performance the audience meets one of the characters outside, in a playground or park, where they help him collect stones (or leaves and twigs in Where the Leaves Blow, and sounds in Do I Have to Wake Up?) before taking them into the inner space. There, they enter an enclosed area that surrounds the performers and the audience.

Slip Stones. © CWMNI THEATR ARAD GOCH

The journey from the familiar exterior to the unfamiliar inner space, where audience members can participate in the activities of the event, takes the audience deeper into a different world, where fictional reality and symbolic play coexist. The enclosed space isolates the audience from the external visual hustle and bustle creating a safe space for them to relax, watch, act, reflect and react intuitively.

At times the audience is invited to help the characters build their new environment (and sometimes they start building without being asked).

Where the Leaves Blow. © CWMNI THEATR ARAD GOCH

In discussing audience response theories Bennett (1997, p.15) refers to 'the audience's involvement in the fictional world'. In these immersive productions, with the audience inside the performance space, their 'involvement' is physical and very intimate: the scenographic form breaks down boundaries - between the characters and the audience, between watching and participating, and between reality and play. The audience surround the actions and the characters, as if they occupy and own them and 'everyone, performers and audience together, are recognised collaborators in the event'. (Evans, 2013, p.125 , my translation). In addition to responding to the characters' events, they are an active part of the experience and the scenographic form breaks down many boundaries: between the characters and the audience, between watching and participating, and between reality and play.

Natural and Common Materials

The visual aesthetics of the play are based on the use of these natural or common objects: all the colours are gentle and natural – not bright primary colours as we often see in children's theatre.

My work has always been involved in the creation of visual and image theatre. This is particularly evident in these three productions where the visual cues are equal to the text. The use of textured natural objects in Slip Stones and Where the Leaves Blow, and of soft materials in Do I Have to Wake Up? is important. Discussing the pedagogy of young children, Gascoyne notes that 'Most children are hardwired to know how to 'do' sensory play [...] Rather, it is us adults who may have lost sight [of] the limitless possibilities [...]' (2011, p.2). Discovering the 'limitless possibilities' is at the heart of any good creative and aesthetic process and underpins the importance of practical research with children, and research about children when we create theatre for them. Discussing tactile play, Crowe notes that 'children must feel their world, listen to it, see it, taste it, smell it, know it'. (1983, p.39).

That 'know-it', which relates to children's personal and aesthetic awareness, is reflected in the way the characters treat the objects. The natural materials are not background decorations; they are part of the world of the drama where 'objects or actions can and do[…] exceed their sign value' (Knowles, 2014, p.9). Their use in a theatrical context reflects the 'symbolic representation' (Athey, 2007, p.53) that occurs as children play imaginatively, when a stone can be a face, a ship, a phone, a cake:

Slip Stones. © CWMNI THEATR ARAD GOCH.
or a cushion can be a beard, a hat, or a pair of underpants:

Do I Have to Wakes Up? Photography: Elin Crowley. © CWMNI TEHATR ARAD GOCH

Reflecting children's emotions

There is a strong element of emotion in each of these plays. Emotions are used not to frighten or excite, but rather to help the audience recognise parts of themselves and their peers in the characters' behaviour.

Obviously, the vision, creativity and experience of the artistic team are vitally important in interpreting reality in illusion and illusion in reality. However, our observation of children forces us to think of the purpose of their actions and helps us reflect them with integrity and relevance. The characters are not children, or childish, but they are child-like.

It also enables us to have a better understanding of their complex emotions, as noted by Bettelheim:

> From a child's play we can gain understanding of how he sees […] the world. […] what he chooses to play at is motivated by inner processes, desires, problems, anxieties. (1987, pp.35-36)

At first glance, there are positive themes that run through the three plays such as friendship, respect for others and sharing. But underneath these are negative layers: the audience witnesses events that are part of childhood experience: the push and pull for status, play turning into conflict, spitefulness and loneliness, the indescribable joy of play. Even in a production for very small children 'without conflict there is no drama'. (Jones, 1977, p.270, my translation).

One way in which I explored children's emotions was by using what Montessori, called children's *play schemas* (Kennedy, 2023). These *schemas* include: linking things together, collecting, arranging, stacking, throwing, spinning, covering, and knocking down. These actions were used in the creation of the three productions.

For example, in the following pictures are elements of arranging, throwing and spinning, which are typical of the behaviour of many young children as they become excited while playing - reflecting their creative intellect and their unconstrained emotions.

Do I Have to Wakes Up? Photography: Elin Crowley. © CWMNI THEATR ARAD GOCH.

In the picture below, one of the characters has built a wall to keep the other away. As they threaten each other, they make banging noises with the wood; the noises become a rhythm, the rhythm becomes a dance, and through the dance they become friends again. The dynamic of the performances moves constantly between order and chaos, just like children's play.

Where The Leaves Blow. ©CWMNI THEATR ARAD GOCH

Early in the performance of Slip Stones the woman waits for the man to arrive. Picking up an oval stone, she makes 'beep, beep' sounds when pressing imaginary buttons on the stone as if it were a mobile phone, and talks to the man. At this moment, in almost every performance, a quiet response of a gentle wave of laughter is heard, and we can assume that the audience recognises and approves of that mode of action.

At one point in the play the woman makes a path of stone and jumps along the path from one stone to the next. The man joins in; the game becomes faster and as she becomes excited by the game the woman pretends to be a monster-bird chasing the man who becomes frightened and upset by her nasty game and shouts at her to tell her to stop. Now the woman is upset and becomes quiet when she realises what she's done.

Later in the story the characters create a shop, using the stones; the man opens the shop and sells stones and sand to the woman who then makes a sand cake. While they are waiting for the cake to 'cook' they tell a version of a traditional Welsh story about a fantastic island surrounded by a wall to keep-out the sea (Lewis and Morris, 1996; Evans, 1888, pp.53-54); during the story a storm blows and as the man is portraying the storm he becomes excited as he's blown by the wind, and accidentally destroys the cake. The audience falls silent; they

point at the man and accuse him of spoiling the cake; then when they see that he is upset their disappointment in themselves becomes tangible, and they bring him stones to comfort him, draw pictures and messages on the stones, and build him a new cake.

At the end of the performance the audience is invited to assist the characters to decorate the space.

Photography J.Turner. © CWMNI THEATR ARAD GOCH

Seeing the characters handle the materials has given audience members the confidence to be creative and immerse themselves in the task - which sometimes lasts about fifteen minutes or more as the children become engrossed in this aesthetic activity.

Observation of child behaviour also stimulates an aesthetic response in us as artists, enabling us to create characters which, although different from the children in the audience, reflect their patterns of behaviour. At the end of the rehearsal process, when the performance and the audience come together, these reflections of children's behaviours (not childish imitations of them) are intended to facilitate an internal process of a child in the audience by helping them identify, reflect upon and rationalise the personal 'desires, problems and concerns' identified by Bettelheim.

Traditional elements

In the three productions there are elements which come from traditional Welsh folk culture. In Slip Stones there is a story, of a sad mermaid who wants to live on the land, which echoes Celtic stories about creatures who divide their

time between land and sea (Jones and Jones, 1989, p.14). The story of the fantastic, fertile island in the middle of the sea also derives from Celtic mythology about a sunken land. In the script of Where the Leaves Blow a story of two dragons fighting echoes the story of the red dragon fighting the white dragon to defend Wales. In Where the Leaves Blow and Do I Have to Wakes Up? there is a use of traditional folk music. These elements are used for the audience to experience traditional elements within a contemporary aesthetic.

Language, text and narrative

The use of verbal language is intentionally sparse. The visual style (where action, response, and gesture are as important as words), the music, and the strong element of movement allow children to experience the story and world of performance in an expressive and multi-layered way. Although Welsh is the working language of the company, bilingual versions have been created in English with Catalan, French, Russian, Korean, or Arabic; for these, only about 25 key words or phrases were translated into the local language; this was sufficient and enabled the audience to concentrate on the aesthetics of the sound of the language.

Although the characters in Slip Stones appear as adults, the characters are not given names and their relationships or ages are not explained. This allows audience members to create their own individual stories about the characters and their relationships with each other, according to their identity and personal awareness. This, in turn, enables them to invest, in an objective and secure way, in the emotions of the fictional characters.

There are positive themes that run through the three plays such as friendship, respect for others and sharing. But underneath these are negative layers. For example, in the Where the Laves Blow the woman builds a wall to keep-out the strange and uninvited man: even in a production for toddlers 'without conflict there is no drama' (Jones, 1977, p.270, my translation). The plays are about the psychology of the characters, and the audience witnesses negative and positive events that are part of the childhood experience: the push and pull for status and recognition, the excitement and immersion in play, play turning into conflict, interference, collaboration, offending, wanting to please, overreacting, and loneliness are illustrated by:

> the characters who are a mixture of good and bad so that an audience sometimes sympathizes with a character and is sometimes repulsed by him – responding to him just as they respond to everyday acquaintances (ibid., p.271, my translation).

Although the characters are friends, or relatives, there are differences between them and sometimes they are unfriendly to each other: one is organized

and thoughtful and the other playful and emotional; while one uses the stones for practical purposes, to the other they are a source of playful amusement.

Often during the performances audience members talk to each other creating a narrative about the characters and events; for example, when the man destroys the cake the audience very quickly reveals that he was guilty, before realising that he's upset and disappointed. Responding to characters in this way enables audience members to see examples of their own behaviour within a safe fictional context contributing, perhaps unknowingly, to their own self-awareness.

The development of the project: Where the Leaves Blow and Do I Have to Wake Up?

The process of creating Slip Stones was used as a template for the other two productions. For the second production, Where the Leaves Blow, children's input into the creative process increased. One of the actors carried out creative research activities where children had the opportunity to play and create with collections of pieces of wood. The sessions were recorded and were used in the construction and direction of the production.

When we created Do I Have to Wake Up? children's input was even more direct; conversations were held with pupils in three schools asking them to discuss sleep and dreams; their words and ideas were used to form parts of the script.

To summarize

Roberto Frabetti emphasises the importance of this inclusive approach in the creation of children's theatre:

> where the interactive part is listening to each other. Where the actors base their actions and initiatives on the kids' spaces and paces [...] is how an artistic experience can take shape. It is a moment when something incredible and incredibly simple happens. (Frabetti, 2014)

I have outlined how a creative process based on the use of natural objects, the cross-over between illusion and reality, the artists' own skills and studies, and considerations of children's modes of action have created productions which are accessible, aesthetically interesting and meaningful to a very young audience. As a result, the aesthetics of the productions, where reality and illusion overlap, and where the scenographic material is an essential narrative part of the world of the play, validate children's playful instincts, their emotions, and their creative behaviour, within a contemporary performance context.

Creating and presenting work for such young audiences in unconventional ways enables us to reconsider theories - such as Audience Response Theory (Pratt, 1986), Fischer-Lichte's Autopoietic Feedback Loop (2008) and ideas by Knowles (2014) about creating meaning in theatre - from a new perspective. It can be argued that these theories assume an audience's prior knowledge of the

conventions of theatre, of going to a special place where audience meets action. These theories require reconsideration with regards to theatre for young audiences. This is a field which is too vast to discuss here and which requires far more research, so I am grateful to the organisers of this conference for instigating part of the reconsideration through addressing the importance of the particular aesthetics of children's theatre.

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Jeremy Turner, PhD (Wels, United Kingdom)

Jeremy Turner was the Founding Director of Cwmni Theatr Arad Goch theatre and its Artistic Director during 1989- 2024; the company specialises in theatre for young audiences (https://aradgoch.cymru) and its working language is Welsh. He has been the director, commissioner, writer or producer of over 200 productions in Welsh and English. He is also the Founding Director of AGOR DRYSAU – OPENING DOORS - Wales International Festival of Theatre for Young Audiences (www.openingdoors.wales). He has been a member of the Arts Council of Wales' Arts and Young People Task Force and between 2010 – 2014 he was the director of the Urdd National Youth Theatre in Wales. He was an elected member of ASSITEJ International Executive Committee 2002-2006 (www.assitej-international.org) and has attended and spoken at festivals and symposia in over 30 countries. His productions have been seen in many countries including the USA, Canada, France, Ireland, Scotland, Catalonia, Spain, Poland, Russia, Singapore, South Korea, Tunisia, Denmark, Sweden and Austria. He was recently awarded a PhD by Aberystwyth University for his research on theatre for young audiences.

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Dr Džeremi Tarner (Vels / Ujedinjeno Kraljevstvo)

VIDETI GLAS I ČUTI SLIKU[1]

Sažetak: Ovaj rad prikazuje procese korišćene za stvaranje trilogije predstava za malu decu uzrasta od tri do sedam godina. U njemu se razmatra presek između iluzije i stvarnosti u dečjoj igri, kao i način na koji se to preslikava i koristi u tri pomenute produkcije. Rad takođe naglašava važnost istraživanja dečje igre i ponašanja prilikom stvaranja pozorišta za njih, kako bi se reflektovala njihova osećanja i ispunila njihova emocionalna i estetska očekivanja. Tri drame o kojima se ovde govori koriste prirodne ili pronađene predmete – kamenje, drvo i meke materijale – kao ključne elemente narativa i scenografije.

Ključne reči: iluzija i stvarnost, prirodni predmeti, igra, *šeme,* imerzivno pozorište

U ovom radu istražuje se koliko je granica između iluzije i stvarnosti važan element estetike pozorišta za veoma malu decu i kako je ta granica tanja, što je publika mlađa. Očigledno je da je vizija umetnika važna; naš zadatak je, međutim, da pomognemo publici da sagleda sopstvene svetove, a ne da im nametnemo svoj svet, niti da ih podređujemo našoj ideji o tome šta je deci potrebno i u čemu uživaju: da bismo to radili kako treba, moramo da proučavamo i razumemo svoju publiku i njihove kontekste.

Pozorište je akcija, događaj, a ne specifična vrsta zgrade: pozorište kao interakcija izvođača i publike može se desiti bilo gde, a jedno od mojih interesovanja bilo je stvaranje pozorišta u nekonvencionalnim prostorima. Pored toga,

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[1] Iz velške pesme *Yr Afon* (*Reka*) Geralta Lojda Ovensa (Gerallt Lloyd Owen) iz 1975. godine: *Kada sam imao talenat deteta, da vidim glas i čujem sliku…*

deo moje misije kao režisera jeste istraživanje novih procesa stvaranja pozorišta – ne samo kreiranje novih produkcija, već i istraživanje novih i alternativnih kreativnih procesa.

Nedavno sam odbranio doktorsku tezu zasnovanu na svojoj tridesetpetogodišnjoj praksi stvaranja pozorišta za mladu publiku (kao umetnički direktor pozorišne trupe *Cwmni Theatr Arad Goch u Velsu*[2]). Naslov teze na engleskom jeziku glasi: *Play that, dad. Essential features of creative processes in theatre for young audiences in the context of minority culture and language (Sviraj to, tata. Suštinske karakteristike kreativnih procesa u pozorištu za mladu publiku u kontekstu manjinske kulture i jezika).*

Prvi deo naslova, *Sviraj to, tata...,* odnosi se na sliku koju je moja ćerka nacrtala kada je imala tri godine i zamolila me da tu sliku odsviram na klaviru.

Fotografija: Dž. Tarner

Nije bila opterećena konvencijama muzičke transkripcije. Za nju je ta slika prenosila zvuk. Ovo je važno jer dovodi u pitanje naše konvencije odraslih.

[2] *www.aradgoch.cymru*

Evo još jedne slike:

Ovde nas belgijski nadrealistički umetnik Rene Magrit (Rene Margitte) poziva da razmotrimo stvarnost i iluziju. *Ceci n'est pas une pipe*[3] *– Ovo nije lula*. Magrit je predstavlja kao sliku ili iluziju lule.

A deca mogu da prelaze iz stvarnosti u iluziju mnogo lakše nego odrasli, evo jednog primera:

Fotografija: Dž. Tarner

Ovo je slika keksa. Nedavno je moja supruga vozila automobil, dok je naša dvogodišnja unuka sedela u svom dečjem sedištu pozadi. Moja supruga je čula dete kako priča: *Da. Da, tata, na putu smo. Da, baka vozi. Da, da, svi smo tu, ne*

3 Originalni naslov: *La Trahison des Images* (*Ceci n'est pas une pipe*) \ *Obmana slika* (*Ovo nije lula*) (1928–29.)

brini. Da, nema problema. Vidimo se kasnije... Kada se moja supruga okrenula, videla je našu unuku kako drži keks prislonjen uz uvo i koristi ga kao mobilni telefon.

Fotografija: Dž. Tarner

Fotografija: Dž. Tarner

U ovom primeru ne postoji distanca između stvarnosti i iluzije: oni se spajaju u jedno stvarajući novi način spoznaje. I upravo je ova vrsta posmatranja dece i njihovih načina kretanja kroz stvarnost i iluziju fascinantna, i predstavlja deo suštinskog istraživanja koje moramo sprovesti kada stvaramo pozorište za njih.

****

Vlada Velsa objavila je 2008. godine novi nastavni plan i program za malu decu uzrasta od tri do sedam godina, što nas je podstaklo da razmotrimo novi kreativni proces i alternativne dramaturške elemente. U njemu je istaknut značaj *aktivnosti koje bi trebalo uključiti u nastavni plan i program*, što podrazumeva:

- *značaj pružanja prilika deci da rade sa prirodnim materijalima;*
- *kreativnu igru [za] razvijanje dečjih načina maštovitog predstavljanja sopstvenih ideja, osećanja i emocija;*
- *negovanje dečje kreativnosti u bogatom unutrašnjem i spoljašnjem okruženju;*
- *da dečji kreativni odgovori treba da odražavaju njihovu individualnost.*

(Vlada Velsa, 2008, str.24-37)

Moj odgovor na ovo bio je praktični istraživački projekat, koji je trajao više od 10 godina i rezultirao trilogijom produkcija za pozorišnu trupu *Cwmni Theatr Arad Goch*. Ove predstave su bile inovativne – najpre u pogledu svojih kreativnih procesa, a potom i u pogledu interakcije sa publikom. Sve tri produkcije počinju na otvorenom prostoru, a zatim se sele u unutrašnji, zatvoreni prostor u kojem su izvedba i publika okruženi nekom vrstom šatora bez krova.

Te tri produkcije su: *Slip Stones* (*Klizavo kamenje*), koja koristi stene, kamenčiće i pesak;

Klizavo kamenje. Fotografija: Elin Crowley © CWMNI THEATR ARAD GOCH

Where the Leaves Blow (*Tamo gde lišće duva*), koja koristi lišće, grančice, grane i komade isečenog drveta; i

Tamo gde lišće duva. Fotografija: L.Page © *CWMNI THEATR ARAD GOCH*

Do I Have to Wake Up? (*Moram li da se probudim?*), koja koristi meke materijale, odeću i jastuke.

Moram li da se probudim? Fotografija: Elin Crowley
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Sve tri predstave su izvođene u širom Velsa, kao i u Rusiji, Južnoj Koreji, Tunisu, Poljskoj, Francuskoj, Španiji i Kataloniji.

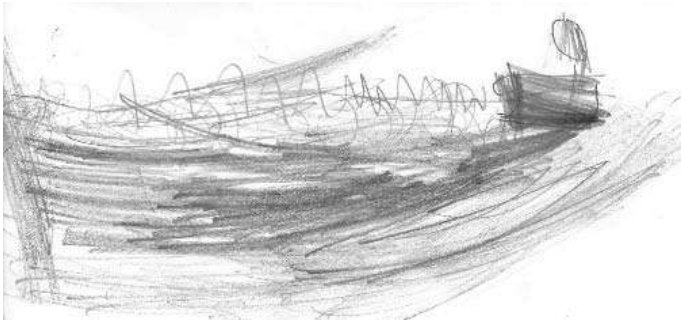
Proces

Početna ideja za prvu predstavu *Klizavo kamenje* javila mi se kada sam podigao jedan kamenčić dok sam šetao plažom. Kada je moja ćerka bila mala, često smo šetali plažama i jedno drugom poklanjali kamenje koje bismo pronašli; naša bašta je puna kamenja sa plaža. To mi je dalo centralnu priču za *Klizavo kamenje* o „čoveku koji sakuplja kamenje".

Zatim sam uzeo u obzir radove pejzažnih umetnika Endija Goldsvortija (Andy Goldsworthy) i Ričarda Longa (Richard Long), kao i francuskog pozorišnog umetnika Benoa Sikata (Benoît Sicat), konkretno njegovu predstavu za decu *Vrt mogućeg (Le Jardin du Possible).*

Pored toga, razmatrao sam estetski i obrazovni značaj ostavljanja tragova i kreiranja obrazaca za razvoj deteta (Athey, 2007, str. 61).

Fotografija: Dž. Tarner

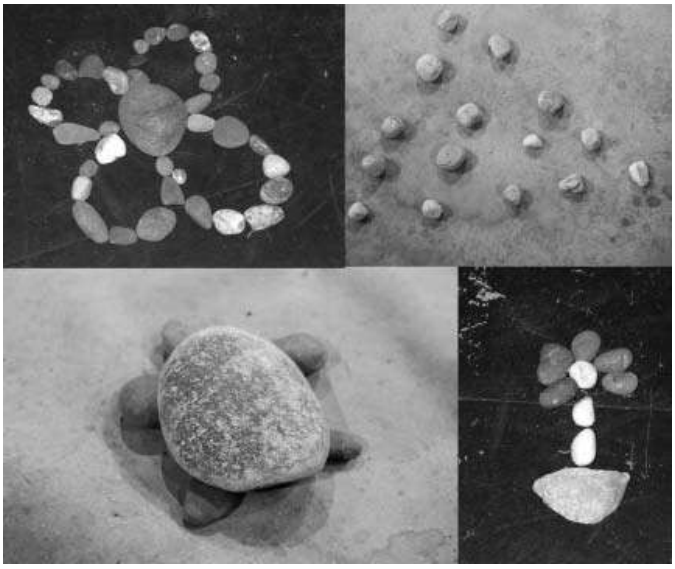


Fotografija: Dž. Tarner

Na osnovu toga, počeo sam da pišem početni nacrt koji je poslužio kao osnova za kreativni proces celog tima.

Prvi zadatak kreativnog tima koji je obuhvatao izvođače, tehničara, dizajnera i režisera bio je da istraži plaže i kamenolome i sakupi kamenje. Bila je to razigrana i estetska aktivnost tokom koje smo diskutovali o obliku, boji, teksturi i težini kamenja; ovi elementi su postali deo vokabulara i scenskih radnji u samoj produkciji.

Nakon toga je usledila serija improvizacija, gde su glumci koristili kamenje u studiju za probe, dok sam ja, kao režiser, posmatrao i predlagao načine za dalji razvoj tih aktivnosti.



Klizavo kamenje. Fotografija: Dž. Tarner

Kreirane su igre, matematički obrasci, apstraktne šare i slike predmeta i životinja, kao i ideje za priče i likove.

Postoje očigledne sličnosti između ove profesionalne prakse i karakteristika načina na koji se deca igraju, a koje razmatra Brus (Bruce, 2020, veb-sajt) na osnovu ideja i zapažanja teoretičara obrazovanja Frebela (Froebel):

- Slobodna igra […] koja se oslanja na snažnu unutrašnju potrebu deteta da se bori, manipuliše materijalima, istražuje, otkriva i vežba iznova i iznova.

- odsustvo spoljnog pritiska ili usmeravanja [...] da se povinuje spolja nametnutim pravilima, ciljevima, zadacima [...]

- zamišljeni svetovi [koji uključuju situacije „pretpostavljanja“ i „kao da“ [prelazeći] sa doslovnog i stvarnog na apstraktniji i viši nivo funkcionisanja.

Zatim sam poslao glumce u škole da posmatraju dečju igru, njihovo ponašanje tokom igre, njihove igre i način na koji komuniciraju jedni s drugima. Posmatranje dece u igri omogućava nam da preslikamo dečje ponašanje, a da ih, pri tome, ne gledamo sa visine. U engleskom jeziku postoji razlika između reči *childish* (*detinjasto*) i *child-like* (*poput deteta*); *childish* implicira nešto glupo ili trivijalno, i deluje omalovažavajuće i snishodljivo. Međutim, težnja ka tome da budemo *child-like* tera nas da razmišljamo o svrsi i veštini dečjih postupaka i ponašanja, i pomaže nam da ih prikažemo i reflektujemo sa integritetom i relevantnošću.

Ova zapažanja su, zajedno sa radom na improvizaciji, obezbedila materijal za stvaranje likova, scena i toka radnje, kao i podsticaj za kreativan dijalog u sali za probe. Osim toga, to je doprinelo proširenju istraživačke prakse samih glumaca. Moj posao u vođenju ovog procesa bio je da spojim sve delove, napišem delove dijaloga, uobličim delove koje su osmislili drugi članovi tima; potom sam kreirao narativni sled i formalni tekst predstave, dajući formu celini. U ovome su implicitno sadržani elementi režije, ali je proces drugačiji od režiranja već gotovog teksta: možda je najbolji opis ili definicija uloga „arhitekte“ pozorišne produkcije koji kombinuje tehniku, iskustvo i viziju, ali se oslanja na druge da zajedno sa njim kreiraju materijale i scensku radnju.

Klizavo kamenje. Fotografija: Dž. Tarner © CWMNI THEATR ARAD GOCH

Prostori

Na samom početku predstave, publika se susreće sa jednim od likova napolju, na igralištu ili u parku gde mu pomaže da sakupi kamenje (ili lišće i grančice u predstavi *Tamo gde lišće duva*, odnosno zvuke u predstavi *Moram li da se*

probudim?), pre nego što ih unesu u unutrašnji prostor. Zatim ulaze u zatvoreni prostor koji u potpunosti okružuje i izvođače i publiku.

Klizavo kamenje © CWMNI THEATR ARAD GOCH

Putovanje od poznate spoljašnjosti do nepoznatog unutrašnjeg prostora u kojem članovi publike mogu da učestvuju u aktivnostima samog događaja, uvodi publiku dublje u jedan drugačiji svet, u kome uporedo postoje fiktivna stvarnost i simbolička igra. Zatvoreni prostor izoluje publiku od spoljašnje vizuelne vreve i užurbanosti, stvarajući bezbedno okruženje u kojem mogu da se opuste, posmatraju, deluju, promišljaju i intuitivno reaguju.

U pojedinim trenucima publika se poziva da pomogne likovima u izgradnji njihovog novog okruženja (a ponekad počnu da grade i pre nego što im se to zatraži).

Tamo gde lišće duva ©CWMNI THEATR ARAD GOCH

U raspravi o teorijama recepcije publike, Benet (Bennett, 1997, str. 15) ukazuje na *uključenost publike u fiktivni svet*. U ovim imerzivnim produkcijama, gde se publika nalazi unutar samog prostora izvođenja, njihova „uključenost" je fizička i veoma intimna: scenografska forma briše granice između likova i publike, između posmatranja i učestvovanja, kao i između stvarnosti i igre. Publika okružuje scenske radnje i likove, kao da ih zaposeda i poseduje, pa se *svi, i izvođači i publika zajedno, prepoznaju kao saradnici u događaju*. (Evans, 2013, str. 125, moj prevod). Pored toga što reaguju na sudbine likova, oni su aktivni deo tog iskustva, a scenografska forma briše mnoge granice: između likova i publike, između posmatranja i učestvovanja, kao i između stvarnosti i igre.

Prirodni i svakodnevni materijali

Vizuelna estetika predstave zasnovana je na korišćenju ovih prirodnih ili svakodnevnih predmeta: sve boje su nežne i prirodne, a ne jarke primarne boje kakve često viđamo u dečjem pozorištu.

Moj rad je oduvek bio vezan za stvaranje vizuelnog pozorišta i pozorišta slika. To je posebno uočljivo u ove tri produkcije, gde su vizuelne naznake ravnopravne sa tekstom. Korišćenje teksturisanih prirodnih predmeta u predstavama *Klizavo kamenje* i *Tamo gde lišće duva*, kao i mekih materijala u *Moram li da se probudim?* izuzetno je važno. Govoreći o pedagogiji male dece, Gaskojn (Gascoyne) primećuje da je *većina dece genetski predodređena da zna kako da se 'bavi' senzornom igrom [...] Pre će biti da smo mi, odrasli, ti koji su možda izgubili iz vida [...] neograničene mogućnosti [...]* (2011, str. 2). Otkrivanje tih „neograničenih mogućnosti" nalazi se u samoj osnovi svakog dobrog kreativnog i estetskog procesa i podupire važnost praktičnog istraživanja sa decom, kao i istraživanja o deci kada stvaramo pozorište za njih. Govoreći o taktilnoj igri, Krou (Crowe) primećuje da *deca moraju da osete svoj svet, da ga slušaju, vide, okuse, omirišu, da ga spoznaju.* (1983, str. 39).

Ta „spoznaja", koja se odnosi na ličnu i estetsku svest dece, ogleda se u načinu na koji likovi postupaju sa predmetima. Prirodni materijali nisu pozadinska dekoracija; oni su deo sveta drame u kome *predmeti ili radnje mogu i […] prevazilaze sopstvenu znakovnu vrednost* (Knowles, 2014, str. 9). Njihova upotreba u pozorišnom kontekstu odražava *simboličku reprezentaciju* (Athey, 2007, str. 53) koja se javlja kada se deca igraju na maštovit način, kada kamen može biti lice, brod, telefon ili torta:

Klizavo kamenje © CWMNI THEATR ARAD GOCH.

ili kada jastuk može biti brada, šešir ili par donjeg veša:

Moram li da se probudim? Fotografija: Elin Crowley © CWMNI TEHATR ARAD GOCH

Prikazivanje dečjih emocija

U svakoj od ovih drama prisutan je snažan element emocija. Emocije se ne koriste da bi uplašile ili uzbudile publiku, već da bi joj pomogle da u ponašanju likova prepozna delove sebe i svojih vršnjaka.

Očigledno je da su vizija, kreativnost i iskustvo umetničkog tima od ključnog značaja za tumačenje stvarnosti u iluziji i iluzije u stvarnosti. Međutim, naše posmatranje dece primorava nas da razmišljamo o svrsi njihovih postupaka i pomaže nam da ih prikažemo sa integritetom i relevantnošću. Likovi nisu deca, niti su detinjasti (*childish*), ali su nalik deci (*child-like*).

To nam takođe omogućava da bolje razumemo njihove složene emocije, kao što primećuje Betelhajm (Bettelheim):

> *Iz dečje igre možemo razumeti o tome kako ono vidi […] svet. […] ono što bira da igra motivisano je unutrašnjim procesima, željama, problemima, anksioznostima.*
>
> (1987, str.35-36)

Na prvi pogled, kroz ove tri drame se provlače pozitivne teme kao što su prijateljstvo, poštovanje drugih i deljenje. Ali, ispod njih se nalaze negativni slojevi – publika svedoči događajima koji su deo detinjstva: borbi za status i prevlast, igri koja prerasta u konflikt, pakosti i usamljenosti, ali i neopisivoj radosti igre. Čak i u produkciji za veoma malu decu, *bez konflikta nema drame* (Jones, 1977, str. 270, moj prevod).

Jedan od načina na koji sam istraživao dečje emocije bio je korišćenje onoga što je Montesori (Montessori) nazvala dečjim *šemama igre* (Kennedy, 2023) Te *šeme* uključuju: povezivanje stvari, sakupljanje, aranžiranje, slaganje na gomilu, bacanje, rotiranje, pokrivanje i rušenje. Ove radnje su korišćene u kreiranju sve tri produkcije.

Na primer, na sledećim slikama prikazani su elementi slaganja, bacanja i rotiranja, što je tipično ponašanje za mnogu malu decu kada se uzbude tokom igre i odražava njihov kreativni intelekt i njihove nesputane emocije.

Moram li da se probudim? Fotografija: Elin Crowley © CWMNI THEATR ARAD GOCH.

Na slici ispod, jedan od likova je sagradio zid kako bi držao ovog drugog podalje. Dok jedan drugom prete, oni drvetom prave zvuke lupanja; ti zvuci prerastaju u ritam, ritam postaje ples, a kroz taj ples oni ponovo postaju prijatelji. Dinamika ovih izvedbi neprestano se kreće između reda i haosa, baš kao i dečja igra.

Tamo gde lišće duva. ©CWMNI THEATR ARAD GOCH

Na samom početku predstave *Klizavo kamenje*, žena čeka muškarca da stigne. Podižući jedan ovalni kamen, ona proizvodi zvuke „bi-bip, bi-bip“ dok pritiska zamišljene dugmiće na kamenu, kao da je reč o mobilnom telefonu, i razgovara sa muškarcem. U tom trenutku, na gotovo svakom izvođenju, čuje se tiha reakcija u vidu blagog talasa smeha, pa možemo pretpostaviti da publika prepoznaje i odobrava takav način radnje.

U jednom trenutku predstave, žena pravi stazu od kamenja i skače po njoj sa jednog kamena na drugi. Muškarac joj se pridružuje; igra postaje brža i, kako je igra sve više uzbuđuje, žena počinje da se pretvara da je ptica-monstrum koja juri muškarca. On postaje uplašen i uznemiren njenom grubom igrom, i viče na nju govoreći joj da prestane. Sada je žena uznemirena i utišava se kada shvati šta je uradila.

Kasnije u priči, likovi pomoću kamenja prave prodavnicu; muškarac otvara prodavnicu i prodaje kamenje i pesak ženi, koja zatim pravi tortu od peska. Dok čekaju da se torta „ispeče“, oni pričaju jednu verziju tradicionalne velške priče o fantastičnom ostrvu okruženom zidom koji ga štiti od mora (Lewis and Morris, 1996; Evans, 1888, str. 53–54). Tokom priče počinje da duva oluja i, dok muškarac dočarava oluju, vetar ga nosi i slučajno uništi tortu. Publika potpuno utihne; deca upiru prstom u muškarca i optužuju ga da je pokvario tortu. Međutim, kada vide da je on uznemiren, njihovo sopstveno razočaranje postaje opipljivo, pa mu donose kamenčiće da ga uteše, crtaju slike i poruke na kamenju i grade mu novu tortu.

Na kraju predstave, publika se poziva da pomogne likovima u ukrašavanju prostora.

Fotografija: Dž. Tarner. © CWMNI THEATR ARAD GOCH

Kada su videli kako likovi rukuju materijalima, članovi publike dobili su samopouzdanje da budu kreativni i da se prepuste zadatku. Ponekad to traje petnaestak minuta ili duže, jer deca bivaju potpuno obuzeta ovom estetskom aktivnošću.

Posmatranje ponašanja dece takođe podstiče estetski odgovor u nama kao umetnicima, omogućavajući nam da stvorimo likove koji, iako se razlikuju od dece u publici, odražavaju njihove obrasce ponašanja. Na kraju procesa proba, kada se predstava i publika spoje, ovi odrazi dečjeg ponašanja (a ne njihove detinjaste imitacije) imaju za cilj da olakšaju unutrašnji proces kod deteta u publici, pomažući mu da identifikuje, promisli i racionalizuje lične „želje, probleme i brige“ koje je identifikovao Betelhajm.

Tradicionalni elementi

U ove tri produkcije postoje elementi koji potiču iz tradicionalne velške narodne kulture. U predstavi *Klizavo kamenje* postoji priča o tužnoj sireni koja želi da živi na kopnu, što odjekuje keltskim pričama o stvorenjima koja žive i na kopnu i u moru (Jones and Jones, 1989, str. 14). Priča o fantastičnom, plodnom ostrvu usred mora takođe potiče iz keltske mitologije o potopljenoj zemlji. U scenariju za *Tamo gde lišće duva*, priča o borbi dva zmaja podseća na priču o crvenom zmaju koji se bori protiv belog zmaja kako bi odbranio Vels. U predstavama *Tamo gde lišće duva* i *Moram li da se probudim?* koristi se tradicionalna narodna

muzika. Ovi elementi se koriste kako bi publika doživela tradicionalne elemente unutar savremene estetike.

Jezik, tekst i narativ

Upotreba verbalnog jezika je namerno oskudna. Vizuelni stil (gde su akcija, odgovor i gest podjednako važni kao i reči), muzika i snažan element pokreta omogućavaju deci da dožive priču i svet predstave na ekspresivan i višeslojan način. Iako je velški radni jezik trupe, kreirane su dvojezične verzije na engleskom sa katalonskim, francuskim, ruskim, korejskim ili arapskim jezikom; za njih je samo oko 25 ključnih reči ili fraza prevedeno na lokalni jezik. To je bilo dovoljno i omogućilo je publici da se koncentriše na estetiku samog zvuka jezika.

Iako se likovi u predstavi *Klizavo kamenje* pojavljuju kao odrasli, oni nemaju imena, a njihovi odnosi ili godine nisu objašnjeni. Ovo omogućava članovima publike da kreiraju sopstvene individualne priče o likovima i njihovim međusobnim odnosima, u skladu sa svojim identitetom i ličnom svešću. To im omogućava da se na objektivan i bezbedan način sažive sa emocijama fiktivnih likova.

Kroz ove tri drame se provlače pozitivne teme kao što su prijateljstvo, poštovanje drugih i deljenje. Ali ispod njih se nalaze negativni slojevi. Na primer, u predstavi *Tamo gde lišće duva*, žena gradi zid kako bi zadržala čudnog i nepozvanog muškarca podalje: čak i u produkciji za najmlađu decu *bez konflikta nema drame* (Jones, 1977, str. 270, moj prevod). Drame se bave psihologijom likova, a publika svedoči negativnim i pozitivnim događajima koji su deo odrastanja: borba za status i priznanje, uzbuđenje i imerzija u igru, igra koja prerasta u konflikt, uplitanje, saradnja, vređanje, želja da se udovolji, preterano reagovanje i usamljenost ilustrovani su kroz:

> *likove koji su mešavina dobrog i lošeg, tako da publika ponekad saoseća sa likom, a ponekad oseća odbojnost prema njemu – reagujući na njega baš onako kako reaguje na poznanike u svakodnevnom životu* (ibid., str. 271, moj prevod).

Iako su likovi prijatelji ili rođaci, među njima postoje razlike i ponekad su neprijateljski nastrojeni jedni prema drugima: jedan je organizovan i promišljen, a drugi razigran i emotivan; dok jedan koristi kamenje u praktične svrhe, drugom je ono izvor zabave i igre.

Često, tokom izvođenja, članovi publike razgovaraju među sobom stvarajući narativ o likovima i događajima; na primer, kada muškarac uništi tortu, publika vrlo brzo otkriva da je on kriv, pre nego što shvati da je uznemiren i razočaran. Reagovanje na likove na ovaj način omogućava članovima publike da vide primere sopstvenog ponašanja unutar bezbednog fiktivnog konteksta, doprinoseći, možda i nesvesno, sopstvenoj samosvesti.

Razvoj projekta: *Tamo gde lišće duva* i *Moram li da se probudim?*

Proces kreiranja predstave *Klizavo kamenje* poslužio je kao šablon za ostale dve produkcije. Za drugu produkciju, *Tamo gde lišće duva*, doprinos dece kreativnom procesu se povećao. Jedan od glumaca sproveo je kreativne istraživačke aktivnosti gde su deca imala priliku da se igraju i stvaraju sa zbirkama komada drveta. Te sesije su snimljene i korišćene su u osmišljavanju i režiji ove predstave.

Kada smo stvarali predstavu *Moram li da se probudim?*, doprinos dece bio je još direktniji; obavljeni su razgovori sa učenicima u tri škole, gde smo ih zamolili da razgovaraju o spavanju i snovima; njihove reči i ideje iskorišćene su za oblikovanje delova scenarija.

Zaključak

Roberto Frabeti (Roberto Frabetti) naglašava značaj ovog inkluzivnog pristupa u stvaranju dečjeg pozorišta:

> *... gde je interaktivni deo zapravo međusobno slušanje. Tamo gde glumci zasnivaju svoje akcije i inicijative na prostorima i ritmu dece [...] jeste način na koji umetničko iskustvo može dobiti svoj oblik. To je trenutak kada se dešava nešto neverovatno i neverovatno jednostavno* (Frabetti, 2014).

Prikazao sam kako je kreativni proces zasnovan na upotrebi prirodnih predmeta, preplitanje iluzije i stvarnosti, sopstvenih veština i proučavanja umetnika, kao i razmatranje dečjih načina delovanja, stvorio produkcije koje su pristupačne, estetski zanimljive i značajne za veoma mladu publiku. Kao rezultat toga, estetika ovih produkcija, u kojoj se stvarnost i iluzija preklapaju i gde je scenografski materijal suštinski narativni deo sveta predstave, potvrđuje dečje nagone za igru, njihove emocije i njihovo kreativno ponašanje unutar savremenog izvođačkog konteksta.

Stvaranje i predstavljanje rada za tako mladu publiku na nekonvencionalne načine omogućava nam da preispitamo teorije – kao što su *Teorija recepcije publike* (Pratt, 1986), *Autopoetička povratna sprega* (Fischer-Lichte, 2008) i ideje Noulsa (Knowles, 2014) o stvaranju značenja u pozorištu – iz nove perspektive.

Može se tvrditi da ove teorije podrazumevaju prethodno znanje publike o pozorišnim konvencijama, odnosno o odlasku na posebno mesto gde se publika susreće sa akcijom. Te teorije zahtevaju ponovno razmatranje kada je u pitanju pozorište za mladu publiku. Ovo je oblast koja je preširoka da bi se o njoj ovde raspravljalo i koja zahteva mnogo više istraživanja, te sam zahvalan organizatorima ove konferencije što su pokrenuli deo tog preispitivanja baveći se važnošću specifične estetike dečjeg pozorišta.

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Dr Džeremi Tarner (Vels / Ujedinjeno Kraljevstvo)

Džeremi Tarner je bio osnivač i umetnički direktor pozorišne trupe Cwmni Theatr Arad Goch u periodu od 1989. do 2024. godine. Ova trupa je specijalizovana za pozorište za mladu publiku (*https://aradgoch.cymru*) a njen radni jezik je velški. Radio je kao režiser, naručilac projekata, pisac i producent na više od 200 produkcija na velškom i engleskom jeziku. Takođe je osnivač festivala AGOR DRYSAU – OPENING DOORS – Međunarodnog festivala pozorišta za mladu publiku u Velsu (*www.openingdoors.wales*).

Bio je član Radne grupe za umetnost i mlade pri Umetničkom savetu Velsa, a u periodu od 2010. do 2014. godine bio je direktor Nacionalnog omladinskog pozorišta *Urdd* u Velsu (*Urdd National Youth Theatre in Wales*).

Bio je član Izvršnog komiteta Međunarodne asocijacije pozorišta za decu i mlade – ASSITEJ u periodu od 2002. do 2006. godine (www.assitej-international.org) i učestvovao je kao govornik na festivalima i simpozijumima u više od 30 zemalja. Njegove predstave su izvođene u brojnim državama, uključujući SAD, Kanadu, Francusku, Irsku, Škotsku, Kataloniju, Španiju, Poljsku, Rusiju, Singapur, Južnu Koreju, Tunis, Dansku, Švedsku i Austriju.

Nedavno mu je Univerzitet u Aberistvitu (Aberystwyth University) dodelio zvanje doktora nauka (PhD) za njegovo istraživanje u oblasti pozorišta za mladu publiku.

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Erika Hughes, PhD (United Kingdom)

STAGING TRAUMA IN THEATRE FOR YOUNG AUDIENCES: MAKERSPACE AESTHETICS AND CATHARTIC TRANSFORMATION

Abstract: Theatre for youth is often utilised as a tool to foster community and develop cultural awareness and understanding. For this reason, children's plays are often used as a catalyst to encourage conversation about difficult and traumatic events, both historical and personal. Because of this, theatre makers for the youth stage must balance aesthetic approaches with ethical considerations, creating spaces where young audiences can critically and creatively engage with narratives of the past and present. This essay uses Theodor Adorno's *Aesthetic Theory* as a lens through which to discuss the work of Australian playwright Finegan Kruckemeyer. The author examines her own experience as a director of Kruckemeyer's play *This Girl Laughs, This Girl Cries, This Girl Does Nothing*, and details the ways in which a dramaturgy centred on makerspace aesthetics encouraged young audiences to become active interpreters of their own cultural and historical environments.

Keywords: Theodor Adorno, Finegan Kruckemeyer, Directing, Makerspace Aesthetics

Children's stages provide many opportunities for education, community engagement, and developing cultural awareness. Because of this, children's plays are frequently used as a catalyst to encourage conversation about difficult and traumatic events, both historical (such as the Holocaust, the climate crisis, geopolitical conflict) and personal (for example divorce, death in the family, financial

hardship, getting lost or separated from one's parents). Theatre makers around the world stage sophisticated plays for children and youth that introduce young audiences to tricky and taboo subjects. As Manon van de Water notes, "[i]t is… impossible to speak about taboos in TYA [Theatre for Young Audiences] without considering the specific cultural material contexts under which these taboos are generated and perceived as taboo."[1] Scholarship in the field continues to examine the ideological and ethical motivations around children's theatre that takes as its subject matter these hard topics. During the 2025 Forum of the International Children's Theatre Festival at Subotica scholars discussed important theatre work being done in South Africa and Poland that deals with this kind of essential work that is transforming our field.

In this short essay I would like to contribute to the discussion by examining aesthetic considerations in theatre for young audiences about both individual and collective trauma through an autoethnographic examination of my own directorial practice on *This Girl Laughs, This Girl Cries, This Girl Does Nothing* by Finegan Kruckemeyer.[2] Making theatre about traumatic events can be difficult because of a need to balance interests that are sometimes competing: one the one hand there is dramaturgy, and what works onstage; and on the other hand, there are ethical considerations for the audience and performers when dealing with traumatic topics. I am both a scholar of theatre and a trained theatre director. This dual identity can be a tricky place from which to make art, as sometimes the part of my brain trained on criticism wants to *think* everything into being, whereas the director/performer part of my brain wants me to trust my instincts, my gut – for, as Theodor Adorno paraphrases Arnold Schoenberg, "one paints a painting, not what it represents."

According to his English-language translator, Adorno was probably pretty grumpy when he was writing his *Aesthetic Theory*, a text that some consider to be his magnum opus and which was only published after his death. He opens this powerful treatise with several provocations. For example, he writes:

> The cliché of art's reconciling glow enfolding the world are repugnant not only because they parody the emphatic concept of art with its bourgeois version and class it among those Sunday Institutions that provide solace. These clichés rub against the wound that art itself bears.[3]

Adorno wrote this in the shadow of leaving the United States, a country to which he had initially fled during the second world war and of which he ultimately became a citizen. The protestant, capitalist work ethic Adorno encountered

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[1] Manon van de Water, *Theatre, Youth and Culture*. New York: Palgrave Macmillan, 2012.

[2] Finegan Kruckemeyer, *This Girl Laughs, This Girl Cries, This Girl Does Nothing*. In *For We The Young: Five Plays by Finegan Kruckemeyer*. Currency Press, 2020.

[3] Theodor Adorno. *Aesthetic Theory*. Trans. Robert Hullot-Kentor. Minneapolis: University of Minnesota Press, 1997. (Original *Ästhetische Theorie*, Frankfurt am Main: Suhrkamp Verlag, 1970.)

there was always suspicious of art if it wasn't immanently quantifiable, that is, simply a product to be bought or sold. In the above quote Adorno rages against the sentimentality of works that offer a false bourgeois promise – that everything will be okay, that all is right in the world. This quote resonated deeply with me because of how funding mechanisms for the arts in the English-speaking world can compound the problem, insisting on amplifying the "efficacy" of the arts, particularly measuring and assessing the potential for the benefits I mentioned at the beginning, in terms of education, community engagement, and cultural understanding. And while I do not typically like superlatives in academic writing, I think that theatre for youth might just be the most impacted of the arts to this kind of pressure. Funding bodies from both governments and charities increasingly expect to have quantifiable metrics against which to understand what their money is going to, and because of this, theatremakers are often wary of crossing cultural taboos. But as Adorno asks us, if it is quantifiable, is it still art?

The Australian playwright Finegan Kruckemeyer, whose works deliberately push against the taboo of showing sadness on youth stages, notes how this taboo is not created within the subcommunity of young audiences for whom these works are intended, but rather identifies the taboo in the "shock to an adult sensibility [which] lies no longer in what is being presented on stage, but rather what sits in front of it. The children watching the sadness – they have become the taboo." Kruckemeyer's plays – which are often lyrical and poetic – also feature "young characters confronting human-sized problems and emotions." He creates situations in which his young fictional protagonists experience some of the worst things life can throw at anyone – regardless of age – including abandonment and the deaths of loved ones. His works push against the quantifiable metrics that would not only seek to (re)define what is art, but also who is a child, and what are they allowed to experience.

In Kruckemeyer's play *This Girl Laughs, This Girl Cries, This Girl Does Nothing*, three young girls are abandoned by their father at the direction of their (evil) new stepmother. They each react to the trauma as stated in the title of the play – one girl heads off around the world to laugh at everything, another cries herself an ocean to sail across, and the third girl remains where she was left. Each sister finds her own way and, in the end, the three sisters meet again, right where they began – and everything was different, but everything was also the same, the sisters created another world, opposed to the empirical world.

I directed this play in 2015 in the US city of Phoenix, Arizona, a city that is relatively close (in American terms) to the US-Mexico border, and is effectively a bilingual city with a large Spanish-speaking population. This city has long been a site of both beautiful intercultural exchange, and, sadly, discrimination against Spanish-speaking communities. For many who live in the region, with different statuses with respect to citizenship and immigration, some families live with the anxiety of being

potentially separated from one's family. So our young audiences in Phoenix also potentially had not only an individual, but also a collective, relationship to the trauma of being separated from one's family, and to the experience of a lack of safety.

In his *Aesthetic Theory*, Adorno offers an alternative to the aforementioned bourgeois safety. True works of art, he notes, "detach themselves from the empirical world and bring forth another world, one opposed to the empirical world as if this other world too were an autonomous entity."[4] The three girls in this play really serve as agents of change, creating their own world in the face of the trauma that they have experienced firsthand. In order to stage this in Phoenix, Arizona, I employed the notion of 'risky play' as a leitmotif, and turned the stage into a makerspace. Defined as a place where communities can come together to create, experiment, and craft, a makerspace is a laboratory of potential. Makerspaces can be found in libraries and community centres around the world, and they are places of building and democratization because in them, everyone has access to the tools to create. On our stage in Phoenix, the makerspace became a laboratory for our young protagonists – the three girls, and two other male performers who rounded out the ensemble and played all the other roles – to create their own autonomous world of potential, rejecting the empirical world that would frame them as only victims of the very real trauma they experienced. They turned, for example, a shopping cart into a calvary horse that charged into battle. A tire was assembled into a swing, that then became a lighthouse. We used a device called a makey-makey to connect certain objects to a midi controller and created a musical keyboard out of junk. The aesthetic of transformation was key to our dramaturgical approach.

I was reminded of the power of the Makerspace in two excellent performances that were part of the festival selection of the 2025 Subotica International Children's Theatre Festival, which also utilised an aesthetic of making: *The Barrel* (Children's Theatre of Republika Srpska) and *Boxlife* (Tabletop Theatre Company). In *The Barrel* (which was awarded for its staging by the jury of the Subotica Children's Theatre Festival), a young girl grapples with the death of her mother, whose absence is rendered present through a number of transformations utilising a sort of trash-into-treasure approach to dramaturgy. Most striking for me was when the girl's cottage, filled initially with a full family, was left abandoned through a slight- of-body magician's trick involving a huge translucent plastic sheet. Similarly, in the tabletop play *Boxlife* (which won the Subotica Grand Prix), a series of boxes transformed from present to commodity to prized item to individual. The play subtly deals with challenges to mental health in a time when diagnoses are rising and young people report feeling increasingly isolated.

Both of these beautiful examples from the festival, as well as the work of Kruckemeyer, suggest that trauma on the youth stage is well served by a drama-

[4] Adorno, *Aesthetic Theory*.

turgical approach that invites transformation, that witnesses young protagonists moving forth from – and through – a traumatic event. Theatre does this not only just through plot points, but also *aesthetically*. This is a messy process, which is not often quantifiable – and indeed, sometimes resists quantification. Echoing Adorno, a dramaturgy of makerspace aesthetics quite literally re-shapes the stage through a transformation of the empirical world (in which the trauma was experienced), into an autonomous world, a cathartic world, in which the trauma of young protagonists can potentially be transformed into growth.

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She has published in journals, including *Theatre Topics*, *Performance Research*, *Research in Drama Education*, and *Youth Theatre Journal*, where she was also a guest co-editor for a special issue on intergenerational performances.

Her work as a director and performance designer has been recognized in the United Kingdom, the United States, Germany, Israel, Canada, Austria, and Pakistan.

She recently directed *The Amazing Life of Margot Heuman*, a digital production that is currently touring museums and universities across the UK, Germany, Canada, Austria, and the USA. She is also the author of the book *Holocaust Memory and Youth Performance*, published by Bloomsbury Methuen Drama in 2023.

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INSCENACIJA TRAUME U POZORIŠTU ZA MLADU PUBLIKU: ESTETIKA MEJKER SPEJSA I KATARTIČNA TRANSFORMACIJA

Sažetak: Pozorište za mlade se često koristi kao alat za negovanje zajednice i razvijanje kulturne svesti i razumevanja. Iz tog razloga, pozorišni komadi za decu često služe kao katalizator za podsticanje razgovora o teškim i traumatičnim događajima, kako istorijskim, tako i ličnim. Zbog toga pozorišni stvaraoci na sceni za mlade moraju da balansiraju između estetskih pristupa i etičkih obzira, stvarajući prostore u kojima mlada publika može kritički i kreativno da se angažuje u narativima prošlosti i sadašnjice.

Ovaj esej koristi *Estetsku teoriju* Teodora Adorna, kroz koju se razmatra rad australijskog dramaturga Finegana Krukemejera (Finegan Kruckemeyer). Autorka ispituje sopstveno iskustvo režije Krukemejerovog komada *Ova devojčica se smeje, ova devojčica plače, ova devojčica ne radi ništa* (*This Girl Laughs, This Girl Cries, This Girl Does Nothing*) i detaljno opisuje načine na koje je dramaturgija usredsređena na estetiku *mejker spejsa*, kako bi se mlada publika podstakla da postane aktivni interpretator sopstvenog kulturnog i istorijskog okruženja.

Ključne reči: Teodor Adorno, Finegan Krukemejer, režija, estetika *mejker spejsa*

Dečje scene pružaju mnoge prilike za obrazovanje, angažovanje zajednice i razvijanje kulturne svesti. Zbog toga se dečje predstave često koriste kao katalizator za podsticanje razgovora o teškim i traumatičnim događajima, kako istorijskim (kao što su Holokaust, klimatska kriza, geopolitički sukobi), tako i ličnim (na primer, razvod, smrt u porodici, finansijske poteškoće, gubljenje ili odvajanje od roditelja). Pozorišni stvaraoci širom sveta postavljaju sofisticirane

predstave koje mladu publiku uvode u zamršene i tabu teme. Kao što Manon van de Voter (Manon van de Water) primećuje, *nemoguće je… govoriti o tabuima u TYA (Theatre for Young Audiences - pozorištu za mladu publiku) bez razmatranja specifičnih kulturnih materijalnih konteksta u kojima se ti tabui generišu i doživljavaju kao tabu.*[1] Naučna istraživanja u ovoj oblasti nastavljaju da ispituju ideološke i etičke motivacije u vezi sa dečjim pozorištem koje, kao svoju temu, ima ove teške teme. Tokom Foruma Međunarodnog festivala pozorišta za decu u Subotici 2025. godine, naučnici su diskutovali o značajnom pozorišnom radu koji se odvija u Južnoj Africi i Poljskoj, a koji se bavi ovom vrstom rada koji transformiše našu oblast.

U ovom kratkom eseju želela bih da doprinesem diskusiji ispitivanjem estetskih razmatranja u pozorištu za mladu publiku koja se bave i individualnom i kolektivnom traumom, i to kroz autoetnografsko ispitivanje sopstvene rediteljske prakse na predstavi *Ova devojčica se smeje, ova devojčica plače, ova devojčica ne radi ništa* Finegana Krukmeyera.[2] Stvaranje pozorišta o traumatičnim događajima može biti otežano zbog potrebe da se uravnoteže interesi koji su ponekad suprotstavljeni: sa jedne strane tu je dramaturgija i ono što funkcioniše na sceni; a sa druge strane, postoje etička razmatranja za publiku i izvođače kada se bave traumatičnim temama. Ja sam i teatrolog i školovana pozorišna rediteljka. Ovaj dvostruki identitet može biti nezgodan za stvaranje umetnosti, jer ponekad onaj deo mog mozga koji je treniran za kritiku želi da sve *osmisli* do detalja, dok deo mog mozga koji je reditelj/izvođač želi da verujem svojim instinktima, svom unutrašnjem osećaju – jer, kako Teodor Adorno parafrazira Arnolda Šenberga, *čovek slika sliku, a ne ono što ona predstavlja.*

Prema rečima njegovog prevodioca na engleski jezik, Adorno je verovatno bio prilično mrzovoljan dok je pisao svoju *Estetsku teoriju*, tekst koji neki smatraju njegovim životnim delom i koji je objavljen tek nakon njegove smrti. On započinje ovu moćnu raspravu sa nekoliko provokacija. Na primer, on piše:

> *Klišei o pomirujućem sjaju umetnosti koji obavija svet, odvratni su ne samo zato što parodiraju empatički koncept umetnosti sa njenom buržoaskom verzijom i svrstavaju je u one nedeljne institucije koje pružaju utehu. Ovi klišei grebu po rani koju sama umetnost nosi*.[3]

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[1] Manon van de Water, *Pozorište, mladi i kultura* (*Theatre, Youth and Culture*), Njujork: Palgrave Macmillan, 2012.

[2] Finegan Krukemejer (Finegan Kruckemeyer), *Ova devojčica se smeje. ova devojčica plače, ova devojčica ne radi ništa* (*This Girl Laughs, This Girl Cries, This Girl Does Nothing*), U *Za nas mlade: Pet drama Finegana Krukemejera* (*For We The Young: Five Plays by Finegan Cruckemeyer*), Currency Press, 2020.

[3] Teodor Adorno (Theodor Adorno), *Estetska teorija* (*Aesthetic Theory*), prev. Robert Hullot-Kentor, Minneapolis: University of Minnesota Press, 1997. (Original *Ästhetische Theorie*, Frankfurt am Main: Suhrkamp Verlag, 1970)

Adorno je ovo napisao uoči odlaska iz Sjedinjenih Američkih Država, zemlje u koju je prvobitno pobegao tokom Drugog svetskog rata i čiji je, na kraju, postao državljanin. Protestantska, kapitalistička radna etika na koju je Adorno tamo naišao uvek je bila sumnjičava prema umetnosti ako ona nije bila merljiva, to jest, ako nije bila proizvod koji se kupuje ili prodaje.

U gornjem citatu, Adorno besni protiv sentimentalnosti dela koja nude lažno buržoasko obećanje da će sve biti u redu, da je sve u redu na svetu. Ovaj citat je duboko odjeknuo u meni zbog načina na koji mehanizmi finansiranja umetnosti u engleskom govornom području mogu da pogoršaju problem, insistirajući na pojačavanju „efikasnosti" umetnosti, posebno kroz merenje i procenu potencijala za koristi koje sam pomenula na početku, u smislu obrazovanja, angažovanja zajednice i kulturnog razumevanja. I dok u akademskom pisanju obično ne volim superlative, mislim da bi pozorište za mlade moglo biti umetnost koja je najviše pogođena ovom vrstom pritiska. Organi finansiranja, kako vlade tako i humanitarne organizacije, sve više očekuju da imaju kvantitativne metričke podatke na osnovu kojih bi razumeli na šta se troši njihov novac, i zbog toga pozorišni stvaraoci često zaziru od prelaženja kulturnih tabua. Ali, kao što nas Adorno pita, ako je merljivo, da li je to uopšte umetnost?

Australijski dramski pisac Finegan Krukemejer, čija dela namerno prkose tabuu prikazivanja tuge na scenama za mlade, primećuje da ovaj tabu ne nastaje unutar podzajednice mlade publike kojoj su ta dela namenjena, već identifikuje tabu kao *šok za senzibilitet odraslih koji više nije u onome što se prikazuje na sceni, već u onome što sedi ispred nje. Deca koja gledaju tugu – ona su postala tabu.* Krukemejerovi komadi koji su često lirski i poetični, takođe prikazuju *mlade likove koji se suočavaju sa problemima i emocijama ljudskih razmera*. On stvara situacije u kojima njegovi mladi, fiktivni protagonisti, doživljavaju neke od najgorih stvari koje život može da priredi bilo kome, bez obzira na godine, uključujući napuštanje i smrt voljenih osoba. Njegova dela prkose kvantitativnim metrikama koje ne pokušavaju samo da (re)definišu šta je umetnost, već i ko je dete i šta mu je dozvoljeno da doživi.

U Krukemejerovom komadu *Ova devojčica se smeje, ova devojčica plače, ova devojčica ne radi ništa*, tri devojčice je napustio otac po nalogu njihove (zle) nove maćehe. Svaka od njih reaguje na traumu onako kako je navedeno u naslovu predstave – jedna devojčica kreće na put oko sveta da se svemu smeje, druga isplače sebi okean preko kojeg će ploviti, a treća devojčica ostaje tamo gde je ostavljena. Svaka sestra pronalazi svoj put i na kraju se sve tri ponovo sretnu, tačno tamo gde su i počele – i sve je bilo drugačije, ali je sve u isto vreme bilo i isto; sestre su stvorile jedan drugi svet, suprotstavljen empirijskom svetu.

Režirala sam ovu predstavu 2015. godine u američkom gradu Finiksu u Arizoni, gradu koji je relativno blizu (u američkim okvirima) američko-meksičke granice i koji je zapravo dvojezičan grad, sa velikom populacijom koja govori

španski jezik. Ovaj grad je već dugo mesto kako prelepe interkulturalne razmene, tako i, nažalost, diskriminacije prema zajednicama koje govore španski. Za mnoge koji žive u tom regionu, sa različitim statusima u pogledu državljanstva i imigracije, pojedine porodice žive sa strepnjom od potencijalnog odvajanja od svoje porodice. Stoga je i naša mlada publika u Finiksu potencijalno imala ne samo individualni, već i kolektivni odnos prema traumi odvajanja od porodice, kao i prema iskustvu nedostatka bezbednosti.

U svojoj *Estetskoj teoriji*, Adorno nudi alternativu već pomenutoj buržoaskoj bezbednosti. Istinska umetnička dela, primećuje on, *odvajaju se od empirijskog sveta i rađaju jedan drugi svet, suprotstavljen empirijskom svetu, kao da je i taj drugi svet autonoman entitet*[4]. Tri devojčice u ovom komadu zaista deluju kao nosioci promena, stvarajući sopstveni svet suočene sa traumom koju su direktno iskusile. Da bih ovo postavila na scenu u Finiksu u Arizoni, iskoristila sam pojam „rizične igre" kao lajtmotiv i pretvorila scenu u *mejker spejs*. Definisan kao mesto gde zajednice mogu da se okupe kako bi stvarale, eksperimentisale i izrađivale predmete, *mejker spejs* predstavlja laboratoriju potencijala. *Mejker spejs* prostori se mogu naći u bibliotekama i kulturnim centrima širom sveta, i to su mesta izgradnje i demokratizacije, jer u njima svako ima pristup alatima za stvaranje. Na našoj sceni u Finiksu, *mejker spejs* je postao laboratorija za naše mlade protagoniste – tri devojčice i još dva muška izvođača koji su upotpunjavali ansambl i igrali sve ostale uloge kako bi stvorili sopstveni autonomni svet potencijala, odbacujući empirijski svet koji bi ih definisao isključivo kao žrtve stvarne traume koju su doživele. Oni su, na primer, kolica za kupovinu pretvorili u konja koji juri u bitku. Guma za točak je postala ljuljaška, koja je potom postala svetionik. Koristili smo uređaj pod nazivom *makey makey* da povežemo određene predmete sa MIDI kontrolerom i tako smo stvorili muzičku klavijaturu od otpada. Estetika transformacije bila je ključna za naš dramaturški pristup.

Na moć mejker spejsa podsetile su me dve izvrsne predstave koje su bile deo festivalske selekcije Međunarodnog festivala pozorišta za decu u Subotici 2025. godine, a koje su takođe koristile estetiku stvaranja: *Bure* (Dečje pozorište Republike Srpske) i *Život u kutiji* (Stona pozorišna trupa). U predstavi *Bure* (koja je odlukom žirija subotičkog festivala nagrađena za scensku postavku), devojčica se bori sa smrću svoje majke, čije je odsustvo učinjeno prisutnim kroz niz transformacija koje koriste svojevrsni dramaturški pristup pretvaranja otpada u blago. Za mene je najupečatljiviji bio trenutak kada je devojčicina koliba, u početku ispunjena celom porodicom, ostala napuštena kroz mađioničarski trik iluzije tela koji je uključivao ogroman providni plastični najlon. Slično tome, u stonoj predstavi *Život u kutiji* (koja je osvojila subotički Gran Pri), niz kutija se transformisalo iz poklona u robu, pa u dragoceni predmet, i na kraju u pojedinca. Predstava

[4] Teodor Adorno, *Estetska teorija* (*Aesthetic Theory*)

se suptilno bavi izazovima mentalnog zdravlja u vreme kada broj dijagnoza raste i kada mladi izveštavaju da se osećaju sve izolovanije.

Oba ova prelepa primera sa festivala, kao i Krukemejerov rad, sugerišu da prikazivanju traume na sceni za mlade izuzetno pogoduje dramaturški pristup koji poziva na transformaciju, koji svedoči o tome kako se mladi protagonisti kreću dalje od traumatičnog događaja – i kroz njega. Pozorište to čini ne samo kroz tačke zapleta, već i *estetski*. Ovo je haotičan proces koji se često ne može kvantifikovati – i koji se, zapravo, ponekad opire kvantifikaciji.

Nadovezujući se na Adorna, dramaturgija estetike *mejker spejsa* bukvalno ponovo oblikuje scenu kroz transformaciju empirijskog sveta (u kojem je trauma doživljena) u autonomni svet, katarktični svet, u kojem se trauma mladih protagonista potencijalno može transformisati u lični rast.

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Dr Erika Hjuz (Ujedinjeno Kraljevstvo)

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Objavljivala je u časopisima, uključujući *Theatre Topics*, *Performance Research*, *Research in Drama Education*, i *Youth Theatre Journal*, gde je takođe bila gost ko-urednik za specijalno izdanje o međugeneracijskim performansama.

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Nedavno je režirala *Neverovatni život Margot Heuman (The Amazing Life of Margot Heuman)*, digitalnu predstavu koja trenutno obilazi muzeje i univerzitete u Ujedinjenom Kraljevstvu, Nemačkoj, Kanadi, Austriji i SAD.

Autorka je i knjige *Sećanje na Holokaust i izvođenja mladih*, koja je nastala u Bloomsbury Methuen Drami 2023. godine.

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ISSUES SURROUNDING SOCIAL IMPACT AND AUDIENCE DEVELOPMENT PROGRAMMES FOR YOUNG AUDIENCES IN IMPOVERISHED RURAL SOUTH AFRICAN COMMUNITIES

Abstract: In 2015, the Drama Department of Stellenbosch University, South Africa, launched an audience development programme aimed at primary school children in geographically isolated rural communities. The initial objective was to expose these audiences to live theatrical experiences - an opportunity largely unavailable to them due to socio-economic deprivation and geographic isolation. The production was conceived primarily as an entertainment-focused, escapist experience for young audiences, deliberately avoiding overt educational messages or didactic themes.

A secondary objective of the project was to provide drama students with opportunities to refine their performance and acting skills. However, during the first year of implementation, several issues emerged that called into question the nature of the interaction with the target audiences, the underlying aims of the project, and the expectations and needs of the communities in which the productions were presented. These concerns led to critical reflection on the project's positioning as a "social impact" initiative.

The initial production toured the Northern Cape, Eastern Cape, and Western Cape provinces, with subsequent tours extending to the Free State. Early engagements with these communities - particularly those experiencing severe poverty - revealed challenges that extended beyond the project's original scope. As a result, the primary aim of providing exposure to theatre evolved to incorporate broader social impact and educational functions within the theatrical production.

These developments foregrounded ethical considerations central to the creation of theatre for young audiences. Within applied theatre and other socially engaged performance practices, unequal power relations between practitioners and participants can significantly affect project outcomes. Such dynamics may undermine the effectiveness of an initiative if creators are not sufficiently aware of, and responsive to, both actual and perceived power structures - particularly when practitioners enter communities as external agents and when those communities are subject to extreme socio-economic marginalisation.

Drawing on insights from the five-year duration of the project, this essay examines how students were confronted with the realities of working with impoverished and marginalised rural children, challenging their assumptions as emerging artists. It interrogates the role of theatre in such contexts and considers the performance strategies and pedagogical approaches that can render these projects mutually beneficial. The paper argues that socially engaged theatre initiatives can foster meaningful exchange between communities when there is a clear articulation and shared understanding of expectations and objectives. Key adaptations included realigning the content and subject matter of the productions, as well as reconsidering aesthetic and stylistic choices to incorporate educational elements in accessible, non-alienating ways for audiences with little or no prior exposure to theatre. Finally, the study underscores that children's theatre is not only an educational medium for young audiences but also a valuable pedagogical tool for developing and refining performance skills in emerging theatre practitioners.

Keywords: South African Theatre, Applied Theatre, Audience Development, Social Impact through Theatre, Community Theatre, Theatre in Education

Introduction

In 2015, the Drama Department of Stellenbosch University (SU), South Africa, launched a project that was, at the time, described as an audience development initiative. The aim of this project was to provide exposure to theatre for communities who, due to poverty or remote geographical location, do not have access to theatrical productions.

The wondrous world of theatre, particularly for young children, can be an exciting and formative experience through which audiences may develop a sustained love for the performing arts from an early age. Goldberg (1974:3), in his seminal work on children's theatre, states:

> "The children's theatre is a theatre where no distinction is made on the basis of economic class, race, sex, religion, or national origin; it is attended by a complete cross section of the population. This theatre brings joy to its audience and also helps them to become better human beings."

The SU Drama Department has a longstanding tradition of staging large-scale children's theatre productions. These productions function primarily as training opportunities for drama students. Audiences for these productions, presented in the Adam Small Theatre in Stellenbosch, range from learners from highly privileged schools to participants from community projects and welfare organisations that bring young children to the theatre. The new audience development project sought to reverse this model by taking theatre to the community, rather than requiring communities to come to the theatre.

Initially, the audience development project did not engage with applied theatre methodologies, nor was it conceived as theatre with a clearly articulated social purpose. In retrospect, and informed by the experiences of the first tours, the approach of simply presenting a narrative proved limited, as it did not sufficiently account for the broader potential such a touring model could offer.

The Princess and the Pea (the first production) was conceived as an "aesthetic" production and developed within the practical constraints of a touring format, performing up to four times per day in different venues. Performances were presented at selected schools, after which engagement effectively ceased. During the first encounters with the so-called "communities," it became evident that this approach was insufficient within the specific contexts in which the production was intended to operate.

This paper examines the intention behind the production, its execution and outcomes, and the manner in which subsequent projects evolved within the broader framework of an arts department engaging with diverse communities.

Theoretical aspects

Concepts such as *community* and *social impact* remain contested within scholarly discourse. McAvinchey (2014) notes that the notion of "community" is itself inherently problematic: questions immediately arise regarding how a community is defined, who is included, and who is excluded.

As McAvinchey (2014:14) observes:

> "The word can have connotations of unity, consensus and sameness. But community is also a highly charged word and idea: as a form of social organization, it simultaneously prompts a sense of belonging and exclusion. You are either one of us or one of them."

Scholars have identified various forms of community, including communities of circumstance, communities of location, as well as interest-based and identity-based communities. In addition, temporary communities may emerge from, or intersect with, these formations. Such categorisations acknowledge the inherent complexity and fluidity of communities. When theatre productions are presented to a specific community, these complexities are further intensified.

As Kuppers (2007:4) notes:
"There are many different definitions of community performance, and many practices that relate to it, such as Applied Theatre, New Genre Public Art, Community-Based Performance, Participatory Arts, Community Dance, Theatre for Social Change and Engaged Art."

A central question informing the audience development project, therefore, concerns the identification of the community for whom the production was intended. The original target demographic comprised primary school learners (Grades R–3) in remote communities within parts of the Western Cape, Northern Cape, and Eastern Cape that are particularly affected by poverty. Due to time and funding constraints, it was not possible to cover these provinces in their entirety. Although the intended age group was clearly communicated to participating schools, many opted to offer the performance to the entire school. While this inclusive approach is understandable and, in many respects, commendable, it also carries implications, particularly when exposure to theatrical material that is not age-appropriate may have unintended negative effects.

Previous experience with touring theatre significantly informed both the creative process and the logistical planning of the project. Larger towns were selected as regional hubs, with Beaufort West, Graaff-Reinet, and De Aar serving as anchor points. From these centres, performances were presented in the surrounding areas. Existing institutional networks in these towns facilitated initial contact with schools and community organisations. Most schools responded enthusiastically, particularly as the production was offered free of charge which is an important consideration given that many schools lack budgets for extracurricular cultural activities.

The Karoo Eisteddfod Trust in De Aar (Northern Cape Province) played a particularly significant role by providing contacts and infrastructural support in De Aar and the surrounding region, as well as in Graaff-Reinet (Eastern Cape Province). Collaboration with stakeholders embedded within communities is of cardinal importance to the success of outreach initiatives of this nature. Preliminary discussions with the Trust yielded essential contextual knowledge that informed decisions regarding the aesthetic and practical dimensions of the production. There was strong alignment between the objectives of the Trust and the intended outcomes of the production. The Trust's expertise, infrastructure, and logistical support (both during this project and in subsequent initiatives) substantially enriched the experiences of both participants and audiences.

The children's theatre production was presented in Afrikaans. While the target communities were predominantly Afrikaans-speaking, several participating schools served learners whose home language was primarily isiXhosa. Nevertheless, the production was well received across these linguistic contexts.

The duration of the performance was limited to approximately 35–40 minutes in order to accommodate school schedules, allow sufficient time for setting up and striking the set, and enable travel to the next venues. Performance spaces varied widely, ranging from classrooms and school halls to courtyards and playgrounds.

The Drama students involved in the production reported that the tour was particularly insightful, not only in terms of performance training, but also in relation to their exposure to unfamiliar social realities. One student reflected: "I am shocked. I knew people were poor, but I did not realise it was this bad." Such responses warrant critical reflection, particularly in relation to the privileged positionality often associated with members of a university community. A central function of outreach programmes lies in facilitating encounters beyond the institutional boundaries of the university, thereby fostering awareness of diverse social conditions. While protest theatre and socially engaged art have long been integral to drama and performance practices, projects of this nature offer students first-hand engagement with communities they might not otherwise encounter. Such encounters cultivate critical awareness and provide a foundation for more consciously engaged artistic practice.

Lessons learned

The Drama Department conducted follow-up discussions with participating teachers, during which structured feedback on the production was collected. Several key observations emerged from these discussions.

First, although both learners and teachers responded positively to the production, teachers expressed a desire for closer alignment with the school curriculum. Given the educational framework within which schools operate, a more explicitly educational approach was viewed as preferable. This proved challenging in subsequent projects, as curricula differ across grades and attempts to address multiple grade levels simultaneously risked creating conceptual and pedagogical confusion.

Second, audience members younger than the intended target group initially experienced the productions as alienating and, in some cases, frightening. However, as the performances unfolded, these learners were gradually drawn into the narrative world and their apprehension diminished. This initial fear appears to be linked to the novelty of live theatre for some learners. It is also important to note that the age groups most affected by this response fell outside the originally intended audience.

Third, teachers highlighted the need for educational productions to engage more directly with the lived realities of communities experiencing extreme poverty. This includes issues commonly associated with such contexts, such as environmental challenges, sexual violence and abuse, and high learner dropout rates.

Fourth, language emerged as a significant potential barrier, particularly in schools where learners are predominantly Black and isiXhosa-speaking and not fluent in Afrikaans. In such contexts, strong visual, musical, and physical elements become essential to ensure that performances remain accessible, comprehensible, and engaging despite linguistic limitations.

Finally, older learners within primary schools, those who were not part of the primary target audience, generally engaged less with the productions than younger learners. This outcome is unsurprising, given that the conventions and aesthetic strategies of the plays were deliberately designed for younger audiences.

Adjustments made for subsequent tours

Direct engagement with communities, combined with heightened awareness of the material conditions under which many of these communities live, necessitated a significant shift in the Department's approach to production development and community engagement.

Content of the productions

The format of children's theatre productions, particularly adaptations of well-known fairy tales, was retained, as it continued to provide an accessible and recognisable framework. Schools were informed in advance of which fairy tale would be presented, enabling teachers to introduce the stories to learners beforehand. Given that productions were often presented to multiple grades simultaneously, the content and performance style were adapted to appeal to a broader age range. Text-based humour and wordplay, more readily appreciated by older learners, were balanced with music, physical comedy, and visual spectacle to maintain engagement across age groups.

Subject matter was also broadened to address themes relevant to the wider community. Subsequent productions explored issues such as bodily autonomy ("my body is my body and you may not touch it"), the value of reading and learning, and environmental responsibility. These themes are applicable across multiple grades and align with curricular objectives in various ways.

As a result, the emphasis shifted from productions that were primarily entertaining to ones that were more explicitly educational. The work thus evolved into a hybrid form combining educational theatre with what Mackey (2016) terms social theatre.

Performance style and conventions

The Drama Department secured funding to continue the touring programme in subsequent years, with productions presented annually over a four-year period.

In the third year of the project, a set of recurring production conventions was deliberately established to create continuity and familiarity across tours. These conventions included the introduction of the "story chest" and the use of metatheatrical devices to make the constructed nature of theatrical performance visible, particularly for younger audience members. In this way, potentially alienating or frightening elements were explicitly addressed within the dramaturgy. The use of puppets and masks further reinforced the notion of play, signalling to audiences that what they were witnessing was fictional rather than real.

These conventions resonated strongly with audiences. The story chest was introduced in *Little Red Riding Hood*, from which key narrative elements - such as costumes and masks - were gradually revealed. In the following year's production of *Hansel and Gretel*, the appearance of the chest onstage prompted audible recognition from the audience, with children calling out, "It's the story chest!" Moreover, when the wolf mask from the previous year's production was removed from the chest, audience members spontaneously repeated the wolf's vocal refrain from *Little Red Riding Hood*. These moments of recognition suggest that the conventions were not only successful in establishing continuity, but also memorable, enabling audiences to actively recall and respond to familiar elements.

Audience participation was also significantly expanded in later productions. Collective recitation of magic spells, group singing, and repeated textual refrains were incorporated to foster interaction and sustained engagement. While audience participation is a well-established convention in children's theatre, it was employed here with particular intentionality, both to reinforce the thematic content of the productions and to maintain focus and involvement throughout the performance.

Some conclusions drawn from the project

As an academic arts department, it is imperative to remain critically aware of the position we occupy in relation to the communities with whom we engage. The needs, contexts, and lived realities of these communities must be central to both the planning and execution of outreach projects. Narratives of poverty and social vulnerability require careful and ethically attentive staging. Kerr (2009:186) argues that applied theatre practitioners should resist assuming the role of authoritative "gurus" and instead remain open to "the persuasive power of collective intelligence." Similarly, Mackey (2006) notes that applied theatre practices are inevitably shaped by power negotiations and hierarchies of knowledge. Even though the productions discussed here did not pursue an overtly political agenda, there was a constant awareness that the representation of these narratives should avoid reinforcing disempowerment or marginalisation (Hamel, 2013:414).

The project nonetheless revealed a clear need for theatre as an educational medium within communities facing economic hardship. While the format adopted was less direct than that of applied theatre forms such as Drama in Education (DIE) or Forum Theatre, practical considerations, particularly the number and age range of learners reached, limited the feasibility of more interventionist approaches. During peak touring periods, performances were presented to more than 4,000 learners in a single week.

The sustained engagement with communities over a five-year period, as well as the consistently positive responses from learners and teachers, suggests that the experiences were predominantly perceived as meaningful and enjoyable. This sustained reception indicates that the arts can play a role in addressing issues related to poverty and social inequality, even when this engagement occurs in less overtly political forms than some applied theatre practices.

Even where educational messages may not have been communicated with complete clarity, although there is strong evidence that they were received, the aesthetic and entertainment value of the productions should not be underestimated. As Adebayo (in White, 2015) observes, the aesthetic dimensions of performance possess the capacity to move audiences, to foster empathy, and to contribute to processes of humanisation and social change.

Finally, the importance of external funding for projects of this nature cannot be overstated. Theatre production is inherently resource-intensive, and the costs associated with travel and accommodation can place considerable strain on an arts department. One of the project's key achievements was the ability to return to the same communities over a five-year period, allowing relationships to develop and deepening the project's impact over time. Such continuity facilitates trust, enables meaningful feedback, and affirms the value of communities as ongoing partners rather than one-off recipients. While it would be unrealistic to claim that theatre interventions alone can resolve the systemic challenges associated with poverty, educational theatre can nonetheless contribute to incremental change by encouraging reflection, dialogue, and awareness within communities.

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Prof. Petrus du Preez studied at the University of the Free State where he received his BA in Communication Science. He completed his postgraduate studies at Stellenbosch University where the received a MDram (cum laude), and his doctorate. His current fields of research include South African theatre, youth theatre, and puppetry. As a theatre practitioner, he focusses on acting and directing comedies, cabaret, as well as works created through Arts based Research methodologies.

His work in Youth theatre and Children's theatre focusses on didactic work for audiences in rural areas where there is little to no possibility to otherwise come in contact with the theatrical experience. He has also written and performed extensively for television puppetry programs. His recent endeavors as an actor/puppet manipulator, was in an Afrikaans stage adaptation of selected Sławomir Mrożek's short stories, entitled "Die Olifant" (*The elephant*).

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PROBLEMI U VEZI SA PROGRAMIMA ZA DRUŠTVENI UTICAJ I RAZVOJ PUBLIKE NAMENJENIM MLADOJ PUBLICI U SIROMAŠNIM RURALNIM ZAJEDNICAMA JUŽNE AFRIKE

Sažetak: Katedra za glumu Univerziteta u Stelenbošu u Južnoj Africi pokrenula je 2015. godine program razvoja publike namenjen deci osnovnoškolskog uzrasta u geografski izolovanim ruralnim zajednicama. Prvobitni cilj bio je da se ovoj publici omogući pozorišno iskustvo uživo - što je prilika koja im je uglavnom nedostupna zbog socio-ekonomskog siromaštva i geografske izolacije. Produkcija je prvenstveno zamišljena kao eskapističko iskustvo fokusirano na zabavu mlade publike, uz namerno izbegavanje otvorenih edukativnih poruka ili didaktičkih tema.

Sekundarni cilj projekta bio je da se studentima dramskog departmana pruži prilika da usavrše svoje izvođačke i glumačke veštine. Međutim, tokom prve godine sprovođenja, pojavilo se nekoliko problema koji su doveli u pitanje prirodu interakcije sa ciljnom publikom, osnovne ciljeve projekta, kao i očekivanja i potrebe zajednica u kojima su predstave izvođene. Ova pitanja dovela su do kritičkog preispitivanja pozicioniranja projekta kao inicijative za „društveni uticaj".

Prvobitna produkcija gostovala je u pokrajinama Severni Kejp, Istočni Kejp i Zapadni Kejp, dok su se kasnija gostovanja proširila i na Slobodnu Državu (Free State). Susreti sa ovim zajednicama - posebno onima koje se suočavaju sa teškim siromaštvom - otkrili su izazove koji su prevazilazili prvobitni okvir projekta. Kao rezultat toga, primarni cilj, a to je omogućavanje susreta sa pozorištem, evoluirao je i obuhvatio širi društveni uticaj i edukativne funkcije unutar same pozorišne produkcije.

Ovakav razvoj događaja stavio je u prvi plan etička pitanja koja su ključna za stvaranje pozorišta za mladu publiku. U okviru primenjenog pozorišta i drugih društveno angažovanih izvođačkih praksi, neravnopravni odnosi moći između praktičara i učesnika mogu značajno uticati na ishode projekta. Takva dinamika može ugroziti efikasnost inicijative ukoliko stvaraoci nisu dovoljno svesni kako stvarnih, tako i uočenih struktura moći, i ukoliko ne reaguju na njih - posebno kada praktičari ulaze u zajednice kao spoljni akteri i kada su te zajednice izložene ekstremnoj socio-ekonomskoj marginalizaciji.

Oslanjajući se na saznanja stečena tokom petogodišnjeg trajanja projekta, ovaj rad ispituje kako su se studenti suočili sa realnošću rada sa siromašnom i marginalizovanom ruralnom decom, što je dovelo do preispitivanja njihovih pretpostavki kao umetnika u usponu. Rad ispituje ulogu pozorišta u takvim kontekstima i razmatra izvođačke strategije i pedagoške pristupe koji ove projekte mogu učiniti obostrano korisnim. U radu se tvrdi da inicijative društveno angažovanog pozorišta mogu podstaći smislenu razmenu između zajednica kada postoji jasno definisanje i zajedničko razumevanje očekivanja i ciljeva. Ključne adaptacije uključivale su usklađivanje sadržaja i tematike produkcija, kao i ponovno razmatranje estetskih i stilskih izbora, kako bi se edukativni elementi uključili na pristupačan način koji ne otuđuje publiku sa malo ili nimalo prethodnog pozorišnog iskustva. Na kraju, rad naglašava da dečje pozorište nije samo obrazovni medij za mladu publiku, već i vredan pedagoški alat za razvoj i usavršavanje izvođačkih veština kod pozorišnih praktičara u usponu.

Ključne reči: Južnoafričko pozorište, Primenjeno pozorište, Razvoj publike, Društveni uticaj kroz pozorište, Pozorište zajednice, Pozorište u obrazovanju

Uvod

Katedra za glumu Univerziteta u Stelenbošu (SU) u Južnoj Africi pokrenula je 2015. godine projekat koji je u to vreme opisan kao inicijativa za razvoj publike. Cilj ovog projekta bio je da se omogući susret sa pozorištem zajednicama koje, usled siromaštva ili udaljene geografske lokacije, nemaju pristup pozorišnim izvođenjima.

Čudesni svet pozorišta, posebno za malu decu, može biti uzbudljivo i formativno iskustvo kroz koje publika, od rane mladosti, može razviti trajnu ljubav prema izvođačkim umetnostima. Goldberg (1974:3), u svom kapitalnom radu o dečjem pozorištu, navodi:

> *Dečje pozorište je pozorište u kome se ne pravi razlika na osnovu ekonomske klase, rase, pola, religije ili nacionalnog porekla; njega posećuje raznoliko stanovništvo. Ovo pozorište donosi radost svojoj publici i takođe pomaže gledaocima da postanu bolji ljudi.*

Katedra za glumu Stelenboškog univerziteta ima dugogodišnju tradiciju postavljanja velikih dečjih pozorišnih produkcija. Ove produkcije prvenstveno funkcionišu kao prilike za obuku studenata glume. Publika ovih produkcija, koje se izvode u *Pozorištu Adam Smol* (Adam Small Theatre) u Stelenbošu, sastoji se od učenika iz izuzetno privilegovanih škola, pa do učesnika iz zajednica i organizacija za pružanje socijalne pomoći koje dovode malu decu u pozorište. Novi projekat razvoja publike nastojao je da preokrene ovaj model tako što će pozorište odvesti u zajednicu, umesto da zahteva od zajednica da dođu u pozorište.

U početku, projekat razvoja publike nije koristio metodologije primenjenog pozorišta, niti je bio zamišljen kao pozorište sa jasno definisanom društvenom svrhom. Retrospektivno gledano, a na osnovu iskustava sa prvih turneja, pristup jednostavnog prikazivanja narativa pokazao se ograničenim, jer nije u dovoljnoj meri uzeo u obzir širi potencijal koji bi takav model turneje mogao da ponudi.

Princeza na zrnu graška (prva produkcija) bila je zamišljena kao „estetska" produkcija i razvijena je u okviru praktičnih ograničenja formata turneje, sa izvođenjem do četiri puta dnevno, na različitim mestima. Predstave su izvođene u odabranim školama, nakon čega bi angažman praktično prestajao. Tokom prvih susreta sa takozvanim „zajednicama", postalo je očigledno da je ovaj pristup nedovoljan u specifičnim kontekstima u kojima je produkcija trebalo da deluje.

Ovaj rad ispituje nameru koja je stajala iza produkcije, njeno izvođenje i ishode, kao i način na koji su kasniji projekti evoluirali u širem okviru katedre za umetnost koji stupa u interakciju sa različitim zajednicama.

Teorijski aspekti

Koncepti kao što su *zajednica* i *društveni uticaj* i dalje su predmet rasprava u naučnom diskursu. Mekavinči (McAvinchey, 2014) primećuje da je sam pojam „zajednice" po sebi inherentno problematičan: odmah se nameću pitanja o tome kako se zajednica definiše, ko je u nju uključen, a ko isključen.

Kao što Mekavinči (McAvinchey, 2014:14) zapaža:

> *Ova reč može imati konotacije jedinstva, konsenzusa i istovetnosti. Međutim, zajednica je takođe veoma složena reč i ideja: kao oblik društvene organizacije, ona istovremeno podstiče osećaj pripadnosti i isključenosti. Vi ste ili jedan od nas, ili jedan od njih.*

Naučnici su identifikovali različite oblike zajednica, uključujući zajednice okolnosti, zajednice lokacije, kao i zajednice zasnovane na interesovanjima i identitetu. Pored toga, privremene zajednice mogu nastati iz ovih formacija ili se ukrštati s njima. Takve kategorizacije uvažavaju inherentnu složenost i fluidnost zajednica. Kada se pozorišne produkcije prikazuju specifičnoj zajednici, ove složenosti se dodatno intenziviraju.

Kao što Kapers (Kuppers, 2007:4) navodi:

Postoji mnogo različitih definicija izvođenja u zajednici i mnogo praksi koje se odnose na njega, kao što su primenjeno pozorište, javna umetnost novog žanra, izvođenje zasnovano na zajednici, participativne umetnosti, ples u zajednici, pozorište za društvene promene i angažovana umetnost.

Centralno pitanje koje je oblikovalo projekat razvoja publike odnosi se na identifikaciju zajednice kojoj je produkcija namenjena. Prvobitna ciljna demografska grupa obuhvatala je učenike osnovnih škola (od pripremnog razreda do 3. razreda) u udaljenim zajednicama u delovima Zapadnog Kejpa, Severnog Kejpa i Istočnog Kejpa, koji su posebno pogođeni siromaštvom. Zbog vremenskih i finansijskih ograničenja, nije bilo moguće u potpunosti pokriti ove pokrajine. Iako je predviđena starosna grupa jasno predočena školama učesnicama, mnoge su odlučile da predstavu ponude celoj školi. Iako je ovaj inkluzivni pristup razumljiv i, u mnogim aspektima, pohvalan, on takođe nosi određene implikacije, posebno kada izlaganje pozorišnom materijalu, koji nije prilagođen uzrastu, može imati nenamerne negativne efekte.

Prethodno iskustvo sa turnejama pozorišta značajno je uticalo kako na kreativni proces, tako i na logističko planiranje projekta. Veći gradovi su izabrani kao regionalni centri, pri čemu su Bofort Vest (Beaufort West), Graf-Rejne (Graaff-Reinet) i De Ar (De Aar) služili kao uporišta. Iz ovih centara predstave su izvođene u okolnim oblastima. Postojeće institucionalne mreže u ovim gradovima olakšale su početni kontakt sa školama i organizacijama u zajednici. Većina škola je reagovala sa entuzijazmom, posebno zato što je produkcija ponuđena besplatno, što je važan faktor s obzirom na to da mnoge škole nemaju budžete za vannastavne kulturne aktivnosti.

Fondacija *Karoo Eisteddfod Trust* u De Aru (pokrajina Severni Kejp) odigrala je posebno značajnu ulogu obezbeđivanjem kontakata i infrastrukturne podrške u De Aru i okolnom regionu, kao i u Graf-Rejneu (pokrajina Istočni Kejp). Saradnja sa akterima koji su integrisani u zajednice od ogromnog je značaja za uspeh inicijativa ovog tipa koje su usmerene na rad na terenu. Preliminarni razgovori sa Fondacijom pružili su suštinsko kontekstualno znanje koje je uticalo na odluke u vezi sa estetskim i praktičnim dimenzijama produkcije. Postojala je snažna usklađenost između ciljeva Fondacije i predviđenih ishoda produkcije. Stručnost, infrastruktura i logistička podrška Fondacije (kako tokom ovog projekta, tako i u kasnijim inicijativama) značajno su obogatile iskustva i učesnika i publike.

Pozorišna produkcija za decu izvedena je na afrikansu. Iako se u ciljnim zajednicama pretežno govorio afrikans, nekoliko škola učesnica obrazovalo je učenike čiji je maternji jezik prvenstveno bio isiXhosa. Bez obzira na to, produkcija je bila dobro prihvaćena u ovim različitim jezičkim kontekstima. Trajanje

predstave bilo je ograničeno na oko 35–40 minuta kako bi se prilagodilo školskim rasporedima, omogućilo dovoljno vremena za postavljanje i rasklapanje scenografije, i obezbedilo putovanje do sledećih lokacija. Izvođački prostori su varirali u velikoj meri, krećući se od učionica i školskih sala do dvorišta i igrališta.

Studenti dramskog departmana koji su učestvovali u produkciji izjavili su da im je turneja bila veoma korisna, ne samo u pogledu izvođačke obuke, već i u pogledu njihovog suočavanja sa nepoznatim društvenim stvarnostima. Jedan student je primetio: *Šokiran sam. Znao sam da su ljudi siromašni, ali nisam shvatao da je situacija ovoliko loša.* Ovakve reakcije zahtevaju kritičko preispitivanje, posebno u odnosu na privilegovanu pozicioniranost koja se često povezuje sa članovima univerzitetske zajednice.

Glavna funkcija programa ovog tipa jeste omogućavanje susreta izvan institucionalnih granica univerziteta, čime se podstiče svest o različitim društvenim uslovima. Iako su angažovano pozorište i društveno angažovana umetnost već dugo sastavni deo dramskih i izvođačkih praksi, ovakvi projekti nude studentima neposredan angažman sa zajednicama sa kojima se inače možda ne bi susreli. Takvi susreti neguju kritičku svest i pružaju osnovu za svesnije angažovanu umetničku praksu.

Naučene lekcije

Katedra za glumu je sprovela naknadne razgovore sa nastavnicima koji su učestvovali u projektu, tokom kojih su prikupljene strukturisane povratne informacije o produkciji. Iz ovih razgovora proisteklo je nekoliko ključnih zapažanja.

Kao prvo, iako su i učenici i nastavnici pozitivno reagovali na produkciju, nastavnici su izrazili želju za boljim usklađivanjem sa školskim planom i programom. S obzirom na obrazovni okvir unutar kojeg škole funkcionišu, eksplicitniji edukativni pristup smatran je poželjnijim. Ovo se pokazalo kao izazov u kasnijim projektima, jer se nastavni planovi razlikuju među razredima, pa je pokušaj da se istovremeno obuhvati više razrednih nivoa nosio rizik od stvaranja konceptualne i pedagoške konfuzije.

Kao drugo, članovi publike koji su bili mlađi od predviđene ciljne grupe u početku su doživeli produkcije kao otuđujuće i, u nekim slučajevima, zastrašujuće. Međutim, kako su se predstave dalje odvijale, ovi učenici su postepeno bivali uvučeni u svet narativa i njihova bojazan se smanjila. Čini se da je ovaj početni strah povezan sa činjenicom da je pozorište uživo za neke učenike predstavljalo potpunu novinu. Takođe je važno napomenuti da starosne grupe, koje su bile najviše pogođene ovakvom reakcijom, nisu bile prvobitno predviđene kao publika.

Kao treće, nastavnici su istakli potrebu da se edukativne produkcije direktnije bave proživljenom stvarnošću zajednica koje se suočavaju sa ekstremnim siromaštvom. To uključuje probleme koji se obično povezuju sa takvim kontek-

stima, kao što su ekološki izazovi, seksualno nasilje i zlostavljanje, kao i visoka stopa napuštanja školovanja među učenicima.

Kao četvrto, jezik se pojavio kao značajna potencijalna barijera, posebno u školama u kojima su učenici pretežno crne rase koji govore jezikom isiXhosa i ne govore tečno afrikans. U takvim kontekstima, snažni vizuelni, muzički i fizički elementi postaju izuzetno važni kako bi se osiguralo da predstave ostanu pristupačne, razumljive i privlačne, uprkos jezičkim ograničenjima.

Na kraju, stariji učenici u osnovnim školama, oni koji nisu bili deo primarne ciljne publike, generalno su pokazali manje interesovanja za produkcije, u poređenju sa mlađim učenicima. Ovaj ishod nije iznenađujući, s obzirom na to da su konvencije i estetske strategije predstava bile namerno osmišljene za mlađu publiku.

Prilagođavanja za naredne turneje

Neposredan rad sa zajednicama, u kombinaciji sa povećanom svešću o materijalnim uslovima u kojima mnoge od ovih zajednica žive, zahtevao je značajnu promenu u pristupu Katedre razvoju produkcije i angažovanju zajednice.

Sadržaj produkcija

Format dečjih pozorišnih predstava, posebno adaptacija poznatih bajki, zadržan je jer je i dalje pružao pristupačan i prepoznatljiv okvir. Škole su unapred obaveštavane o tome koja će bajka biti izvedena, što je nastavnicima omogućavalo da učenike prethodno upoznaju sa pričama. S obzirom na to da su predstave često prikazivane pred više razreda istovremeno, sadržaj i stil izvođenja prilagođeni su kako bi privukli raznolike uzraste. Tekstualni humor i igre rečima, koje stariji učenici lakše prihvataju, balansirani su muzikom, fizičkom komedijom i vizuelnim spektaklom, kako bi se održala pažnja različitih starosnih grupa.

Tematika je takođe proširena kako bi se bavila pitanjima relevantnim za širu zajednicu. Naredne produkcije istraživale su teme kao što su telesna autonomija (*moje telo je moje telo i ne smeš ga dirati*), vrednost čitanja i učenja, kao i ekološka odgovornost. Ove teme su primenjive u više razreda i na različite načine se usklađuju sa ciljevima nastavnog plana i programa.

Kao rezultat toga, naglasak je pomeren sa produkcija koje su prvenstveno bile zabavne na one koje su bile eksplicitnije edukativne. Rad je tako evoluirao u hibridnu formu koja kombinuje edukativno pozorište sa onim što Meki (Mackey, 2016) naziva socijalnim pozorištem.

Stil izvođenja i konvencije

Katedra za glumu je obezbedila sredstva za nastavak turneja u narednim godinama, pri čemu su produkcije izvođene svake godine tokom četvorogodiš-

njeg perioda. U trećoj godini projekta namerno je uspostavljen skup ponavljajućih produkcijskih konvencija, kako bi se stvorio kontinuitet i prepoznatljivost među turnejama. Ove konvencije su uključivale uvođenje „kovčega priča" i upotrebu metapozorišnih postupaka, kako bi se konstrukcija pozorišne predstave učinila vidljivom, posebno za mlađe članove publike. Na ovaj način, potencijalno otuđujući ili zastrašujući elementi eksplicitno su rešavani unutar same dramaturgije. Upotreba lutaka i maski dodatno je pojačala pojam igre, signalizirajući publici da je ono čemu prisustvuju fikcija, a ne stvarnost.

Ove konvencije su naišle na snažan odjek kod publike. Kovčeg priča uveden je u predstavi *Crvenkapa*, a iz njega su se postepeno otkrivali ključni elementi narativa, poput kostima i maski. Tokom produkcije *Ivica i Marica* naredne godine, pojava kovčega na sceni izazvala je glasno prepoznavanje od strane publike, pri čemu su deca uzvikivala: *To je kovčeg priča!* Pored toga, kada je maska vuka iz prošlogodišnje produkcije izvučena iz kovčega, publika je spontano ponovila vukov vokalni refren iz *Crvenkape*. Ovi trenuci prepoznavanja sugerišu da konvencije nisu bile uspešne samo u uspostavljanju kontinuiteta, već su bile i upečatljive, omogućavajući publici da se aktivno priseti poznatih elemenata i reaguje na njih.

Učešće publike takođe je značajno prošireno u kasnijim produkcijama. Zajedničko recitovanje magičnih čini, grupno pevanje i ponavljajući tekstualni refreni uključeni su kako bi se podstakla interakcija i održala pažnja. Iako je učešće publike dobro uspostavljena konvencija u dečjem pozorištu, ovde je primenjena sa posebnom namerom - da bi se pojačao tematski sadržaj produkcija, i da bi se održao fokus i uključenost tokom celog izvođenja.

Neki zaključci proizašli iz ovog projekta

Kao akademski departman za umetnost, imperativ je da ostanemo kritički svesni pozicije koju zauzimamo u odnosu na zajednice sa kojima sarađujemo. Potrebe, konteksti i proživljene stvarnosti ovih zajednica moraju biti u središtu planiranja i realizacije terenskih projekata. Narativi o siromaštvu i društvenoj ranjivosti zahtevaju pažljivo i etički savesno postavljanje na scenu. Ker (Kerr, 2009:186) tvrdi da bi praktičari primenjenog pozorišta trebalo da se odupru preuzimanju uloge autoritativnih „gurua" i da umesto toga ostanu otvoreni za *ubeđivačku moć kolektivne inteligencije*. Slično tome, Meki (Mackey, 2006) primećuje da su prakse primenjenog pozorišta neizbežno oblikovane pregovorima o moći i hijerarhijama znanja. Iako produkcije o kojima je ovde reč nisu imale eksplicitno političku agendu, postojala je stalna svest o tome da ovi narativi treba da izbegnu jačanje obespravljenosti ili marginalizacije (Hamel, 2013:414).

Projekat je, bez obzira na to, otkrio jasnu potrebu za pozorištem kao obrazovnim medijem u zajednicama koje se suočavaju sa ekonomskim teškoćama.

Iako je usvojeni format bio manje direktan od oblika primenjenog pozorišta kao što su *Drama u obrazovanju* (Drama in Education – DIE) ili *Forum teatar*, praktični razlozi, posebno broj i uzrast obuhvaćenih učenika, ograničili su izvodljivost interventnijih pristupa. Tokom vrhunca turneje, predstave su izvođene pred više od 4.000 učenika u samo jednoj nedelji.

Kontinuirani angažman u zajednicama tokom petogodišnjeg perioda, kao i konstantno pozitivne reakcije učenika i nastavnika, sugerišu da su ova iskustva pretežno doživljena kao smislena i prijatna. Ovakav kontinuiran prijem ukazuje na to da umetnost može igrati ulogu u rešavanju pitanja siromaštva i društvene nejednakosti, čak i kada se ovaj angažman odvija u manje eksplicitno političkim oblicima, u poređenju sa pojedinim praksama primenjenog pozorišta.

Čak i tamo gde obrazovne poruke možda nisu prenete sa potpunom jasnoćom (mada postoje snažni dokazi da su primljene), estetska i zabavna vrednost produkcija ne bi smela da se potceni. Kao što Adebajo (Adebayo, u: White, 2015) primećuje, estetske dimenzije izvođenja imaju sposobnost da pokrenu publiku, podstaknu empatiju i doprinesu procesima humanizacije i društvenih promena.

Na kraju, značaj spoljnog finansiranja projekata ove vrste ne može se dovoljno naglasiti. Pozorišna produkcija je inherentno zahtevna u pogledu resursa, a troškovi putovanja i smeštaja mogu predstavljati znatan teret za katedru za umetnost. Jedno od ključnih dostignuća projekta bila je mogućnost povratka u iste zajednice tokom petogodišnjeg perioda, što je omogućilo razvoj odnosa i vremenom produbilo uticaj projekta. Takav kontinuitet gradi poverenje, omogućava dobijanje smislenih povratnih informacija i potvrđuje vrednost zajednica kao stalnih partnera, a ne kao jednokratnih primalaca pomoći.

Iako bi bilo nerealno tvrditi da same pozorišne intervencije mogu rešiti sistemske izazove povezane sa siromaštvom, edukativno pozorište ipak može doprineti postepenim promenama podsticanjem razmišljanja, dijaloga i svesti unutar zajednica.

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Njegova trenutna polja istraživanja obuhvataju južnoafričko pozorište, pozorište za mlade i lutkarstvo.

Kao pozorišni praktičar, fokusira se na glumu i režiju komedija, kabarea, kao i na dela nastala kroz metodologije umetnički utemeljenog istraživanja (Arts-based Research).

Njegov rad u pozorištu za decu i mlade usmeren je na didaktički rad namenjen publici u ruralnim područjima, gde postoji mala ili nikakva mogućnost za susret sa pozorišnim iskustvom.

Takođe je intenzivno pisao i nastupao za televizijske lutkarske programe. Njegov nedavni angažman kao glumca i animatora lutaka bio je u pozorišnoj adaptaciji odabranih kratkih priča Slavomira Mrožeka (Sławomir Mrożek) na afrikans jeziku, pod nazivom *Die Olifant* (*Slon*)

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Uroš Isak Mladenović, DA (Serbia)

EXUPERY'S CHILDREN

Whose child are you? Whose child am I? Are we from the same planet?

Abstract: At the invitation of the House of Culture in Gračanica, the author of the text directed the play "Exupery's Children", which aimed to discuss with children and young people important topics raised by the famous work "The Little Prince" and to discuss the growing up and life of children and young people in an isolated environment in Kosovo and Metohija. Thanks to the long-term work of the amateur theatre "Janićije Popović" from Gračanica, which fosters theatrical pedagogical work, artists are welcomed by very talented children, ready to play, socialize, study and discuss, which provides an opportunity for an author's project. The process of working, building a group, creating a text and a performance, as well as communicating with the community, will be the basis for writing this work that forms a good basis for social dialogue, believing that theater can contribute to building peace. This kind of experience provides an opportunity for artists, including the author of the text, to compare the upbringing of children in such an environment with the upbringing of their peers in other cities. As the director stays in Gračanica for a long time during the preparation of the play, he has the opportunity to listen to the atmosphere in the community, to hear the young people, as well as the attitude towards children and young people. After such an experience, one gets the impression that the elderly are fighting for the past, while the young generally do not see the future in Gračanica and live with the awareness that these are the last years they spend in the place of their birth. During the growing up and formative period, House of Culture represents an important place of identity, due to the rich program and activities, children often visit it and perceive it as their home, which is open to all places that gravitate towards it, except for the residents of Gračanica, as well as for all citizens

of Kosovo and Metohija who follow and create cultural programs in the Serbian language. If children ask, for them Gračanica is a place of growth and joy. During the process, they were also asked what makes them sad and what makes them happy, what they are afraid of, what is important and what they find strange about us adults. That's how this play came about. The little prince is just a witness that the House of Culture is their place. While we, the adults, fight for the past, they create their future and tell their story, which they end with the lines:

Whose child are you, whose child am I?
are we from the same planet?

Key words: children's theatre scene, youth scene, process work, youth, social education.

House of Culture in Gračanica and Amateur Theatre

The House of Culture in Gračanica represents an important gathering place and a place for preserving cultural identity, not only within Gračanica but also far beyond. Among the numerous groups and programmes implemented throughout the year, continuous work is carried out with children and youth within a theatre that already holds a long tradition. The Amateur Theatre "Janićije Popović" began its operations in 1968, initiated by a group of enthusiasts led by Ratko Popović, Srećko Todorović, Slobodan Ilić, Milija Popović, Mile Maksimović, Toma Maksimović, Veselin Stojković, Đorđe Jevtić, and Slaviša Jovanović. Since its founding, it has held the flattering title of one of the best amateur theatres in Kosovo and Metohija. Today, only the children's theatre group is actively running; it was founded in 1994 with the aim of gathering children and youth to spend their free time qualitatively, develop their talents, and learn teamwork. A vast number of children, not only from Gračanica but also from the surrounding areas, have passed through the world of children's theatre. The large number of workshop participants, the productions of plays, as well as the continued cooperation with the House of Culture even after the completion of programmes, represent an exceptional success. The children's theatre group currently has 50 active members divided into two age groups, with two active plays being performed both on their home stage and at various other festivals or theatre tours. It is important to emphasize that after the war in Kosovo and Metohija, there was a relative lull within the children's theatre group of this theatre as well, which revived its work in 2014 and that was an event of exceptional importance for the overall program of the House of Culture. The years 2020 and 2021 were particularly successful, during which the plays received awards at festivals. The "Janićije Popović" Amateur Theatre has survived a peculiar destiny. It ceased operations and started anew, and today, it stands as an integral and vital part of the cultural activities of the Gračanica House of Culture.

Collective Creativity with Children and Young People

Collective creativity and the author-driven project represent a highly important and beneficial methodological approach in working with children and young people. Mentor efforts are sometimes constrained by objective circumstances, such as planned working hours, the participants' other commitments, production requirements, and the scope of the project. These conditions do not always support a creative process that demands the additional time and effort characteristic of author-driven creation. However, when play creators do commit to such a process, they often receive much more from the children than expected. Children are eager to propose ideas, discuss, improvise, explore, and participate in the very creation of the play, rather than just developing their own roles. This was precisely the process behind making the play "Exupéry's Children." This approach was also backed by the play's producers, who challenged the author not to deliver a conventional reading of The Little Prince, a story well known to us all, but to try to use it to speak about children growing up and creating within the specific environment of an enclave. This is precisely why the play was titled "Exupéry's Children".

In order to meet these requirements from the organizers and to get to know the children he was working with for the first time, the author of the text prepared a whole series of exercises and games designed to liberate the children and support on-stage creativity. In the initial workshops, the children did not work on the text; instead, they focused on movement, group-building exercises, personal development, and stage improvisations and games that became an integral part of all rehearsals. Only when the group had been fully formed, and trust in the process and the capabilities of both the group and the individuals had been established alongside the mentor, the work on the text itself began. Once a safe environment was created, discussions emerged, motivated by the very questions The Little Prince raises during his journey throughout the famous story. We tried to answer these questions from today's perspective of growing up in a small community.

"Are you afraid?" was a question to which the children gave a wide variety of answers. Some were humorous, some honest, some were meant to be shared only within the group, while others were explicitly meant to be spoken out loud on stage. The scene in which they speak on their own behalf or on behalf of the group was something the audience and parents did not expect, and the scene that emerged from improvisations on that topic received full support at the premiere performance. Some examples of their answers include:

"People are afraid of... Snakes, the dark, heights, strange animals, lions, bugs, claustrophobia, wars, the army, the police, losing loved ones, cheetahs, loneliness, blood, injuries, and some are afraid of sleeping alone..."

When a person is sad, they love watching sunsets," was a line highlighted by the children, and based on that discussion, a scene was created that carried the answers to the question, "When are we sad?" In this scene, the participants did not speak on their own behalf, but on behalf of everyone they know - friends, acquaintances, neighbours, parents. In doing so, they evoked a deep sense of empathy in the audience and left them surprised by the fact that children notice far more than we ever think they do. For instance:

"Someone is sad when someone dies, when they get an F, when a mom sees her child crying, when you part ways with someone, when someone moves far away, when someone falls, because of injustice, when we lose a competition, when someone defeats them, when we finish last in a cross-country race, when I'm hungry, when I lose in a video game, when you are called to recite at school, when you do someone else's homework, when you do a test for someone and they get a higher grade, when someone has a relative working at the school and they push them forward for something instead of choosing the right person. Like school entrance exams, when someone gets into a school through connections. When students are chosen for a competition, they look at whose children they are and that's how they choose them - everything is like that here."

The Little Prince raises important questions, and among others, in one scene he says, *"And is that important?"* This very question gave us the idea to play with a wide variety of answers about what we think is important and serious today, and what might not be so important, even though we think it is. Some of the answers are as follows:

"Serious things are a job, school, politics, sports, the news, when a teacher is strict one day but was cheerful before that, faith is a serious thing, training, problems are serious things, an argument is a serious thing, health, mental health is a serious thing, when someone takes medication and has to take it constantly, when someone has to be serious and responsible. It is important... that we study, everyone's own problem is important to them, it is important that we listen to older people, that we are responsible, respect, success is important, culture is important, culture when you need to be well-mannered, health is important, education, to have empathy, friendship is important, love for parents, feelings, thoughts, trust is important, secrets we tell someone."

What constitutes serious matters and what is important are just some of the questions to which children provide the wittiest, yet wisest answers - ones we, as adults, could never anticipate. One of the most interesting lines from the rehearsals, spoken by the main character, is: *"Adults are indeed strange."* This series of answers created another scene in the play, in which the children and young people address us, the adults, from the stage, telling us what they find strange about our

behaviour, reactions, and habits, describing diverse situations that seem funny to us, but also act as a mirror for our personal development, which is precisely what children enable us to do. Here are some examples:

"What we find strange about adults is... that they are sometimes rude to us when they get angry quickly, when they yell when we get a bad grade, when they get mad at another person and then take it out on us, when they get really angry with us and then 5 minutes later call us to help them with something, when my younger sister does something and then I'm the one to blame, when they force us to do something we don't want to do, when they lack understanding for certain things, when they don't know how to say sorry to us, when they bring a bowl of fruit or give us more lunch money when what they actually want to say is sorry, when my sister and I are talking and messing around and mom says we are arguing, but we aren't. When I'm in another room, she makes me get up because she says she can't hear me, when we go to grandma and grandpa's and they watch some TV show and nobody says anything, when they make me go to the store and it's really far away, when they force me to hang out with someone I don't want to hang out with. When we get a grade lower than a C, they ask, 'And what did so-and-so get?' But when I get an A and say that someone got a C, for example, they say, 'I don't care about others.' When they give our toys to little kids and then they break them. When they tell us a hundred times to study and we don't feel like studying, when they force us to read required school literature. My grandma says it has to be quiet during the weather forecast or the news; she says that's more important than our conversation."

This role reversal, if only for a moment, is healing in theatre for children and young people as they receive a special place, our full attention, and an opportunity to show what they have created during the process of working on the play. Another question sparked by the Little Prince is to remember what makes us happy. Examples from the workshops include the following:

"People make us happy, when you succeed in life, when we win a game, when we achieve our goal, when a loved one makes us happy, traveling makes me happy, my mom and something sweet make me happy, when I travel, family makes me happy, money makes me happy, when I buy plane tickets, when I make someone else happy that makes me happy, when I hear a joke, when I get a gift, when I win a game or when the club I support wins, little things, when my sister whom I haven't seen in a long time surprises me, when someone wishes me a happy birthday exactly at midnight, a nice birthday message, when we hear a kind word, when we get a good grade, when someone gives me lilies because they are my favourite flowers, faith or God makes me happy."

Children in Gračanica grow up under specific conditions, within a narrative of the past that is often lacking a positive context, and they anxiously await an uncertain future that is sometimes not tied to their birthplace. This is why the play ends with verses that also emerged during the process and rehearsals for the performance:

The fight for the past - yet here we now stand, born, managed,
caught, and found,
we cannot go left, we cannot go right, this is our place.
You fight for the past, but we are here now, do you even see us?
While you seek justice elsewhere, do you have any shame left in line?
Failing students enrol without exams, and you think that's just fine?
They go to contests without being best, at school, connections align.
Whose child are you, whose child am I, are we from the same planet?
Whose child are you, whose child am I, are we from the same planet?

Conclusion

Unlike many other cultural institutions, the House of Culture in Gračanica has one particular distinction, which is reflected in a sign in the yard that reads: "The facility is under video surveillance. Children in the House of Culture park must be accompanied by parents or older persons! We are not responsible for safety!" Unfortunately, children have grown accustomed to such signs, and this very habit makes their identity unique. In these cases especially, theatre can be highly fruitful for working with children and young people because it places them on an equal footing on stage and grants them freedom of expression. Performing these plays in other cities allows them to meet peers who grow up in both similar and different ways, and to convey the voice of their community in a completely different manner.

The opportunity the young people had in this play was used to speak from the stage in their own language, to play with Exupéry just as much as with their own sentences, to create scenes, and to be part of a theatrical community. This community allows them, if only for a moment, to forget a painful past, but also to realize their potentials and talents, and to gain self-confidence on stage that will serve them well in the future, regardless of their chosen profession. The theatre in Gračanica is a place they will remember, as it actively takes part in their growing up.

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Uroš Isak Mladenović, DA (Serbia)

Uroš Isak Mladenović is a Doctor of Arts, actor, director, youth worker, and theatre maker. He completed his acting studies at the Academy of Arts in Novi Sad in 2013 and obtained his Master's degree in 2014. In April 2021, he defended his artistic project titled "Who is Antigone to Me? – The Actor as Creator and Performer of a Play" as part of his doctoral studies in Drama and Audiovisual Arts.

He founded the Teleport Theatre, which focuses on artistic education for children and young people and stages performances for young audiences in various cities across Serbia. As a member of the Kulturanova Association from Novi Sad, he has participated in several international projects supported by Creative Europe. He has led projects with partners from multiple organizations across Europe. He has also performed at the La MaMa Experimental Theatre in New York, as well as in Cairo, Riyadh, and Jeddah. Furthermore, he served as the artistic coordinator for the Academy for Social Change Actors – Artivism in Budapest. He has created theatre productions with children without parental care at the Children's Village in Sremska Kamenica, as well as with children in rural, isolated areas. He has presented his papers at multiple international conferences. He has received the "Little Prince" Award from the Academy of Arts in Novi Sad, the Best Young Actor Award at the Festival of Professional Theatres of Vojvodina (2021), awards at the May Games in Bečej (2021 and 2022), and a Special Award at Juventafest in Sarajevo (2021). He works as an actor and puppeteer at the Children's Theatre in Subotica, where he also mentors the drama section. His hobbies include orienteering and yoga.

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EGZIPERIJEVA DECA

Čije si ti dete, čije sam ja dete, da li smo sa iste planete?

Sažetak: Na poziv Doma kulture u Gračanici, autor teksta režirao je predstavu *Egziperijeva deca* koja je imala za cilj da sa decom i mladima razgovara o važnim temama koje pokreće čuveno delo *Mali princ,* i da diskutuje o odrastanju i životu dece i mladih u izolovanoj sredini na Kosovu i Metohiji.

Zaslugom dugogodišnjeg rada amaterskog pozorišta „Janićije Popović" iz Gračanice, koje neguje pozorišni pedagoški rad, umetnike su dočekala vrlo talentovana deca, spremna za igru, druženje, učenje i diskusiju, što je pružilo mogućnost za autorski projekat.

Proces rada, izgradnje grupe, stvaranje teksta i predstave, kao i komunikacija sa zajednicom, bila je osnova za pisanje ovog rada koji čini dobru podlogu za društveni dijalog, verujući da pozorište može da doprinese izgradnji mira. Ovakvo iskustvo pruža priliku umetnicima, pa i autoru teksta, da uporede odrastanje dece u takvoj sredini, sa odrastanjem njihovih vršnjaka u drugim gradovima.

Kako je reditelj tokom pripreme predstave boravio u Gračanici duže vreme, imao je priliku i da oslušne atmosferu u zajednici, da čuje mlade, kao i odnos prema deci i mladima. Nakon takvog iskustva stiče se utisak da se stariji bore za prošlost, dok mladi budućnost uglavnom ne vide u Gračanici i žive sa svešću da su to poslednje godine koje provode u mestu rođenja.

Tokom odrastanja i formativnog perioda, Dom kulure predstavlja značajno mesto identiteta. Zbog bogatog programa i aktivnosti, deca ga često posećuju i doživljavaju kao svoj dom koji je, osim za stanovnike Gračanice, otvoren za sva mesta koja gravitiraju ka njoj, kao i za sve građane na Kosovu i Metohiji koji kulturne programe prate i stvaraju na srpskom jeziku. Ako se pitaju deca, za njih

je Gračanica mesto odrastanja i radosti. Tokom procesa su pitana i šta ih čini tužnim, a šta srećnim, čega se plaše, šta je važno i šta im je čudno kod nas odraslih. Tako je nastala ova predstava. *Mali princ* je samo svedok da je Dom kulture njihovo mesto. Dok se mi, odrasli, borimo za prošlost, oni stvaraju svoju budućnost i pričaju svoju priču koju završavaju stihovima:

Čije si ti dete, čije sam ja dete
da li smo sa iste planete?

Ključne reči: dečija pozorišna scena, omladinska scena, procesni rad, mladi, socijalno obrazovanje.

Dom kulture Gračanica i amatersko pozorište

Dom kulture u Gračanici predstavlja važno mesto okupljanja i očuvanja kulturnog identiteta ne samo u Gračanici već i mnogo šire. U okviru brojnih sekcija i programa koje realizuju tokom godine, kontinuiran rad prisutan je sa decom i mladima u okviru pozorišta koje već ima dugu tradiciju.

Amatersko pozorište „Janićije Popović“ je počelo sa radom 1968. godine, inicijativom grupe entuzijasta na čelu sa Ratkom Popovićem, Srećkom Todorovićem, Slobodanom Ilićem, Milijom Popovićem, Miletom Maksimovićem, Tomom Maksimovićem, Veselinom Stojkovićem, Đorđem Jevtićem, Slavišom Jovanovićem. Od svog osnivanja, nosilac je laskave titule jednog od najboljih amaterskih pozorišta na Kosovu i Metohiji. Danas aktivno radi samo dečija sekcija koja je osnovana je 1994. godine sa ciljem da okupi decu i mlade koji će, na kvalitetan način, provoditi slobodno vreme, razvijati talente i učiti se zajedničkom radu.

Kroz svet dečijeg pozorišta, prošlo je mnogo dece, ne samo iz Gračanice, već i iz okoline. Brojnost učesnika radionica, produkcija predstava kao i nastavak saradnje sa Domom kulture i nakon realizovanih programa, predstavljaju izuzetan uspeh. Dečija sekcija trenutno broji 50 aktivnih članova podeljenih u dve starosne grupe, i aktivne su dve predstave koje izvode, osim na svojoj matičnoj sceni, na raznim drugim festivalima ili gostovanjima. Bitno je istaći da je, nakon rata na Kosovu i Metohiji, došlo do relativnog zatišja i u dečijoj sekciji ovog pozorišta, koja je 2014. obnovila rad, što je izuzetno važno za program celog Doma kulture. Naročito uspešne bile su 2020. i 2021. godine, kada su predstave nagrađene na festivalima.

Amatersko pozorište „Janićije Popović“ je preživljavalo čudnu sudbinu. Prestajalo je i ponovo počelo sa radom, a danas je sastavni i važan deo kulturnog delovanja Doma kulture Gračanica.

Kolektivno stvaralaštvo sa decom i mladima

Kolektivno stvaralaštvo i autorski projekat predstavljaju vrlo važan i koristan metodološki postupak u radu s decom i mladima. Iako su mentori nekada ograničeni objektivnim okolnostima, kao što su planirano vreme za rad, ostale obaveze učesnika, produkcija, obim projekta, uslovi su koji nekada ne podržavaju stvaralački proces koji zahteva dodatno vreme i napor, što odlikuje autorsko stvaralaštvo. Međutim, kada se autori predstava ipak odluče na takav proces, često od dece dobijaju mnogo više od očekivanog. Deca vrlo rado predlažu, diskutuju, improvizuju, istražuju i učestvuju u samom stvaranju predstave, a ne samo u kreiranju sopstvene uloge.

Upravo takav je bio proces pravljenja predstave *Egziperijeva deca*. Ovakav rad su podržali i producenti predstave koji su pred autora postavili zadatak da to ne bude klasično čitanje *Malog princa*, priče koja nam je dobro poznata, već da probamo da kroz nju progovorimo o deci koja rastu i stvaraju u specifičnom okruženju, kakvo je enklava. Zato je i nastao naslov predstave - *Egziperijeva deca*.

Kako bi uspeo da odgovori na ove zahteve organizatora i kako bi upoznao decu sa kojima radi prvi put, autor teksta pripremio je čitav niz vežbi i igara koje oslobađaju decu i podržavaju kreativnost na sceni. U prvim radionicama, deca nisu radila na tekstu već na pokretu, vežbama koje podstiču izgradnju grupe, lični razvoj pojedinca i scenske improvizacije i igre koje su bile sastavni deo svakih proba. Tek kada je grupa izgrađena, zajedno s mentorom, steklo se poverenje u proces i mogućnosti grupe i pojedinaca, pristupilo se radu na samom tesktu. Kada se stvorilo sigurno okruženje, nastale su diskusije motivisane pitanjima koja upravo postavlja Mali princ kroz svoje putovanje, u okviru poznate priče. Na pitanja smo probali da odgovorimo iz današnjeg ugla odrastanja u maloj sredini.

Da li se plašite? bilo je pitanje na koje su deca davala najrazličitije odgovore. Neki su bili duhoviti, neki iskreni, neki su želeli da podele odgovor samo u grupi, a neki su baš želeli da izgovore na sceni. Scena u kojoj govore u svoje ime ili u ime grupe bila je nešto što publika i roditelji nisu očekivali i scena koja je nastala nakon improvizacija na tu temu dobila je punu podršku na premijernom izvođenju. Neki od primera odgovora su:

Ljudi se plaše...Zmija, mraka, visine, čudnih životinja, lavova, buba, klaustrofobije, ratova, vojske, policije, gubitka voljenih osoba, geoparda, samoće, krvi, povreda, neko se plaši da spava sam... Kada je čovek tužan voli da gleda zalaske sunca, bila je replika koju su deca istakla, i na osnovu diskusije stvorena je scena koja je nosila odgovore na pitanje *Kada smo tužni?* U toj sceni učesnici nisu govorili u svoje ime, već u ime svih koje poznaju, drugara, poznanika, komšija, roditelja i proizveli su osećaj empatije kod publike i iznenađenje da deca primećuju mnogo više nego što mi i pretpostavljamo, kao na primer:

Neko je tužan kada neko umre; kada dobije jedinicu; kad mama vidi da dete place; kada se rastane od nekoga; kada se neko odseli negde daleko; kad neko padne; zbog nepravde; kad izgubimo na takmičenju; kad ga neko porazi; kad budemo zadnji na krosu; kad sam gladna; kad izgubim u igrici; kada je odgovaranje u školi; kada nekom uradiš domaći; kad uradite nekom test, a on dobije veću ocenu; kada nekome radi neki rod u školi i onda ga poguraju za nešto, a ne izaberu pravu osobu. Kao i prijemni za školu, kada neko preko veze upadne u školu. Kada se biraju učenici za takmičenje, gleda se čija su deca i tako se biraju, kod nas je sve tako.

Mali princ postavlja važna pitanja, a između ostalih u jednoj sceni izgovara: *I zar je to važno?* To pitanje nam je dalo ideju da se igramo sa najrazličitijim odgovorima *šta mislimo da je važno i ozbiljno danas, a šta i nije toliko, a mislimo da jeste*. Neki od odgovora su sledeći:

Ozbiljne stvari su posao, škola, politika, sport, vesti; kada nastavnik jedan dan bude strog a pre toga je bio veseo; vera je ozbiljna stvar, trening; problemi su ozbiljne stvari; svađa je ozbiljna stvar, zdravlje; psihičko stanje je ozbiljna stvar; kad neko pije lekove, pa mora da ih stalno pij;, kad neko mora da bude ozbiljan i odgovoran; Važno je da... da učimo; svakome je svoj problem važan; važno je da mi poslušamo starije osobe; da smo odgovorni; poštovanje; uspeh je važa; kultura je važna; kultura kad treba da budeš kulturan; zdravlje je važno; školovanje; da imamo empatiju; prijateljstvo je važno; ljubav prema roditeljima; osećanja; misli; poverenje je važno; tajne koje nekome pričamo.

Šta su to ozbiljne stvari, šta je važno, samo su neka od pitanja su na koja deca daju najduhovitije, ali i najpametnije odgovore koje ne možemo da pretpostavimo kao odrasli. Jedna od najzanimljivijih rečenica sa proba koju glavni junak izgovara je: *Odrasle osobe su zaista čudne*. Niz odgovora je stvorilo još jednu scenu u predstavi, gde se deca i mladi sa scene obraćaju nama, odraslima i govore šta im je čudno u našem ponašanju, reakcijama, navikama i opisuju najrazličitije situacije koje nam deluju duhovito, ali nam takođe mogu biti i ogledalo za naš lični razvoj koji nam omogućuju upravo deca. Evo primera:

Kod odraslih nam je čudno... što su nekada bezobrazni prema nama; kad se brzo naljute; kada viču kada smo dobili lošu ocenu; kad se naljute na drugu osobu pa se izderu na nas; kad se jako naljute na na, a posle pet minuta nas zovu da nešto pomognemo; kad mlađa sestra uradi nešto, a onda sam ja kriva; kada nas teraju da radimo nešto što ne želimo; kada nemaju raumevanja za neke stvari; kada ne znaju da nam kažu izvini; kada donesu činiju voća, ili daju više para za užinu, a u stvari hoće da kažu izvini; kada sestra i ja pričamo i zezamo se, a mama kaže da se svađamo, a ne svađamo se. Kada sam u drugoj sobi, natera me da ustanem, jer kaže da me ne čuje; kada odemo kod babe i dede, a oni gledaju neku seriju i niko ništa ne priča; kad me teraju da idem u prodavnicu, a jako je daleko; kada me tera da se družim sa nekim s kim ne želim da se družim.

Kada dobijemo manju ocenu od trojke, oni pitaju - a šta je dobila ta i ta osoba. A kada dobijem pet i kažem da je neko dobio na primer trojku, oni kažu - mene ne zanimaju drugi. Kada daju naše igračke maloj deci i onda oni pokvare. Kad nam sto puta kažu da učimo, a nama se ne uči; kad nas teraju da čitamo lektiru. Moja baba kaže da mora da bude tišina kad je vremenska prognoza ili kad su vesti, kaže da je to bitnije od našeg razgovora.

Ova zamena uloga, bar na trenutak, lekovita je u pozorištu za decu i mlade, a oni dobijaju posebno mesto, našu punu pažnju i priliku da pokažu što su stvorili u toku procesa rada na predstavi.

Još jedno pitanje koje pokreće *Mali princ* jeste da se setimo: *šta nas čini srećnima*. Primeri sa radionica su sledeći:

Ljudi nas čine srećnim; kad uspeš u životu; kada pobedimo utakmicu; kada izvršimo svoj cilj; kada nas bližnja osoba čini srećnim; putovanja me čine srećnim; mene usrećuje mama i nešto slatko; kada putujem; porodica me čini srećnim; mene usrećuje novac; kada kupim karte za avion; kada ja činim nekog drugog srećnim, to me čini srećnom; kada čujem vic; kada dobijem neki poklon; kada pobedim u nekoj utakmici ili kada pobedi klub za koji navijam; sitnice; kad me iznenadi sestra koju dugo nisam videla; kada mi neko čestita rođendan baš u 12 sati; lepa poruka za rođendan; kada čujemo neku lepu reč; kada dobijemo dobru ocenu; kada mi neko da ljiljane, jer su mi oni omiljeno cveće; vera ili Bog me čine srećnim.

Deca u Gračanici odrastaju u specifičnim uslovima, u narativu prošlosti koja često nije u pozitivnom kontekstu, i sa nestrpljenjem čekaju neizvesnu budućnost koja nekada nije vezana za mesto rođenja. Upravo zato predstava se završava stihovima koji su takođe nastali u toku procesa i proba za predstavu:

Borba za prošlost mi smo sada ovde, rođeni, snađeni, zatečeni i nađeni,
ne možemo levo, ne možemo desno, ovo je naše mesto.
Vi se borite za prošlost, a mi smo sada ovde, da li nas vidite?
Dok tražite pravdu na drugom mestu, imate li čega da se stidite?
Loši đaci upisuju bez prijemnog, a to vam nije bez veze?
Idu na takmičenja a nisu najbolji, u školu se ide preko veze.
Čije si ti dete, čije sam ja dete, da li smo sa iste planete?
Čije si ti dete, čije sam ja dete, da li smo sa iste planete?

Zaključak

Za razliku od mnogih drugih kulturnih institucija, Dom kulture u Gračanici ima nešto što je drugačije od ostalih, a to je natpis u dvorištu na kojem je ispisano: *Objekat je pod video nadzorom. Deca u parku Doma kulture moraju biti pod pratnjom roditelja ili starijih osoba! Ne odgovaramo za bezbednost!* Deca su, nažalost, navikla na ovakve natpise, a upravo ta navika čini njihov identitet posebnim. Naročito u ovim slučajevima, pozorište može biti plodonosno za rad sa decom i mladima, jer ih na sceni stavlja u ravnopravni položaj i omogućava im slobodu izraza. Igranjem predstava u drugim gradovima, omogućava im da upoznaju vršnjake koji slično ili različito odrastaju, kao i da prenesu glas o svom mestu na neki drugačiji način.

Priliku koju su mladi imali u ovoj predstavi iskoristili su da sa scene progovore svojim jezikom, da se igraju sa Egziperijem isto koliko i sa svojim rečenicama, da stvaraju scene i da budu deo jedne pozorišne zajednice koja im omogućuje da, bar za trenutak, zaborave na neku ružnu prošlost, ali i da ostvare svoje potencijale i talente i steknu samopouzdanje na sceni, koje će im biti od koristi za budućnost, bez obzira na izbor zanimanja.

Pozorište u Gračanici je mesto koje će pamtiti, jer učestvuje u njihovom odrastanju.

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Odbranio je umetnički projekat *Ko je meni Antigona? – glumac kao kreator i izvođač predstave,* u okviru doktorskih studija dramske i audiovizuelne umetnosti u aprilu 2021.

Osnovao je *Teleport teatar* koji se bavi umetničkim obrazovanjem dece i mladih i izvodi predstave za decu mlade u raznim gradovima u Srbiji. Učestvovao je na više međunarodnih projekta koje je podržala *Kreativna Evropa,* kao član Asocijacije *Kulturanova* iz Novog Sada. Vodio je projekte sa partnerima iz više organizacija širom Evope. Predstave je izvodio još i u *La Mama* teatru u Njujorki, u Kairu, Rijadu i Dždedi.

Radio je i kao umetnički koordinator Akademije za aktere društvenih promena u Budimpešti. Stvarao je predstave sa decom bez roditeljskog staranja u Dečijem selu u Sremskoj Kamenici, kao i sa decom u ruralnim izolovanim sredinama.

Izlagao je radove na više međunarodnih konferencija. Dobitnik nagrade *Mali princ* na Akademiji umetnosti u Novom Sadu, zatim nagrade za najboljeg mladog glumca na Festivalu profesionalnih pozorišta Vojvodine 2021, nagrade na Majskim igrama u Bečeju 2021. i 2022, specijalne nagrade na Juventafestu u Sarajevu 2021.

Angažovan je kao glumac i lutkar u Dečjem pozorištu u Subotici, gde je mentor i dramske sekcije. Hobiji su mu orijentiring i joga.

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THEATRE FOR CHILDREN AND YOUTH: A PLATFORM FOR SOCIAL DIALOGUE

Abstract: Theatre for children and young people plays a crucial role in contemporary cultural and educational landscapes, offering spaces where artistic experience intersects with social learning and dialogue. Through theatrical encounters, young audiences are invited not only to observe stories but also to reflect on social realities, explore emotional experiences, and participate in conversations about identity, relationships, and community. Increasingly, theatre institutions dedicated to young audiences function as platforms for social engagement, where artistic practice supports the development of empathy, creativity, and critical thinking.

This article examines the work of **Teatr Kameralny im. Wandy Rucińskiej** (Wanda Rucińska Chamber Theatre) in Bydgoszcz, Poland, as a case study of how a regional theatre institution can create such a platform for social dialogue. Through its repertoire, educational programmes, and improvisational initiatives, the theatre engages children, adolescents, and adults in shared artistic experiences that encourage reflection on contemporary social issues and foster intergenerational communication.

Located in Bydgoszcz, a city of approximately 400,000 inhabitants with a strong cultural infrastructure that includes an opera house, a philharmonic hall, and multiple theatres, Teatr Kameralny has developed a distinctive artistic profile focused particularly on performances for children, youth, and families. Beyond presenting theatrical productions, the institution integrates workshops, participatory projects, and improvisational formats that position audiences as active contributors to the theatrical event. In doing so, the theatre contributes to youth development, cultural education, and community engagement.

Keywords: Children's Theatre; Communication; Improvisation; Education; Interactive

The Theatre and Its Cultural Context

Teatr Kameralny im. Wandy Rucińskiej operates in a historic building located in the centre of Bydgoszcz. The space has served theatrical purposes since the mid-twentieth century, hosting performances and artistic events from the 1960s until the late 1980s. After theatre activities ceased in 1988 due to safety regulations and changing institutional conditions, the building remained unused for several decades.

A new chapter began in 2017 when the city initiated a major renovation project aimed at restoring the space as a contemporary theatre venue while preserving its historical character. The modern institution was formally established by a resolution of the Bydgoszcz City Council in 2019 and officially reopened to audiences in March 2022 after extensive reconstruction.

In 2024 the theatre was named after **Wanda Rucińska (1919–2006)**, a distinguished Polish actress closely associated with Bydgoszcz's theatrical tradition and particularly admired for her performances for young audiences. The naming reflects the theatre's artistic identity and its commitment to creating meaningful cultural experiences for children, adolescents, and families.

Today the theatre's mission combines artistic production with educational and community-oriented activities. Its repertoire includes musical adaptations of literary classics, contemporary plays addressing youth perspectives, productions designed for the youngest audiences, and interactive improvisational performances. Through this diverse programming, the theatre seeks to foster imagination, creativity, and dialogue among audiences of different ages.

Theatre for Children and Youth as Social Dialogue

One of the defining characteristics of Teatr Kameralny's work is its emphasis on theatre as a space for social dialogue. Rather than treating young audiences as passive spectators, the theatre approaches children and adolescents as active cultural participants capable of interpreting, questioning, and shaping theatrical meaning.

Several productions illustrate this approach. Performances such as *Poranny spektakl dla młodzieży* (Morning Show for Youth) explore intergenerational communication and the misunderstandings that often arise between young people and adults. The play invites audiences to reflect on how parents, teachers, and adolescents perceive one another, creating a theatrical environment where different perspectives can be expressed and examined.

Similarly, *Wrzask*, based on a work by Malina Prześluga, addresses emotional expression and communication barriers, presenting the intensity of adolescent experience in a way that resonates strongly with young viewers. By staging

themes such as identity, belonging, and emotional vulnerability, the theatre creates opportunities for audiences to recognize their own experiences within the dramatic narrative.

Even productions designed for the youngest spectators incorporate social and emotional themes. The performance *ONO*, created for children aged one to four, uses visual storytelling through shape, colour, and movement to explore ideas of difference and cooperation. Two characters originating from distinct worlds learn to interact and support one another, demonstrating that theatrical communication can address complex ideas even through minimal language.

Through such productions, Teatr Kameralny frames theatre as a medium through which social experiences can be explored collectively, encouraging dialogue between performers and audiences and fostering empathy across generations.

Improvisation as Creative and Educational Practice

Improvisation occupies a particularly important place within the theatre's artistic and educational activities. While scripted productions form the core of the repertoire, improvisational theatre expands the possibilities of audience engagement and creative participation.

For adult audiences, improvisational performances present stories created live on stage without predetermined scripts. Audience suggestions often serve as the starting point for the narrative, transforming spectators into co-creators of the theatrical event. This form of theatre emphasizes spontaneity, collaboration, and creative risk-taking.

For children, improvisational performances take the form of interactive fairy tales in which young viewers influence the development of characters, settings, and plotlines. These encounters encourage imagination and demonstrate that storytelling can emerge collectively through play and creativity. In educational workshops accompanying such performances, participants engage in voice exercises, dramatic improvisations, and collaborative storytelling activities that develop confidence and communication skills.

The theatre's commitment to improvisation is also reflected in the **Improdrom Festival**, an international event dedicated to theatrical improvisation. The festival brings together performers, educators, and audiences from Poland and abroad, presenting improvised performances, workshops, and collaborative sessions. By creating opportunities for artistic exchange and experimentation, the festival strengthens the theatre's role as a centre for creative learning and intercultural dialogue.

Artistic Ambition and Contemporary Relevance

While much of the theatre's work focuses on young audiences, its repertoire also demonstrates a commitment to ambitious artistic production. One recent example is the musical adaptation of Albert Camus's novel *The Plague* (*Dżuma*), directed by Wojciech Kościelniak. The production transforms Camus's philosophical narrative into a theatrical experience combining music, movement, and dramatic storytelling.

Rather than presenting a purely narrative adaptation, the production explores existential questions concerning human solidarity, moral responsibility, and the search for meaning during times of crisis. Music and choreography function as key expressive elements, enabling audiences to experience complex emotional and philosophical themes through sensory and affective engagement.

In this way, the theatre situates itself within a broader contemporary movement that seeks to combine artistic innovation with socially relevant themes, offering audiences - particularly younger ones - opportunities to engage with literature and philosophy through performative experience.

Theoretical Frameworks and Methodological Approaches

The artistic and educational practices developed at Teatr Kameralny im. Wandy Rucińskiej can be situated within a broader field of contemporary theatre for children and youth, often described in scholarly literature as *applied theatre*, *theatre for social engagement*, and *participatory performance* (Nicholson, 2005; Prendergast & Saxton, 2016).

At the core of the theatre's work lies an understanding of theatre not merely as a representational art form, but as a **process-based, dialogical practice** that enables participants - both performers and audiences - to reflect on social realities and negotiate meaning collectively. This perspective resonates strongly with Augusto Boal's concept of theatre as a rehearsal for reality, in which spectators are invited to become active participants rather than passive recipients (Boal, 1979). While Teatr Kameralny does not directly employ Forum Theatre or Theatre of the Oppressed techniques, its participatory ethos similarly emphasizes agency, co-creation, and the empowerment of young voices.

From an educational standpoint, the theatre's practices align with **constructivist learning theories**, particularly those associated with John Dewey and Lev Vygotsky. Dewey's notion of learning through experience (Dewey, 1938) is reflected in performances and workshops that privilege embodied knowledge, emotional engagement, and reflection over didactic instruction. Vygotsky's emphasis on social interaction as a key driver of cognitive and emotional development (Vygotsky, 1978) is evident in the theatre's collaborative projects, im-

provisational formats, and intergenerational encounters, where meaning emerges through shared creative activity.

Theatre for Children and Youth as Social Dialogue

The repertoire and educational programmes of Teatr Kameralny draw on contemporary approaches to **Theatre for Young Audiences (TYA)**, which increasingly foreground children and adolescents as competent cultural participants rather than passive consumers (Schonmann, 2006; Reason, 2010). Productions such as *Poranny spektakl dla młodzieży* and *Wrzask* engage explicitly with themes of communication, emotional expression, and intergenerational misunderstanding, positioning the stage as a space where difficult questions can be articulated safely and collectively.

This approach corresponds with what scholars describe as *dialogic theatre*, in which performances function as platforms for conversation rather than closed aesthetic statements (Bishop, 2012). In this model, meaning is not fixed but negotiated - before, during, and after the performance - through post-show discussions, workshops, and participatory formats.

Improvisation as Method: Creativity, Agency, and Play

Improvisation occupies a particularly significant methodological role in the theatre's artistic and pedagogical work. Improvised theatre is understood here not only as a genre, but as a **method of creative practice** that fosters spontaneity, attentiveness, and relational awareness. Research on improvisation in theatre education highlights its capacity to develop emotional intelligence, empathy, and communicative competence (Johnstone, 1979; Sawyer, 2004).

In performances and workshops for adults, improvisation supports risk-taking and collective authorship, challenging hierarchical models of artistic production. For children, improvised fairy tales and interactive performances function as playful yet meaningful encounters with narrative agency, allowing young audiences to influence the course of events and recognize their own imaginative power. Such practices correspond with contemporary pedagogical perspectives that view play as a crucial mode of learning and self-expression (Winnicott, 1971).

The Improdrom Festival extends this methodological focus by situating improvisation within an international and intercultural context, creating opportunities for artistic exchange and professional reflection. In this sense, the festival operates as a **laboratory of practice**, where experimentation, learning, and dialogue intersect.

Artistic Ambition and Ethical Engagement: "Dżuma"

The musical adaptation of Albert Camus's *The Plague* (*Dżuma*), directed by Wojciech Kościelniak, exemplifies the theatre's commitment to combining high artistic ambition with ethical and philosophical inquiry. The production can be understood within the framework of **existential theatre**, where the stage becomes a space for exploring moral choice, responsibility, and collective experience in times of crisis.

By translating Camus's philosophical narrative into a musical and physical language, the production draws on theories of **embodied cognition** and affective reception, emphasizing emotional resonance over purely intellectual interpretation (Fischer-Lichte, 2008). Music and movement operate not as illustrative elements, but as primary carriers of meaning, enabling audiences - particularly young people - to engage with complex existential themes through sensory and emotional pathways.

Conclusion: Practice Informed by Theory

While this paper presents Teatr Kameralny im. Wandy Rucińskiej as a concrete case study rooted in local context, its practices are informed by - and contribute to - wider theoretical discussions on theatre for children and youth, participatory arts, and cultural education. By integrating artistic creation, education, and community engagement, the theatre exemplifies how regional institutions can function as **platforms for social dialogue**, fostering empathy, critical reflection, and creative agency among audiences of all ages.

In this sense, theatre for children and youth is not positioned as a preparatory form of culture, but as a vital field of artistic and social practice - one that actively participates in shaping more inclusive, reflective, and compassionate communities.

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Dr um. Kataržina Hmara-Kolins (Poljska)

POZORIŠTE ZA DECU I MLADE: PLATFORMA ZA DRUŠTVENI DIJALOG

Sažetak: Pozorište za decu i mlade igra ključnu ulogu u savremenom kulturnom i obrazovnom prostoru, nudeći mesta na kojima se umetničko iskustvo prepliće sa društvenim učenjem i dijalogom. Kroz pozorišne susrete, mlada publika se poziva ne samo da posmatra priče, već i da promišlja o društvenoj stvarnosti, istražuje emocionalna iskustva i učestvuje u razgovorima o identitetu, odnosima i zajednici. Pozorišne institucije posvećene mladoj publici sve više funkcionišu kao platforme za društveni angažman, gde umetnička praksa podržava razvoj empatije, kreativnosti i kritičkog mišljenja.

U ovom radu istražuje se rad **Kamernog pozorišta (Teatr Kameralny im. „Wandy Rucińskiej")** u Bidgošću u Poljskoj, kao studiju slučaja o tome kako jedna regionalna pozorišna institucija može stvoriti platformu za društveni dijalog. Kroz svoj repertoar, obrazovne programe i inicijative u oblasti improvizacije, ovo pozorište uključuje decu, adolescente i odrasle u zajednička umetnička iskustva koja podstiču razmišljanje o savremenim društvenim problemima i razvijaju međugeneracijsku komunikaciju.

Smešteno u Bidgošću, gradu sa oko 400.000 stanovnika i izraženom kulturnom infrastrukturom koja obuhvata operu, filharmoniju i više pozorišta, Kamerno pozorište je razvilo prepoznatljiv umetnički profil fokusiran prvenstveno na predstave za decu, mlade i porodice. Pored izvođenja pozorišnih produkcija, ova institucija integriše radionice, participativne projekte i formate improvizacije koji pozicioniraju publiku kao aktivne učesnike u pozorišnom događaju. Na taj način pozorište doprinosi razvoju mladih, kulturnom obrazovanju i angažovanju zajednice.

Ključne reči: dečje pozorište; komunikacija, improvizacija, obrazovanje, interaktivno

Pozorište i njegov kulturni kontekst

Kamerno pozorište (Teatr Kameralny im. Wandy Rucińskiej) radi u istorijskom zdanju smeštenom u samom centru Bidgošća. Ovaj prostor služi u pozorišne svrhe još od sredine dvadesetog veka, ugošćujući predstave i umetničke događaje od 1960-ih pa sve do kasnih 1980-ih godina. Nakon što su pozorišne aktivnosti obustavljene 1988. godine zbog bezbednosnih propisa i promenjenih institucionalnih okolnosti, zgrada je decenijama bila van upotrebe.

Novo poglavlje započelo je 2017. godine kada je grad pokrenuo veliki projekat obnove sa ciljem da se ovaj prostor obnovi kao savremena pozorišna scena, uz istovremeno očuvanje njegovog istorijskog karaktera. Moderna institucija je formalno osnovana odlukom Skupštine grada Bidgošća 2019. godine, a zvanično je ponovo otvorila vrata publici u martu 2022. godine, nakon obimne rekonstrukcije.

Pozorište je 2024. godine ponelo ime Wande Rucińske (1919–2006), istaknute poljske glumice blisko povezane sa pozorišnom tradicijom Bidgošća, koja je bila posebno cenjena zbog svojih predstava za mladu publiku. Davanje ovog imena odražava umetnički identitet pozorišta i njegovu posvećenost stvaranju značajnih kulturnih iskustava za decu, adolescente i porodice.

Danas misija ovog pozorišta kombinuje umetničku produkciju sa obrazovnim aktivnostima i programima usmerenim na zajednicu. Njegov repertoar uključuje muzičke adaptacije književnih klasika, savremene komade koji se bave perspektivama mladih, produkcije namenjene najmlađoj publici, kao i interaktivne predstave zasnovane na improvizaciji. Kroz ovako raznovrstan program, pozorište nastoji da podstakne maštu, kreativnost i dijalog među publikom različitih generacija.

Pozorište za decu i mlade kao društveni dijalog

Jedna od ključnih karakteristika rada Kamernog pozorišta jeste njegov naglasak na pozorištu kao prostoru za društveni dijalog. Umesto da mladu publiku tretira kao pasivne gledaoce, pozorište pristupa deci i adolescentima kao aktivnim učesnicima u kulturi koji su sposobni da tumače, preispituju i oblikuju pozorišno značenje.

Nekoliko produkcija ilustruje ovaj pristup. Predstave poput *Poranny spektakl dla młodzieży* (*Jutarnja predstava za mlade*) istražuju međugeneracijsku komunikaciju i nesporazume koji se često javljaju između mladih ljudi i odraslih. Ovaj komad poziva publiku da razmisli o tome kako roditelji, nastavnici i adolescenti doživljavaju jedni druge, stvarajući pozorišno okruženje u kojem se različite perspektive mogu izraziti i ispitati.

Slično tome, predstava *Wrzask* (*Vrisak*), zasnovana na delu Maline Prześluga, bavi se izražavanjem emocija i komunikacijskim barijerama, prikazujući intenzitet adolescentskog iskustva na način koji snažno odjekuje kod mlade publike. Postavljanjem tema kao što su identitet, pripadnost i emocionalna ranjivost, pozorište stvara prilike da publika prepozna sopstvena iskustva unutar dramskog narativa.

Čak i produkcije namenjene najmlađim gledaocima uključuju društvene i emocionalne teme. Predstava *ONO*, namenjena deci uzrasta od jedne do četiri godine, koristi vizuelno pripovedanje kroz oblik, boju i pokret kako bi istražila ideje različitosti i saradnje. Dva lika koja potiču iz različitih svetova uče da komuniciraju i podržavaju jedno drugo, pokazujući da pozorišna komunikacija može da se bavi složenim idejama, čak i uz minimalnu upotrebu jezika.

Kroz ovakve produkcije, Kamerno pozorište predstavlja pozorište kao medij kroz koji se društvena iskustva mogu kolektivno istraživati, podstičući dijalog između izvođača i publike i razvijajući empatiju među generacijama.

Improvizacija kao kreativna i edukativna praksa

Improvizacija zauzima posebno važno mesto u umetničkim i edukativnim aktivnostima pozorišta. Dok dramski tekstovi čine srž repertoara, improvizaciono pozorište proširuje mogućnosti angažovanja publike i kreativnog učešća.

Za odraslu publiku, improvizacione predstave donose priče koje nastaju uživo na sceni, bez unapred utvrđenog teksta. Predlozi publike često služe kao polazna tačka za narativ, pretvarajući gledaoce u koautore pozorišnog događaja. Ovaj oblik pozorišta stavlja naglasak na spontanost, saradnju i preuzimanje kreativnog rizika.

Za decu, improvizacione predstave imaju formu interaktivnih bajki u kojima mladi gledaoci utiču na razvoj likova, scenografije i toka radnje. Ovi susreti podstiču maštu i pokazuju da pripovedanje može nastati kolektivno kroz igru i kreativnost. Na edukativnim radionicama koje prate ovakve predstave, učesnici se bave glasovnim vežbama, dramskim improvizacijama i aktivnostima zajedničkog pripovedanja, što razvija samopouzdanje i komunikacijske veštine.

Posvećenost pozorišta improvizaciji ogleda se i u Festivalu *Improdrom,* međunarodnom događaju posvećenom pozorišnoj improvizaciji. Ovaj festival okuplja izvođače, pedagoge i publiku iz Poljske i inostranstva, predstavljajući improvizovane predstave, radionice i zajedničke sesije. Stvaranjem prilika za umetničku razmenu i eksperimentisanje, festival jača ulogu pozorišta kao centra za kreativno učenje i interkulturalni dijalog.

Umetnička ambicija i savremena relevantnost

Iako je veliki deo rada pozorišta usmeren na mladu publiku, repertoar ovog pozorišta takođe pokazuje posvećenost ambicioznoj umetničkoj produkciji. Je-

dan od novijih primera jeste muzička adaptacija romana *Kuga* Albera Kamija, u režiji Vojćeha Košćelnjaka (Wojciech Kościelniak). Ova produkcija transformiše Kamijev filozofski narativ u pozorišni doživljaj koji kombinuje muziku, pokret i dramsko pripovedanje.

Umesto da ponudi čisto narativnu adaptaciju, predstava istražuje egzistencijalna pitanja koja se tiču ljudske solidarnosti, moralne odgovornosti i potrage za smislom u trenucima krize. Muzika i koreografija funkcionišu kao ključni ekspresivni elementi, omogućavajući publici da doživi složene emocionalne i filozofske teme kroz čulni i afektivni angažman.

Na taj način, pozorište se pozicionira unutar šireg savremenog pokreta koji nastoji da kombinuje umetničku inovaciju sa društveno aktuelnim temama, nudeći publici, posebno onoj mlađoj, priliku da se poveže sa književnošću i filozofijom kroz izvođačko iskustvo.

Teorijski okviri i metodološki pristupi

Umetničke i edukativne prakse razvijene u Kamernom pozorištu (Teatr Kameralny im. Wandy Rucińskiej) mogu se pozicionirati unutar šireg polja savremenog pozorišta za decu i mlade, koje se u stručnoj literaturi često opisuje kao *primenjeno pozorište, pozorište za društveni angažman i participativni performans* (Nicholson, 2005; Prendergast & Saxton, 2016).

U osnovi rada ovog pozorišta leži razumevanje teatra ne samo kao reprezentativne umetničke forme, već kao dijaloške prakse zasnovane na procesu, koja učesnicima, kako izvođačima, tako i publici, omogućava da promišljaju o društvenoj stvarnosti i kolektivno pregovaraju o značenju. Ova perspektiva snažno korespondira sa konceptom Avgusta Boala (Augusto Boal) o pozorištu kao probi za stvarnost, u kojem se gledaoci pozivaju da postanu aktivni učesnici, a ne pasivni primaoci (Boal, 1979). Iako Kamerno pozorište ne koristi direktno tehnike Forum teatra ili Pozorišta potlačenih, njegov participativni etos na sličan način naglašava delovanje, koautorstvo i osnaživanje glasova mladih.

Sa edukativnog stanovišta, prakse ovog pozorišta usklađene su sa konstruktivističkim teorijama učenja, posebno onima koje se povezuju sa Džonom Djuijem (John Dewey) i Lavom Vigotskim (Lev Vygotsky). Djuijeva ideja o učenju kroz iskustvo (Dewey, 1938) ogleda se u predstavama i radionicama koje daju prednost otelotvorenom znanju, emocionalnom angažmanu i refleksiji u odnosu na didaktička uputstva. Naglasak Vigotskog na društvenoj interakciji kao ključnom pokretaču kognitivnog i emocionalnog razvoja (Vygotsky, 1978) primetan je u zajedničkim projektima pozorišta, improvizacionim formatima i međugeneracijskim susretima, gde značenje nastaje kroz zajedničku kreativnu aktivnost.

Pozorište za decu i mlade kao društveni dijalog

Repertoar i edukativni programi Kamernog pozorišta oslanjaju se na savremene pristupe pozorištu za mladu publiku (TYA), koji decu i adolescente sve više stavljaju u prvi plan kao kompetentne učesnike u kulturi, a ne kao pasivne potrošače (Schonmann, 2006; Reason, 2010). Predstave kao što su *Jutarnja predstava za mlade* i *Vrisak* eksplicitno se bave temama komunikacije, izražavanja emocija i međugeneracijskog nerazumevanja, pozicionirajući scenu kao prostor u kojem se teška pitanja mogu artikulisati bezbedno i kolektivno.

Ovaj pristup odgovara onome što stručnjaci opisuju kao *dijaloško pozorište*, u kojem predstave funkcionišu kao platforme za razgovor, a ne kao zatvoreni estetski iskazi (Bishop, 2012). U ovom modelu značenje nije fiksirano, već se o njemu pregovara – pre, tokom i nakon predstave – kroz razgovore posle izvođenja, radionice i participativne formate.

Improvizacija kao metod: kreativnost, delovanje i igra

Improvizacija zauzima posebno značajnu metodološku ulogu u umetničkom i pedagoškom radu pozorišta. Improvizovano pozorište se ovde ne razume samo kao žanr, već kao metod kreativne prakse koji podstiče spontanost, pažnju i svest o odnosima. Istraživanja o improvizaciji u pozorišnom obrazovanju ističu njenu sposobnost da razvija emocionalnu inteligenciju, empatiju i komunikacijsku kompetenciju (Johnstone, 1979; Sawyer, 2004).

U predstavama i radionicama za odrasle, improvizacija podržava preuzimanje rizika i kolektivno autorstvo, preispitujući hijerarhijske modele umetničke produkcije. Za decu, improvizovane bajke i interaktivne predstave funkcionišu kao zabavni, ali smisleni susreti sa narativnim delovanjem, omogućavajući mladoj publici da utiče na tok događaja i prepozna sopstvenu moć mašte. Takve prakse korespondiraju sa savremenim pedagoškim perspektivama koje igru posmatraju kao ključni način učenja i samoizražavanja (Winnicott, 1971).

Festival *Improdrom* proširuje ovaj metodološki fokus pozicioniranjem improvizacije u međunarodni i interkulturalni kontekst, stvarajući prilike za umetničku razmenu i profesionalnu refleksiju. U tom smislu, Festival deluje kao laboratorija prakse u kojoj se prepliću eksperimentisanje, učenje i dijalog.

Umetnička ambicija i etički angažman: *Kuga*

Muzička adaptacija romana *Kuga (Džuma)* Albera Kamija, u režiji Vojćeha Košćelnjaka (Wojciech Kościelniak), primer je posvećenosti pozorišta kombinovanju visokih umetničkih ambicija sa etičkim i filozofskim preispitivanjem. Ova produkcija se može razumeti u okviru egzistencijalnog pozorišta, gde scena po-

staje prostor za istraživanje moralnog izbora, odgovornosti i kolektivnog iskustva u trenucima krize.

Prevođenjem Kamijevog filozofskog narativa u muzički i fizički jezik, predstava se oslanja na teorije otelotvorene kognicije i afektivne recepcije, naglašavajući emocionalni odjek u odnosu na čisto intelektualno tumačenje (Fischer-Lichte, 2008). Muzika i pokret ne funkcionišu kao ilustrativni elementi, već kao primarni nosioci značenja, omogućavajući publici, a posebno mladima, da se poveže sa složenim egzistencijalnim temama kroz čula i emocije.

Zaključak: Praksa zasnovana na teoriji

Iako ovaj rad predstavlja Kamerno pozorište u Bidgošću (Teatr Kameralny im. Wandy Rucińskiej) kao konkretnu studiju slučaja ukorenjenu u lokalni kontekst, njegove prakse su oblikovane širim teorijskim raspravama o pozorištu za decu i mlade, participativnim umetnostima i kulturnom obrazovanju i istovremeno doprinose tim raspravama. Integrisanjem umetničkog stvaralaštva, edukacije i angažovanja zajednice, ovo pozorište služi kao primer kako regionalne institucije mogu funkcionisati kao platforme za društveni dijalog, podstičući empatiju, kritičku refleksiju i kreativno delovanje među publikom svih uzrasta.

U tom smislu, pozorište za decu i mlade se ne pozicionira kao pripremni oblik kulture, već kao vitalno polje umetničke i društvene prakse – ono koje aktivno učestvuje u oblikovanju inkluzivnijih, refleksivnijih i saosećajnijih zajednica.

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THEATER, PERFORMATIVE RESEARCH, AND EMBODIED AUTOBIOGRAPHICAL MEMORIES OF YOUTH IN 2019 POST-SOCIAL OUTBREAK CHILE

Abstract: This research addresses the effects of Chile's Post-Social Outbreak period on the embodied autobiographical memories of ten theater students aged between 18 and 25. The objective is to explore how these experiences influence personal and collective narrative memories, intersecting the individual and social body. Embodied autobiographical memory allows experiences of violence and resistance to be expressed through theatrical performance, fostering a deep, embodied understanding of these events. Meanwhile, theater offers a safe space for young people to reflect and reinterpret their experiences, connecting their biographies with current social struggles.

To achieve this, Performative Research is employed - a transdisciplinary approach combining artistic practice with theoretical analysis, enabling participants to express and reflect on their experiences through performance. The results reveal a profound connection between memory and the body, demonstrating how experiences of violence and resistance integrate into the autobiographical narratives of youth. Fragmented memories of the Social Outbreak are reconstructed through performance, allowing participants to process and reinterpret their experiences. This research contributes valuable insights into how artistic practices can be used as methodological tools to explore and document embodied memories and resistance practices. The findings highlight the need for transdisciplinary approaches integrating artistic creation and social analysis to address complex phenomena.

Keywords: Embodied autobiographical memory, Performative research, Chilean Social Outbreak.

Introduction

On October 18, 2019, Chile experienced an unprecedented social mobilization that brought to light long-standing social and political demands that had been neglected for decades (Folchi, 2019). This "Social Outbreak" was triggered by an increase in metro fares but quickly escalated into widespread protests against structural inequalities in areas such as public transportation, education, healthcare, and pensions (Ojeda & Campos, 2020). This sociopolitical turmoil was further exacerbated by the global COVID-19 pandemic, which significantly marked 2020 and amplified existing tensions (Leiva et al., 2020).

The impact of the Social Outbreak and subsequent state repression was dramatic. State violence included shootings targeting the eyes, sexual assaults, torture, and home raids, resulting in more than thirty deaths, nearly five hundred people losing their vision, and thousands injured and imprisoned (Pinto, 2020; Madariaga, 2019). These events reflected historical policies of control and social submission, embedding violence into social subjectivities (Madariaga, 2019). Political violence not only affected direct victims but also had lasting societal consequences (Lira, 2010; Martín-Baró, 1990).

In this context, the memory of traumatic events linked to state violence becomes essential for understanding and addressing social wounds. Memory circulates within social relations and can take on various forms, not always easily accessible (Sharim et al., 2011). Moreover, the body emerges as a crucial element in the evocation of memory - a perspective historically delegitimized and dismissed in research (Pujol, Montenegro & Balasch, 2003). The rhetoric of a "Post-Social Outbreak" conveys persistent memories and oblivion, justifying discussions on embodied autobiographical memory.

Embodied autobiographical memory is understood as episodic recollection where senses, perspectives, and interpretations converge, based on a life narrative linked to various events. These events are accompanied by bodily engagement that can act as signals or triggers of memory (Sutton & Williamson, 2014). This concept allows for an exploration of biographical processes in the Post-Social Outbreak period and a deeper understanding of bodily memory, conceptualized as a semiotic-material framework (Haraway, 1995). In this sense, performative research presents itself as a suitable methodology for this exploration.

Performative research, as defined by Haseman (2007), is an inquiry led by artistic practice aimed at generating new ways of understanding, apprehending, and producing processes of memory staging. This methodology merges theatrical work with theoretical reflection, providing a space for young theater students to express and reinterpret experiences of violence and resistance through performance. Theatrical performance also offers a safe environment for reflection and re-signification of these experiences, connecting individual biographies with ongoing social struggles (Contreras, 2017).

Theater, as an artistic and social medium, has a long tradition of exploring and representing memory. However, much of the theatrical work concerning memory has not been investigative but has instead been understood as a creative exercise (Contreras, 2017). This research proposes an experience that combines theatrical work and theoretical reflection within the framework of performative research. It is an inquiry conducted through artistic practice, seeking to generate new ways of knowing, apprehending, and producing processes of memory staging (Haseman, 2007).

Corporeality, as a locus of memory, opens new avenues for studying biographical processes in the Post-Social Outbreak period and deepening the experience registered by bodily memory, understood as a semiotic-material network (Haraway, 1995). Based on these propositions, the study will focus on the concept of embodied autobiographical memory, defined as episodic recollection where senses, perspectives, and interpretations converge within a life narrative linked to various events and bodily commitments that can act as signals or triggers of memory (Sutton & Williamson, 2014).

Performance has the potential to question hegemonic discourses, as the act of "doing" provokes disruptions in dominant narrative frameworks, capable of exposing contradictions within these discourses from an embodied perspective (Barría, 2014). Diana Taylor (2001) suggests that this approach problematizes aspects of everyday life, politics, and culture. The body embodies these tensions, positioning itself as both their root and a site of enunciation and critique.

In summary, this research aims to understand the effects of the Post-Social Outbreak period on the narratives of embodied autobiographical memories of young theater students in Chile. It is situated at the intersection of the individual and social body, between individual and collective meanings, justice and impunity, trauma and hope. Through performative research, it seeks to explore how theater can make visible and reconstruct these forms of memory, providing a safe space for reflection and re-signification of experiences of violence and resistance.

Objectives

General Objective

To understand the effects of the Post-Social Outbreak period in Chile on the embodied autobiographical memory narratives of young theater students from the Metropolitan Region.

Specific Objectives

1. Identify the narratives of embodied autobiographical memories from the Post-Social Outbreak among participants.
2. Characterize the tensions and narrative conflicts within the embodied autobiographical memories of the participants.
3. Understand the effects of the Post-Social Outbreak period from the perspective of the participants.

Materials and Methods

Design

This research adopts an exploratory and descriptive design, focusing on developing a critical and reflective perspective on embodied experiences within memory and resistance practices of young theater students in the post-Social Outbreak context in Chile. This type of design allows for an understanding of how the phenomenon under investigation is expressed from the perspective of participants, inseparable from their social and political context (Villegas & González, 2011; Mansilla, 2007). The research is organized around questions that can only be addressed through scenic practice, an approach that Frayling (1997) refers to as "Research Through Art," characterized by generating new, cutting-edge knowledge through artistic creation.

Performative Research, as articulated by Haseman (2007), represents a new paradigm distinct from traditional qualitative and quantitative approaches, generating knowledge through scenic practice. This methodological approach allows the use of non-linear and non-literal expressive means, facilitating the articulation of questions and procedures in visual, corporeal, auditory, and/or tactile forms. Performative research provides a space for memory exploration through action and performance, enabling new ways of producing and delivering messages that transcend established boundaries (Taylor, 2012).

Participants

A convenience sampling method was used, selecting 10 participants who were accessible and willing to take part in the research. The participants consisted of four men, one transfeminine individual, and five women, aged between 18 and 25 years. All participants were present in Chile during the Social Outbreak and the COVID-19 lockdown period and reported having participated in at least one protest march in Santiago. This group was chosen based on their proximity and accessibility to the researcher, as well as their involvement in a theatrical project relevant to the study (Otzen & Manterola, 2017).

Techniques

Data collection was conducted through three investigative/artistic workshops conceived as spaces for sharing and producing, where participants could present their embodied experiences. The workshop format, as described by Londoño and Atehortúa (2011), acts as an integrative space allowing participants to share, discuss, recreate, and analyze various elements, relationships, and knowledge. The playful activities and dynamics included in the workshops marked the innovative nature of these techniques, differing from traditional methodologies and encouraging participants' active engagement and commitment.

Interactive Techniques Used:

1. **Descriptive**: Participants narrate and represent facts or situations reflecting the characteristics, perceptions, and understandings of their reality.
2. **Expressive**: Facilitate the manifestation of feelings and thoughts through gestural, oral, written, musical, and/or visual expressions.
3. **Historical-Narrative**: Aim to interpret and understand experiences through the creation of narratives that reveal participants' memories.
4. **Analytical**: Enable comprehension and explanation of hidden meanings behind every day experiences, fostering an in-depth and dynamic analysis of social reality.

These techniques are characterized by their participatory nature, allowing participants to express their lived experiences, aspirations, and visions of possible futures (Londoño & Atehortúa, 2011) critically and playfully. The workshops were designed to explore the embodiment of memory and resistance concepts in a space where individual experiences are reconstructed within a group context.

Workshop Descriptions

Workshop 1: Memories

This workshop focused on the initial exploration of participants' embodied memories. It began with an emotional check-in exercise to assess participants' emotional states and discuss any relevant group topics. Subsequently, a visualization exercise was conducted to create a secure atmosphere and prepare participants for the investigative/creative activity. The main activity involved participants creating symbolic "containers" representing their memories of the Social Outbreak using various materials and personal objects. Additionally, memory cartographies were created - a device generating words, colors, drawings, and other elements inspired by the materials and personal objects used.

Workshop 2: Becoming

This workshop emphasized individual and group physical work to explore scenes of memory and resistance. Using various theatrical techniques and games, participants worked in pairs to create statues representing images of resistance. This exercise was conducted in silence, fostering deep and reflective connections. Participants subsequently analyzed the sculptures individually and collectively, identifying similarities and differences in their resistance experiences.

Workshop 3: Pesistence/Resistence

The third workshop focused on creating a collective narrative using improvisation techniques and group work. Participants brought personal objects to the scene and created images narrating stories based on their autobiographical memories. These images were analyzed individually and in groups, allowing participants to reflect on the meanings and connections between their individual and collective memories. The session culminated in the construction of a group sculpture symbolizing the shared experience of memory and resistance.

Analysis Procedures

The analysis of creative-expressive productions was carried out on three levels:

1. **Descriptive Level**: Identification and detailed description of the compositions, breaking down the images into all their parts and relating them to one another.
2. **Interpretative Level**: Analysis of the productions based on a matrix considering the relationship between image, text, and narrative, observing the possible connotations of an image (Desirée & Michelazzo, 2013).
3. **Reflective Level**: Reflection on the processes of meaning-making through creative experience, exploring both individual and group experiences to facilitate the elaboration of emotional material that emerged during the workshops.

Multiple Triangulation

Triangulation was used as a control procedure to ensure the reliability and methodological rigor of the study (Betrián et al., 2013). Several types of triangulation were employed:

- **Method and Technique Triangulation**: Use of various techniques to study the problem.

- **Data Triangulation**: Use of data from different information sources.
- **Theory Triangulation**: Use of diverse theoretical perspectives to interpret the data.

Multiple triangulations, in particular, involves the simultaneous application of at least two of the aforementioned procedures, ensuring a comprehensive and complex analysis from various theoretical and technical perspectives (Betrián et al., 2013; Okuda & Gómez-Restrepo, 2005).

Ethical Considerations

Various ethical considerations were taken into account to ensure the study was empathetic, respectful, and non-authoritarian. The privacy of participants was safeguarded through the use of informed consent and data confidentiality. Participants were provided with a clear explanation of the study's objectives, and all opinions were respected and seriously considered. The proposed activities were designed to be engaging and promote participation, fostering balanced relationships between the researcher and participants while encouraging the expression of diverse experiences (Huergo & Ibáñez, 2012).

In summary, performative research emerges as an innovative and transdisciplinary methodology that combines artistic creation and theoretical analysis to explore and document embodied memories and resistance practices in contexts of social crisis.

Results and Discussion

The research provides a deep and nuanced understanding of how young people internalized and expressed their memories and resistance in the post-Social Outbreak context in Chile. The results are categorized into several thematic areas that highlight the intersections of memory, body, resistance, and art, revealing the complexity of these embodied experiences.

a. Memories and the External World

One of the first elements externalized by participants was a sense of fragmented memories of the post-Social Outbreak period. This fragmentation is linked to political, social, and familial factors. Politically, the Social Outbreak is identified as the primary event that disrupted their lives, intensified by state violence and social insecurity. Socially, the climate of terror and repression contributed to the fragmentation of memories. Familially, participants identified a lack of spaces for care and listening.

b. Memories and Time

The fragmentation of memories led participants to seek information to reconstruct their personal and collective recollections. This process involved incorporating stories and narratives from friends and family, making it difficult to differentiate between personal and collective memories. This search reflects the need for a broader social understanding of the experienced situation, evidencing the dynamic and mutable nature of memory over time.

c. Bodies and Resistance

The body emerged as a central element in memory and resistance practices. Participants used their bodies as living symbols of resistance and as representations of others who had disappeared or been executed. This was evident in performances and actions, highlighting the body as a vehicle for memory and resistance. Resistance, in this context, is understood as a collective act that provides emotional protection and reinforces the political and social identity of young people.

d. Emotions and Memories

The participants' physical and sensory experiences underscored the embodied nature of memory. The workshops allowed young people to connect their personal memories with collective experiences, creating a safe space for reflection and re-signification of their lived experiences. The evocation of images, sounds, and physical sensations during the exercises demonstrated how memory is constructed through multiple senses and how these physical experiences intertwine with the emotional and cognitive aspects of memory.

e. Memories as Art

Artistic creation emerged as a form of resistance to oblivion. The workshops allowed participants to explore their memories through various forms of artistic expression. These activities not only facilitated the externalization of their memories but also promoted the construction of collective narratives and a sense of belonging among those who share similar experiences. The results reflect a transformation in participants' consciousness regarding memory, identifying common elements in their experiences that enriched their collective identity and helped them make sense of their individual experiences.

Discussion

This research highlights the importance of focusing on the embodied autobiographical memory practices developed by young students in the Metropolitan Region during the Post-Social Outbreak period. Through an innovative methodological approach based on performative research, the study explored the indi-

vidual and collective strategies these young people have developed to confront the destruction of their symbolic world. In particular, memory and the body have been used practically and symbolically to confront this destruction.

The study reveals that participants, through their embodied experience, were able to clearly conceptualize and articulate notions of memory and the body. These notions emerged from their deep engagement with the research and creation process, providing invaluable insights into how personal and collective narratives are affected and the crucial role of impunity and silence in traumatization processes. The deconstruction and reconstruction of these concepts by participants allowed them to recognize and compare different discourses on memory and the body, reflecting their own experiences and needs.

The use of memory and the body as tools for resistance underscores the participants' capacity to transform their traumatic experiences into acts of resistance and active hope. Through artistic creation and performance, young people have developed individual and collective pieces that connect their reconciliation needs with their personal experiences, reclaiming their place in history. These practices have not only facilitated the externalization of unresolved conflicts but also enabled the construction of new and shared meanings in the recent context.

Embodied autobiographical memory has emerged as a central concept in this research, demonstrating how episodic memories converge with senses, perspectives, and interpretations intrinsically tied to the body. This approach provides a deeper understanding of how experiences of violence and resistance are embodied and processed by youth, offering a holistic view of memory as a dynamic and multifaceted process.

The findings emphasize the importance of collective memory and its capacity to build and reinforce shared identities among participants. Identifying common elements in their experiences enriched their collective identity and helped them make sense of their individual experiences. Artistic creation and performative practices facilitated the formation of a community sharing similar experiences, promoting a sense of belonging and solidarity.

From a theoretical perspective, this research significantly contributes to memory studies and theater, offering a conceptual framework to understand how artistic practices can be used as methodological tools to explore and document embodied memories and resistance practices. The findings underscore the necessity of transdisciplinary approaches integrating artistic creation and social analysis, providing a more comprehensive and nuanced understanding of complex phenomena associated with political violence and resistance.

It is essential to recognize the inherent limitations of this type of study. The interpretive and participatory nature of the research makes it challenging to capture all the individual and group dynamics, as well as the multiple layers of meaning emerging from participants' interactions. Additionally, the scarcity

of specific literature on the Post-Social Outbreak context in Chile presents an additional challenge, limiting the theoretical and empirical references available to contextualize the findings.

Another significant limitation is the extension of the project beyond the initially planned timeline due to the amount of work required to conduct participatory research of this nature. Despite these challenges, the results provide a solid foundation for future research and theoretical developments in the field of embodied autobiographical memories and resistance through performing arts.

In conclusion, this research demonstrates that embodied autobiographical memory practices developed by youth in the context of Chile's Post-Social Outbreak are fundamental to understanding how experiences of violence and repression are faced and processed. Through performative research, the transformative power of art to turn trauma into resistance and hope has been highlighted, offering a tool for constructing new narratives of identities and memories.

Conclusions

The findings of this research underscore the significance of embodied autobiographical memory as a powerful tool for resistance and social transformation. The use of performative research enabled young people to explore and express their experiences in a profound and meaningful way. This methodological approach, combining artistic creation with theoretical analysis, offers an innovative and transdisciplinary perspective to understand the complex dynamics of memory and resistance in contexts of political violence.

The research contributes to the field of memory studies and theater by providing a framework for understanding how artistic practices can be used to explore and document embodied memories. The findings highlight the necessity of approaches that integrate artistic creation and social analysis, emphasizing the role of theater in youth social movements and its capacity to address complex phenomena such as the impact of the Social Outbreak on memory narratives.

Performative research is presented as an effective methodology for investigating embodied social practices, offering a participatory and reflective approach that engages subjects in the production of knowledge. The use of artistic workshops as spaces for exploration and reflection allowed participants to connect their personal experiences with collective ones, providing a deeper understanding of memory and resistance processes.

The results of this research have significant practical implications for the development of creative interventions and educational materials that can be utilized in artistic and social education contexts. The study highlights the importance of creating safe spaces for exploring and re-signifying traumatic experiences, promoting mental health and emotional well-being among youth through artistic practice.

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POZORIŠTE, PERFORMATIVNO ISTRAŽIVANJE OTELOTVORENA AUTOBIOGRAFSKA SEĆANJA MLADIH U ČILEU NAKON DRUŠTVENE POBUNE 2019. GODINE

Sažetak: Ovo istraživanje se bavi posledicama perioda nakon društvene pobune u Čileu na otelotvorena autobiografska sećanja desetoro studenata glume starosti između 18 i 25 godina. Cilj je istražiti kako ova iskustva utiču na lična i kolektivna narativna sećanja, ukrštajući pritom individualno i društveno iskustvo. Otelotvoreno autobiografsko sećanje omogućava da se iskustva nasilja i otpora izraze kroz pozorišnu predstavu, podstičući duboko, telesno razumevanje ovih događaja. Istovremeno, pozorište nudi siguran prostor mladim ljudima da promišljaju i reinterpretiraju svoja iskustva, povezujući sopstvene biografije sa aktuelnim društvenim borbama.

Da bi se to postiglo, primenjuje se performativno istraživanje – transdisciplinarni pristup koji kombinuje umetničku praksu sa teorijskom analizom, omogućavajući učesnicima da izraze i preispitaju svoja iskustva kroz predstavu. Rezultati otkrivaju duboku vezu između pamćenja i tela, pokazujući kako se iskustva nasilja i otpora integrišu u autobiografske narative mladih. Fragmentirana sećanja na društvenu pobunu rekonstruišu se kroz predstavu, omogućavajući učesnicima da procesuiraju i reinterpretiraju svoja iskustva. Ovo istraživanje pruža dragocen uvid u to kako se umetničke prakse mogu koristiti kao metodološki alati za istraživanje i dokumentovanje otelotvorenih sećanja i otpora. Nalazi naglašavaju potrebu za transdisciplinarnim pristupima koji integrišu umetničko stvaralaštvo i društvenu analizu radi rešavanja složenih fenomena.

Ključne reči: otelotvoreno autobiografsko sećanje, performativno istraživanje, čileanska društvena pobuna

Uvod

Čile je 18. oktobra 2019. godine doživeo masovnu mobilizaciju društva bez presedana, koja je na svetlost dana iznela dugogodišnje društvene i političke zahteve, zanemarivane decenijama (Folchi, 2019). Ova „društvena pobuna" pokrenuta je poskupljenjem karata za metro, ali je brzo prerasla u opšteproširene proteste protiv strukturnih nejednakosti u oblastima kao što su javni prevoz, obrazovanje, zdravstvo i penzioni sistem (Ojeda & Campos, 2020). Ova društveno-politička previranja dodatno su pogoršana globalnom pandemijom korona virusa, koja je značajno obeležila 2020. godinu i pojačala postojeće tenzije (Leiva i drugi, 2020).

Uticaj društvene pobune i kasnije državne represije bio je dramatičan. Državno nasilje uključivalo je ispaljivanje suzavca i gumenih metaka u oči, seksualne napade, mučenje i upade u domove, što je dovelo do više od trideset smrtnih ishoda, dok je skoro pet stotina ljudi izgubilo vid, a hiljade ih je povređeno i zatvoreno (Pinto, 2020; Madariaga, 2019). Ovi događaji odražavali su istorijske politike kontrole i društvenog potčinjavanja, duboko utiskujući nasilje u društvene subjektivnosti (Madariaga, 2019). Političko nasilje nije pogodilo samo direktne žrtve, već je ostavilo i trajne posledice po celokupno društvo (Lira, 2010; Martín-Baró, 1990).

U tom kontekstu, sećanje na traumatične događaje povezane sa državnim nasiljem postaje ključno za razumevanje i zaceljivanje društvenih rana. Sećanje cirkuliše unutar društvenih odnosa i može poprimiti različite oblike koji nisu uvek lako dostupni (Sharim i drugi, 2011). Pored toga, telo se pojavljuje kao presudan element u prizivanju sećanja – što je perspektiva koja je kroz istoriju delegitimizovana i odbacivana u istraživanjima (Pujol, Montenegro & Balasch, 2003). Retorika o periodu „nakon društvene pobune" nosi sa sobom trajna sećanja, ali i zaborav, što opravdava diskusije o otelotvorenom autobiografskom sećanju.

Otelotvoreno autobiografsko sećanje shvata se kao epizodično prisećanje u kojem se spajaju čula, perspektive i interpretacije, a koje se zasniva na životnom narativu povezanom sa različitim događajima. Ovi događaji su praćeni telesnim proživljavanjem koje može delovati kao signal ili okidač pamćenja (Sutton & Williamson, 2014). Taj koncept omogućava istraživanje biografskih procesa u periodu nakon društvene pobune i dublje razumevanje telesnog pamćenja, konceptualizovanog kao semiotičko-materijalni okvir (Haraway, 1995). U tom smislu, performativno istraživanje se nameće kao adekvatna metodologija za ovu temu.

Performativno istraživanje, kako ga definiše Hejsman (Haseman, 2007), jeste preispitivanje vođeno umetničkom praksom, sa ciljem da se generišu novi načini razumevanja, spoznaje i stvaranja procesa uokvirenih scenskim uobličavanjem sećanja. Ova metodologija spaja pozorišni rad sa teorijskom refleksijom, pružajući prostor mladim studentima glume da kroz predstavu izraze i reinterpre-

tiraju iskustva nasilja i otpora. Pozorišna predstava takođe nudi sigurno okruženje za promišljanje i ponovno osmišljavanje ovih iskustava, povezujući individualne biografije sa tekućim društvenim borbama (Contreras, 2017).

Pozorište, kao umetnički i društveni medij, ima dugu tradiciju istraživanja i predstavljanja sećanja. Međutim, veći deo pozorišnog rada koji se tiče sećanja nije bio istraživačkog karaktera, već je shvatan prvenstveno kao kreativna vežba (Contreras, 2017). Ovo istraživanje predlaže iskustvo koje kombinuje pozorišni rad i teorijsku refleksiju u okviru performativnog istraživanja. Reč je o ispitivanju koje se sprovodi kroz umetničku praksu, težeći stvaranju novih načina saznanja, razumevanja i produkcije procesa uobličavanja sećanja na sceni (Haseman, 2007).

Fizičko postojanje, kao središte pamćenja, otvara nove puteve za proučavanje biografskih procesa u periodu nakon društvene pobune i produbljivanje iskustva zabeleženog telesnim pamćenjem, koje se razume kao semiotičko-materijalna mreža (Haraway, 1995). Polazeći od ovih postavki, istraživanje će se fokusirati na koncept utelovljenog autobiografskog sećanja, definisanog kao epizodično prisećanje u kojem se čula, perspektive i interpretacije stiču unutar životnog narativa vezanog za različite događaje, uz telesnu angažovanost koja može delovati kao signal ili okidač sećanja (Sutton & Williamson, 2014).

Predstava poseduje potencijal da dovede u pitanje hegemonističke diskurse, budući da sam čin „izvođenja" izaziva pukotine i poremećaje u dominantnim narativnim okvirima, sposobne da ogole protivrečnosti unutar tih diskursa iz jedne otelotvorene perspektive (Barría, 2014). Dijana Tejlor (Diana Taylor, 2001) sugeriše da ovaj pristup problematizuje aspekte svakodnevnog života, politike i kulture. Telo u sebi otelotvoruje ove tenzije, postavljajući se istovremeno kao njihov koren, ali i kao mesto artikulacije i kritike.

Naime, ovo istraživanje ima za cilj da razume efekte perioda nakon društvene pobune na narative o otelotvorenim autobiografskim sećanjima mladih studenata glume u Čileu. Ono se nalazi na samom preseku individualnog i društvenog tela, između individualnih i kolektivnih značenja, pravde i nekažnjivosti, traume i nade. Kroz performativno istraživanje nastoji se istražiti kako pozorište može učiniti vidljivim i rekonstruisati ove oblike sećanja, pružajući siguran prostor za promišljanje i ponovno osmišljavanje iskustava nasilja i otpora.

Ciljevi

Opšti cilj:

Razumeti efekte perioda nakon društvene pobune u Čileu na narative o otelotvorenim autobiografskim sećanjima mladih studenata glume iz Metropolitanskog regiona.

Posebni ciljevi:

1. Identifikovati narative o otelotvorenim autobiografskim sećanjima učesnika na period nakon društvene pobune.
2. Okarakterisati tenzije i narativne konflikte unutar otelotvorenih autobiografskih sećanja učesnika.
3. Razumeti efekte perioda nakon društvene pobune iz perspektive samih učesnika.

Materijali i metode

Nacrt istraživanja

Ovo istraživanje koristi istraživački i deskriptivni nacrt, fokusirajući se na razvijanje kritičke i refleksivne perspektive o otelotvorenim iskustvima unutar praksi sećanja i otpora mladih studenata glume, nakon društvene pobune u Čileu. Ovaj tip nacrta omogućava razumevanje načina na koji se istraživani fenomen ispoljava iz perspektive učesnika, što je neodvojivo od njihovog društvenog i političkog konteksta (Villegas & González, 2011; Mansilla, 2007). Istraživanje je strukturirano oko pitanja na koja se može odgovoriti isključivo kroz scensku praksu, što je pristup koji Frejling (Frayling, 1997) naziva „istraživanjem kroz umetnost", a koje karakteriše stvaranje novih, inovativnih saznanja putem umetničkog stvaralaštva.

Performativno istraživanje, kako ga formuliše Hejsman (Haseman, 2007), predstavlja novu paradigmu koja se razlikuje od tradicionalnih kvalitativnih i kvantitativnih pristupa, generišući znanje kroz scensku praksu. Ovaj metodološki pristup omogućava upotrebu nelinearnih i neliteralnih ekspresivnih sredstava, olakšavajući artikulaciju pitanja i postupaka u vizuelnim, telesnim, auditivnim i/ili taktilnim oblicima. Performativno istraživanje pruža prostor za istraživanje pamćenja kroz akciju i izvedbu, omogućavajući nove načine oblikovanja i prenošenja poruka, koji prevazilaze utvrđene granice (Taylor, 2012).

Učesnici

Korišćen je prigodni uzorak, kojim je odabrano 10 učesnika koji su bili dostupni i voljni da učestvuju u istraživanju. Uzorak su činili četiri muškarca, jedna transženstvena osoba i pet žena, starosti između 18 i 25 godina. Svi učesnici su boravili u Čileu tokom društvene pobune i perioda izolacije usled pandemije korona virusa, i potvrdili su da su učestvovali u najmanje jednoj protestnoj šetnji u Santijagu. Ova grupa je izabrana na osnovu njihove blizine i dostupnosti istraživaču, kao i zbog njihovog angažmana u pozorišnom projektu koji je relevantan za ovo istraživanje (Otzen & Manterola, 2017).

Tehnike

Prikupljanje podataka sprovedeno je kroz tri istraživačko/umetničke radionice, osmišljene kao prostori za razmenu i stvaranje, gde su učesnici mogli da predstave svoja otelotvorena iskustva. Format radionice, kako ga opisuju Londonjo i Ateortua (Londoño & Atehortúa, 2011), deluje kao integrativni prostor koji učesnicima omogućava da dele, diskutuju, ponovo stvaraju i analiziraju različite elemente, odnose i znanja. Kreativne aktivnosti i dinamike uključene u radionice istakle su inovativnu prirodu ovih tehnika koje se razlikuju od tradicionalnih metodologija i koje podstiču aktivno učešće i posvećenost učesnika.

Korišćene interaktivne tehnike:

1. **Deskriptivne:** Učesnici narativno izlažu i predstavljaju činjenice ili situacije koje odražavaju karakteristike, percepcije i shvatanja njihove stvarnosti.
2. **Ekspresivne:** Olakšavaju ispoljavanje osećanja i misli kroz gestikulaciju, usmeno, pismeno, muzičko i/ili vizuelno izražavanje.
3. **Istorijsko–narativne:** Imaju za cilj interpretaciju i razumevanje iskustava kroz kreiranje narativa koji otkrivaju sećanja učesnika.
4. **Analitičke:** Omogućavaju razumevanje i objašnjenje skrivenih značenja koja se nalaze iza svakodnevnih iskustava, podstičući dubinsku i dinamičnu analizu društvene stvarnosti.

Ove tehnike odlikuje njihova participativna priroda koja učesnicima omogućava da kritički i kroz igru izraze svoja proživljena iskustva, težnje i vizije mogućih budućnosti (Londoño & Atehortúa, 2011). Radionice su dizajnirane tako da istraže otelotvorenje koncepata sećanja i otpora u prostoru u kojem se individualna iskustva rekonstruišu unutar grupnog konteksta.

Opisi radionica

Radionica 1: Sećanja

Ova radionica je bila usmerena na početno istraživanje otelotvorenih sećanja učesnika. Započela je vežbom emocionalne provere kako bi se procenila emotivna stanja učesnika i otvorio razgovor o svim relevantnim temama unutar grupe. Nakon toga, sprovedena je vežba vizuelizacije sa ciljem stvaranja bezbedne atmosfere i pripreme učesnika za istraživačko/kreativnu aktivnost. Glavna aktivnost sastojala se u tome što su učesnici, koristeći različite materijale i lične predmete, stvarali simboličke „kontejnere“ koji predstavljaju njihova sećanja na društvenu pobunu. Dodatno su izrađene i kartografije sećanja – instrument koji je

generisao reči, boje, crteže i druge elemente inspirisane upotrebljenim materijalima i ličnim predmetima.

Radionica 2: Nastajanje

Ova radionica je stavila naglasak na individualni i grupni fizički rad u cilju istraživanja scena sećanja i otpora. Koristeći različite pozorišne tehnike i igre, učesnici su radili u parovima kako bi stvorili statue koje predstavljaju slike otpora. Ova vežba je izvođena u tišini, što je podstaklo duboko i refleksivno povezivanje. Učesnici su nakon toga individualno i kolektivno analizirali skulpture, identifikujući sličnosti i razlike u svojim iskustvima otpora.

Radionica 3: Istrajnost/Otpor

Treća radionica bila je fokusirana na kreiranje kolektivnog narativa kroz tehnike improvizacije i grupni rad. Učesnici su na scenu doneli lične predmete i stvarali slike koje pripovedaju priče zasnovane na njihovim autobiografskim sećanjima. Ove slike su analizirane na individualnom i grupnom nivou, što je učesnicima omogućilo da promisle o značenjima i vezama između svojih ličnih i kolektivnih sećanja. Sesija je kulminirala izradom grupne skulpture koja simbolizuje zajedničko iskustvo sećanja i otpora.

Procedure analize

Analiza kreativno-ekspresivnih produkcija izvršena je na tri nivoa:

1. **Deskriptivni nivo:** Identifikacija i detaljan opis kompozicija, što je podrazumevalo razlaganje slika na sve njihove sastavne delove i njihovo međusobno povezivanje.
2. **Interpretativni nivo:** Analiza produkcija na osnovu matrice koja razmatra odnos između slike, teksta i narativa, uz posmatranje mogućih konotacija slike (Desirée & Michelazzo, 2013).
3. **Refleksivni nivo:** Promišljanje o procesima stvaranja značenja kroz kreativno iskustvo, pri čemu su istraživana i individualna i grupna iskustva kako bi se olakšalo objašnjenje emotivnog materijala koji je nastao tokom radionica.
4. **Višestruka triangulacija**

Triangulacija je primenjena kao kontrolna procedura radi osiguranja pouzdanosti i metodološke doslednosti istraživanja (Betrián i drugi, 2013). Korišćeno je nekoliko tipova triangulacije:

- **Triangulacija metoda i tehnika:** Upotreba različitih tehnika za proučavanje problema.
- **Triangulacija podataka:** Korišćenje podataka iz različitih izvora informacija.
- **Teorijska triangulacija:** Upotreba različitih teorijskih perspektiva za interpretaciju podataka.

Višestruka triangulacija podrazumeva simultanu primenu najmanje dve od pomenutih procedura, čime se obezbeđuje sveobuhvatna i kompleksna analiza iz različitih teorijskih i tehničkih gledišta (Betrián i drugi, 2013; Okuda & Gómez-Restrepo, 2005).

Etička razmatranja

U obzir su uzeti različiti etički aspekti kako bi se osiguralo da istraživanje bude empatično, puno poštovanja i neautoritarno. Privatnost učesnika zaštićena je upotrebom informisanog pristanka i poverljivošću podataka. Učesnicima je pruženo jasno objašnjenje ciljeva istraživanja, a sva mišljenja su poštovana i ozbiljno razmatrana. Predložene aktivnosti osmišljene su tako da budu podsticajne i da promovišu participaciju, čime su se negovali uravnoteženi odnosi između istraživača i učesnika, uz istovremeno ohrabrivanje izražavanja različitih iskustava (Huergo & Ibáñez, 2012).

Naime, performativno istraživanje se javlja kao inovativna i transdisciplinarna metodologija koja kombinuje umetničko stvaralaštvo i teorijsku analizu u cilju istraživanja i dokumentovanja otelotvorenih sećanja i praksi otpora u kontekstima društvenih kriza.

Rezultati i diskusija

Istraživanje pruža duboko i iznijansirano razumevanje načina na koji su mladi internalizovali i izrazili svoja sećanja i otpor u kontekstu nakon društvene pobune u Čileu. Rezultati su kategorisani u nekoliko tematskih oblasti koje osvetljavaju ukrštanja pamćenja, tela, otpora i umetnosti, otkrivajući svu složenost ovih otelotvorenih iskustava.

a. Sećanja i spoljni svet

Jedan od prvih elemenata koji su učesnici izneli u spoljni svet bio je osećaj fragmentiranih sećanja na period nakon društvene pobune. Ova fragmentacija povezana je sa političkim, društvenim i porodičnim faktorima. Na političkom planu, društvena pobuna je identifikovana kao primarni događaj koji je poremetio njihove živote, što je dodatno intenzivirano državnim nasiljem i društvenom nesigur-

nošću. Na društvenom planu, klima terora i represije doprinela je fragmentiranju sećanja. Na porodičnom planu, učesnici su prepoznali nedostatak brige i slušanja.

b. Sećanja i vreme

Fragmentacija sećanja podstakla je učesnike da tragaju za informacijama kako bi rekonstruisali svoja lična i kolektivna prisećanja. Ovaj proces je uključivao integrisanje priča i narativa prijatelja i porodice, što je otežalo povlačenje jasne granice između ličnih i kolektivnih sećanja. Ova potraga odražava potrebu za širim društvenim razumevanjem proživljene situacije, svedočeći o dinamičnoj i promenljivoj prirodi sećanja tokom vremena.

c. Tela i otpor

Telo se pojavilo kao centralni element u praksama sećanja i otpora. Učesnici su koristili svoja tela kao žive simbole otpora i kao predstavljanje onih koji su nestali ili su pogubljeni. To je bilo očigledno u izvedbama i akcijama, što je istaklo telo kao medijum pamćenja i otpora. Otpor se u ovom kontekstu razume kao kolektivni čin koji pruža emotivnu zaštitu i učvršćuje politički i društveni identitet mladih.

d. Emocije i sećanja

Fizička i čulna iskustva učesnika naglasila su otelotvorenu prirodu pamćenja. Radionice su omogućile mladim ljudima da povežu svoja lična sećanja sa kolektivnim iskustvima, stvarajući siguran prostor za promišljanje i ponovno osmišljavanje proživljenog. Prizivanje slika, zvukova i fizičkih senzacija tokom vežbi pokazalo je kako se sećanje konstruiše kroz više čula i kako se ova fizička iskustva prepliću sa emotivnim i kognitivnim aspektima pamćenja.

e. Sećanja kao umetnost

Umetničko stvaralaštvo je proizašlo kao vid otpora zaboravu. Radionice su učesnicima omogućile da istraže svoja sećanja kroz različite oblike umetničkog izražavanja. Ove aktivnosti ne samo da su olakšale eksternalizaciju njihovih sećanja, već su podstakle i izgradnju kolektivnih narativa i osećaja pripadnosti među onima koji dele slična iskustva. Rezultati odražavaju transformaciju u svesti učesnika kada je reč o sećanju, identifikujući zajedničke elemente u njihovim iskustvima koji su obogatili njihov kolektivni identitet i pomogli im da pronađu smisao u svojim individualnim iskustvima.

Diskusija

Ovo istraživanje naglašava značaj usmeravanja pažnje na prakse otelotvorenog autobiografskog sećanja koje su razvili mladi studenti glume u Metropolitanskom regionu, tokom perioda nakon društvene pobune. Kroz inovativan metodološki pristup zasnovan na performativnom istraživanju, ovaj rad je ispitao individualne i kolektivne strategije koje su ovi mladi ljudi razvili, kako bi se suočili sa uništavanjem svog simboličkog sveta. Posebno su sećanje i telo upotrebljeni na praktičan i simbolički način, kako bi se pružio otpor tom uništenju.

Istraživanje otkriva da su učesnici, kroz svoje otelotvoreno iskustvo, bili u stanju da jasno konceptualizuju i artikulišu pojmove sećanja i tela. Ovi utisci proistekli su iz njihovog dubokog angažmana u procesu istraživanja i stvaranja, pružajući neprocenjiv uvid u to kako su lični i kolektivni narativi delovali, kao i u ključnu ulogu koju nekažnjivost i tišina imaju u procesima traumatizacije. Dekonstrukcija i rekonstrukcija ovih koncepata od strane samih učesnika omogućila im je da prepoznaju i uporede različite diskurse o sećanju i telu, odražavajući sopstvena iskustva i potrebe.

Upotreba sećanja i tela kao alata za otpor ističe sposobnost učesnika da svoja traumatična iskustva preobraze u činove otpora i aktivne nade. Kroz umetničko stvaralaštvo i izvedbu, mladi ljudi su razvili individualna i kolektivna dela koja povezuju njihove potrebe za pomirenjem sa ličnim iskustvima, ponovo zahtevajući i osvajajući svoje mesto u istoriji. Ove prakse ne samo da su olakšale eksternalizaciju nerešenih konflikata, već su omogućile i izgradnju novih, zajedničkih značenja u ovom kontekstu.

Otelotvoreno autobiografsko sećanje se pojavilo kao centralni koncept u ovom istraživanju, pokazujući kako se epizodna sećanja usklađuju sa čulima, perspektivama i interpretacijama koje su suštinski vezane za telo. Ovaj pristup pruža dublje razumevanje načina na koji mladi otelotvoruju i procesuiraju iskustva nasilja i otpora, nudeći holistički pogled na sećanje kao dinamičan i višeslojan proces.

Nalazi do kojih se došlo naglašavaju značaj kolektivnog sećanja i njegovu sposobnost da izgradi i učvrsti zajedničke identitete među učesnicima. Identifikovanje zajedničkih elemenata u njihovim iskustvima obogatilo je njihov kolektivni identitet i pomoglo im da pronađu smisao u svojim pojedinačnim iskustvima. Umetničko stvaralaštvo i performativne prakse olakšali su formiranje zajednice koja deli slična iskustva, promovišući osećaj pripadnosti i solidarnosti.

Iz teorijske perspektive, ovo istraživanje daje značajan doprinos studijama pamćenja i teatrologiji, nudeći konceptualni okvir za razumevanje načina na koji se umetničke prakse mogu koristiti kao metodološki alati za istraživanje i dokumentovanje otelotvorenih sećanja i praksi otpora. Nalazi ističu neophodnost transdisciplinarnih pristupa koji integrišu umetničko stvaralaštvo i društvenu analizu, pružajući sveobuhvatnije i više nijansirano razumevanje složenih fenomena, povezanih sa političkim nasiljem i otporom.

Od suštinske važnosti je prepoznati i inherentna ograničenja ovakvog tipa istraživanja. Interpretativna i participativna priroda istraživanja čini izazovnim shvatanje svih individualnih i grupnih dinamika, kao i višestrukih slojeva značenja koji proističu iz interakcije učesnika. Pored toga, oskudica specifične literature o kontekstu nakon društvene pobune u Čileu predstavlja dodatan izazov, ograničavajući dostupne teorijske i empirijske reference za kontekstualizaciju nalaza.

Još jedno značajno ograničenje jeste produžetak projekta izvan inicijalno planiranog vremenskog okvira, zbog obima posla koji je potreban za sprovođenje ovakvog participativnog istraživanja. Uprkos ovim izazovima, rezultati pružaju čvrstu osnovu za buduća istraživanja i teorijske razvoje u oblasti otelotvorenih autobiografskih sećanja i otpora, kroz izvođačke umetnosti.

Ovo istraživanje pokazuje da su prakse otelotvorenog autobiografskog sećanja, koje su mladi razvili u kontekstu čileanskog perioda nakon društvene pobune, fundamentalne za razumevanje načina na koji se suočava sa iskustvima nasilja i represije, i kako se ona procesuiraju. Kroz performativno istraživanje, istaknuta je transformativna moć umetnosti da traumu pretvori u otpor i nadu, nudeći alat za izgradnju novih narativa o identitetima i sećanjima.

Zaključci

Nalazi ovog istraživanja ističu značaj otelotvorenog autobiografskog sećanja kao moćnog alata za otpor i društvenu transformaciju. Upotreba performativnog istraživanja omogućila je mladim ljudima da istraže i izraze svoja iskustva na dubok i smislen način. Ovaj metodološki pristup, koji kombinuje umetničko stvaralaštvo sa teorijskom analizom, nudi inovativnu i transdisciplinarnu perspektivu za razumevanje kompleksne dinamike sećanja i otpora u kontekstima političkog nasilja.

Istraživanje doprinosi studijama pamćenja i teatrologije, pružajući okvir za razumevanje kako se umetničke prakse mogu koristiti za istraživanje i dokumentovanje otelotvorenih sećanja. Nalazi naglašavaju neophodnost pristupa koji integrišu umetničko stvaralaštvo i društvenu analizu, ističući ulogu pozorišta u društvenim pokretima mladih i njegovu sposobnost da se bavi složenim fenomenima, kao što je uticaj društvene pobune na narative o sećanju.

Performativno istraživanje se prikazuje kao efikasna metodologija za ispitivanje otelotvorenih društvenih praksi, nudeći participativni i refleksivni pristup koji uključuje subjekte u produkciju znanja. Korišćenje umetničkih radionica kao prostora za istraživanje i refleksiju, omogućilo je učesnicima da povežu svoja lična iskustva sa kolektivnim, pružajući dublje razumevanje procesa sećanja i otpora.

Rezultati ovog istraživanja imaju značajne praktične implikacije za razvoj kreativnih intervencija i edukativnih materijala koji se mogu koristiti u kontekstima umetničkog i društvenog obrazovanja. Istraživanje naglašava značaj stvaranja bezbednih prostora za istraživanje i ponovno označavanje traumatičnih iskustava, promovišući mentalno zdravlje i emocionalno blagostanje među mladima, kroz umetničku praksu.

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IMMERSIVE AESTHETICS: STORYTELLING, OBJECTS AND DELICACY IN THE WORK OF JOSÉ ANTONIO PORTILLO AND PUNCHDRUNK ENRICHMENT

Abstract: Immersive theatre for young audiences, a relatively recent art form, is sometimes combined with the languages of object theatre, giving birth to shows where items, participation and narration are central. In this innovative and spectator-focused practice which combines storytelling, objects and delicacy, the braiding of ethics and aesthetics lies at the core of the creative process. In the last few decades a number of companies/artists have emerged or have gotten close to this approach: two of the most remarkable ones in Europe, which have been active in this field for more than fifteen years, are José Antonio Portillo (a theatre maker since 1998) and Punchdrunk Enrichment (established in 2008).

The primary objective of this paper is to examine the aesthetic approaches and their connection to the ethics of these two companies/creators, especially focusing on two of their productions, both of which use libraries as narrative spaces. Thus, the article will analyze how they both specialize in a theatre where storytelling, objects and delicacy are central to their artistic expression, and how this approach can be applied to immersive and object theatre for young audiences.

Key words: Immersive theatre, theatre for young audiences, aesthetics, storytelling, ethics, object theatre, props

1. Introduction: an approximation to Immersive and Object Theatre

There is no single or clear definition of either immersive or object theatre, and yet this lack of precision allows both artistic forms to "remain alive and alert" (Alvarado, 2015: 8)[1], open to continuous innovation. Despite this openness, the term *immersive theatre* generally includes different kinds of "audience-centric performance practices" (Joanna Bucknall, 2023), where audience participation is crucial to the development of the show. This means that participants' (no longer *spectators*) interaction is "not an interruption *or an anecdote* of the theatrical moment but vital to its success" (Fletcher-Watson, 2013; the content in italics is mine).

Object theatre, meanwhile, is a performative form "where the human figure (under the guise of an actor, a puppet or another representation) is not present, and where objects, in a broad way, are favoured by the dramaturgy to the detriment of the verbal aspect. It is predominantly a visual theatre [...] (where) the actor assimilate themself to the space [...] and they do not necessarily portray a character" (Grazioli, 2009). In object, or *objectual*, theatre the performer - referred to as *manipulator* - "is an intense and emotive external force that drives the object" (Alvarado, 2015: 8). Thus, the human body (if present) explicitly relinquishes protagonism to the objects, which are endowed with "artistic dignity" (Grazioli, 2009).

Although distinct, both practices intertwine ethics and aesthetics in related ways. On the one hand, immersive theatre emphasizes presence, the here and now, seeking to create a holistic, multisensory experience with the audience at the core of everything. Aesthetics, understood not only as image but as sensory reception, thus becomes essential to activating participation, its ethical foundation. And in this process, beauty, surprise and a strong aesthetical impact is usually quite important.

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[1] As seen in the bibliography, several of the resources used for this research are originally in Spanish, and have been translated for this article.

On the other hand, object theatre focuses on *non-human entities*, a term created by Mexican researcher and creator Shaday Larios to open up our perspective of *things* and to include within this category other materialities beyond objecthood, such as plants, stones, fruits, waste… In this artistic expression, objects hide stories which are willing to be told: as they are chosen for a stage piece, "forces that until now were hidden or dormant" within them emerge (Alvarado, 2015: 12). Object theatre believes in the power of small things, on the poetic association and evocativeness of every-day or rare items[2]. As Larios says, "it does not pretend that the non-human is alive, because it starts from the understanding that it already is alive" (2022: 26). In this way, objectual theatre transforms ethics into aesthetics, turning the unseen, the minimal, the ordinary into the protagonists and possessors of valuable stories.

What both genres have in common is the connection with the audience through the uncommon and (most of the times in the case of immersive theatre, and always in objectual theatre, of course) through physical elements/items that reveal their own truth or mystery.

2. Ethics and Aesthetics in Immersive and Object Theatre for Young Audiences

Immersive theatre for young audiences (ITYA) is a relatively recent art form. While interactive shows for adults have been gaining popularity over the past few decades - though they are still not so common, at least not in many countries - , productions specifically designed for children remain even rarer. Although traditional performances created for young audiences have in many occasions incorporated participation (through questions to the audience, songs to be sung by spectators, warnings on the appearance of an evil character…), these strategies are not considered per-se characteristic of immersive theatre, since this kind of shows do not *need* this interaction for the play to happen. ITYA companies rely on audiences as co-creators or co-actors, emphasize on presence and, most importantly, give real agency to kids (G. Herráez, 2025). In this innovative and spectator-focused practice, aesthetics lie at the core of the creative process, and they can be expressed in various appealing ways[3].

Meanwhile, object productions addressed to young audiences feed on children's fascination for gadgets and unusual things, and also for poetic language - as in works for adults - . Through curiosity, delicacy and surprise, these pieces are usually interested in those aspects of reality we do not usually look at,

[2] It is no coincidence that object theatre emerged as a "poetic response to the superabundance of disposable objects in European capitalism" (Larios, 2022: 14).

[3] For more information about immersive theatre for young audiences, see G. Herráez, 2025.

paying attention to topics and details in tender, minute, sensitive ways. Consequently, most of the time these plays are created for small audiences - an aspect which is shared with immersive theatre - to allow every spectator to witness all the aspects and movements from a close view.

A fundamental feature of immersive creations is the engagement of the senses: the audience is not only invited to see and hear (and, of course, to think and feel), as in traditional theatre, but also to touch and to smell (and sometimes even to taste), to enter into direct relationship with peers - other spectators - , with the artistic space, with the performers/facilitators and with the objects. Objects are defined by the fact that they are tactile, tangible, material and generally accessible. That is what makes objects so interesting for immersive theatre: they allow direct interaction and most can be grasped by the hands, hence evoking corporeality[4]. In object theatre, we usually watch others touch, whereas in immersive theatre it is we, as participants, who come into direct contact with (most of) the elements.

In both genres, the object ceases to be a mere thing and becomes a story. Storytelling imbues the object with magic, with enchantment: it bewitches it. The thing ceases to be a thing and becomes a totem, an idol, a being, a memory, a narrative. The spindle of the spinning wheel, the room key, the ring, the locket, the sword, the handkerchief are more than what is immediately visible. If objects already possess immense power when they are *only* recounted or narrated, having physical access to them intensifies their emotional and intellectual impact. In both immersive and object theatre, words show up more as a consequence than a cause (Alvarado, 2015: 10), since they are present to highlight the stories held by the objects, or to activate actions in the audience. Thus, storytelling becomes a marvelous and central artistic tool. Even when we know that the story is a fiction, narrated objects resonate in a different way. The etymology of the word *object*, formed by the prefix *ob-* ("over," "against," "in front of"), the verb *iacere* ("to throw," "to cast"), and the participial suffix *-tus*, refers to something that is thrown (or placed) in front of us. Proximity and interaction are hence embedded in the very basis of the term.

Artists who combine the visual impact and the mechanics of interactive shows with the delicacy of object theatre give birth to shows where items, participation and storytelling are usually central. José Antonio Portillo and Punchdrunk Enrichment are two outstanding representatives of this theatrical approach. In their pieces, the braiding of ethics and aesthetics through objects and narration lies at the core of the creative process.

[4] We do not usually consider as objects those elements that fall outside these characteristics, such as large means of transportation (e.g., ocean liners, trains, airplanes) or infrastructures (e.g., a highway lamppost or a guardrail).

3. Ethics and Aesthetics in the Work of José Antonio Portillo and Punchdrunk Enrichment: Storytelling, Objects and Delicacy

As he himself says, José Antonio Portillo is a schoolteacher who became a stage creator and an inventor of both objects that tell stories and spaces that invite us to listen, imagine, read and create. Sometimes he talks about a strange object that he discovered while searching among the ruins of an abandoned house in southern Italy: a book-clock. He entrusted it to a German clockmaker who lived nearby - a certain Michael Ende. After two months of research, the clockmaker told him that this peculiar device had belonged to the collection of Momo and Master Hour, who had once fought an intense battle against the Grey Men. In that struggle, all clocks had been destroyed - except for the one José Antonio had the good fortune to find.

This story is told in his piece *Biblioteca de cuerdas y nudos* (*Library of Strings and Knots*), which has been touring Europe since 2002. Defying labels - is it an art installation? a theatrical performance? a storytelling session? a class? a community work of art? - , this circular library gathers small manuscripts, paper balls, knotted strings forming messages… created by children and adults over more than twenty years. It is an open, ever-evolving creation, where no grand words or dazzling colors are needed: the expressive power of voice and of gray-brown objects is more than enough. He calls his immersive scenographies *narrative spaces*, and in them the emphasis lies in detail, so the audience is limited to no more than 40 participants. Portillo's *aesth-ethics* rest on storytelling and the vitality of objects themselves, on silence, on connection.

In his work he unites his world view with his convictions about pedagogy. For him, one of the most important virtues of a teacher (and therefore one of the skills that must be most fully developed) is the ability to narrate not only stori-

es but also knowledge (mathematics, sciences and so on). In his performances, and especially in his *Library*, Portillo offers a remarkable demonstration of his sensitivity as an educator: he encourages anyone to interrupt him if they do not understand something, asks questions and consistently values both the courage required to speak and every contribution made.

José Antonio Portillo works out of a deep conviction in education and in the power of the poetic and the collective. One of his artistic-pedagogical strategies is the invention of personal anecdotes to awaken interest in reading and writing. In these stories, the teacher positions themself as the protagonist of invented narratives - a form of autofiction - connected to artists, books and historical events that he wishes to address in the classroom (such as the story of the clock-book found in Italy).

To tell these stories, Portillo creates narrative objects, often drawing on the book-box format. In this way, three major catalysts of curiosity - objects, boxes and hidden personal stories, all charged with mystery - are brought together, allowing him to bring closer to children and young people what might initially seem distant or unfamiliar (such as *Momo* or Michael Ende).

This relational and pedagogical intention is also central to Punchdrunk Enrichment, which creates "immersive theatre as a tool to educate, care, explain and enlighten" (Tims, 2016). The organisation, nowadays independent, originated in 2008 as a branch of the world-famous immersive theatre company Punchdrunk, and masters in making projects that invite children to inhabit their stories and motivate them to get writing, reading and sharing their experiences. Much of their work is designed for schools, such as *The Lost Lending Library*, active since 2014. It originated from the illustrated book *How to Live Forever* by Colin Thompson, something seemingly small for many that nevertheless fuels the imagination. In *The Lost Lending Library*, children are invited to write stories for a magical library that travels the world collecting manuscripts, appearing overnight in the school.

As in Portillo's *Biblioteca de cuerdas y nudos*, the library becomes the chosen space, a magical site where the unexpected unfolds, a galaxy of artefacts eager to tell their memories. The library-universe brings together the three elements that define the ethics and aesthetics of Punchdrunk Enrichment and José Antonio Portillo: objects (scattered across the shelves, placed on tables, hanging from lamps), storytelling (the narratives contained within its walls and its pages, and within the audience) and delicacy (a love of detail, care and silence).

In his narrative space, Portillo uses his hands to unfold crumpled paper balls, to open folded letters, to trace and read knots, to spread out rolled lengths of fabric and to bring closer to the eyes the photographs and drawings scattered throughout the space. The artists of Punchdrunk Enrichment combine an exquisitely careful use of light and sound with an extraordinary level of detail in the objects. As Charlie Tims explains (2016), in *The Lost Lending Library* children enter - after an access ritual, as in the work of the Spanish creator - into a dimly lit, chaotic space filled with books and curious objects, a space that smells of leather, candle wax and varnish. Books of all sizes and colours are piled on the shelves, accompanied by small details such as a grasshopper perched on a cover, paper cut-outs shaped like birds, rolls of photographic negatives protruding from an atlas, and even a tiny tree growing inside a book. In this small galaxy, an important mission awaits children: the Library, which travels the world in search of the most imaginative minds, wishes them to become apprentice writers so that they may fill the only empty shelf with their stories. Portillo's manuscripts, too, are created by kids. In both works, children are protagonists and are valued as such, while writing and reading are appreciated not as an obligation, but as a lucky power.

What can be inferred from this analysis of the productions by Portillo and Punchdrunk Enrichment is a methodological and ethical approach to the creation process and to theatre itself that defines the work of both artists/companies. For years they have succeeded in making their aesthetics show their ethical commitment, but… how have they done it? As said before, their productions share key features that combine storytelling, objects and delicacy to encourage personal and emotional engagement. In order to express them in a methodic and academic way, we may classify them in eight key points.

First of all, scenography and objects are tangible, tactile, interactive and explorable, generating a sense of reality, true immersion and curiosity through the strange, the forbidden or the hidden. For example, the closed boxes in *Biblioteca de cuerdas y nudos* or the book that will not open in *The Lost Lending Library* plant seeds of mystery and commitment in the minds (and the bodies) of the audience members.

Secondly, detail is everywhere, so objects, lighting design and acting are delicate. In the same way, audience members are treated with tenderness and the greatest respect. Everything and everyone is taken care of. Likewise, space is addressed as sacred, so transitional spaces are crucial to the passage from the ordinary to the extraordinary through thresholds, curtains and tunnels. An entrance ritual marks the rupture with society and chaos, signaling the journey into another world.

In the fourth place, magic and reality intertwine through objects, and objects are tied to learning: in *The Lost Lending Library*, children write texts to fill a gap on a shelf, and in *Biblioteca de cuerdas y nudos*, objects tell us stories and encourage us to contribute our own manuscripts. In that way, learning is immersive, so it "centres participants as agents of change" (Colvert & Stephenson, 2023). The piece simply cannot happen if children do not interact, since, as in a (good) class, the dramaturgy is based on their actions.

Accordingly, the audience's experience is both affective and intellectual, so emotional involvement is fundamental (Machon & Thompson, 2014). Both Punchdrunk Enrichment and Portillo are fully aware of the importance of feelings, affection and tenderness in both theatre and education, and accordingly these qualities are central to their productions.

As the seventh key feature, and following their bases as immersive-educational companies, in both Portillo's and Punchdrunk Enrichment's shows stories are told by the performers and also by the participants, since narratives are the most powerful way to connect people and to create change. Furthermore, children's ideas are taken very seriously, so they feel important and necessary. Kids are treated as intelligent and there is no hierarchy of learning, since the actor/facilitator behaves as a co-learner (Machon & Thompson, 2014). The performers show surprise, are humble and act as truly interested in what participants have to say, to ask, to write.

In this manner, through their libraries - and also in the rest of their productions - Portillo and Punchdrunk Enrichment lead us into other worlds, hoping that such journeys may transform us and, in doing so, change the world we inhabit (Tims, 2016).

4. Conclusions

Theatre for young audiences often risks underestimating children's capacity for complexity. The work of Punchdrunk Enrichment and José Antonio Portillo demonstrates the opposite: that delicacy, attention to detail and trust in children's imagination and agency can generate profound artistic and educational experiences. Combining mystery, respect for audiences, a tender treatment of objects and storytelling as a transformative tool, Portillo and Punchdrunk Enrichment's team are two of the most remarkable examples of artists worldwide who are committed to producing high-quality immersive theatre for young audiences. As such, we - creators, researchers and spectators - have much to learn from their work.

As Shaday Larios says, the reflections gathered here are "seeds of a shared world full of kindred imaginaries" (Larios, 2022: 14), offered to spark further dialogue, connections and networks across distance. The purpose of this paper is to get closer to a methodological approach to immersive and object theatre for children, in order to push its limits and encourage scholars and artists to deeply look into it.

As Punchdrunk Enrichment says, let's come on this journey.

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She seeks to write for everyone, yet primarily addresses her work to those historically silenced or marginalized: to women, girls, and young people; to queer communities, particularly lesbians; to racialized individuals; to those whom dominant narratives would have us believe were never present. And yet - we are.

Her current research and creative interests focus on the intersections between dramaturgy, feminist theory, and decolonial thought, exploring how alternative narratives and collective memory can be activated through art.

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IMERZIVNA ESTETIKA: PRIPOVEDANJE, OBJEKTI I SUPTILNOST U RADU HOSEA ANTONIJA PORTILJA I TRUPE PUNCHDRUNK ENRICHMENT

Sažetak: Imerzivno pozorište za mladu publiku, kao relativno nova umetnička forma, ponekad se kombinuje sa jezicima pozorišta predmeta, čime nastaju predstave u kojima predmeti, participacija i naracija zauzimaju centralno mesto. U ovoj inovativnoj, i na gledaoca usmerenoj praksi, koja kombinuje pripovedanje, objekte i suptilnost, preplitanje etike i estetike nalazi se u samoj srži kreativnog procesa.

U poslednjih nekoliko decenija pojavio se niz trupa i umetnika koji su se približili ovom pristupu. Dva najistaknutija primera u Evropi, aktivna na ovom polju već više od petnaest godina, jesu Hose Antonio Portiljo (José Antonio Portillo), pozorišni autor od 1998. godine, i pozorišna trupa Pančdrank Enričment (Punchdrunk Enrichment), osnovana 2008. godine.

Primarni cilj ovog rada jeste da ispita estetske pristupe ovih dveju trupa/autora i njihovu povezanost sa etikom, sa posebnim fokusom na dve njihove produkcije koje koriste biblioteke kao narativne prostore. Naime, rad će analizirati kako su se oba modela specijalizovala za pozorište u kojem su pripovedanje, objekti i suptilnost ključni za umetnički izraz, kao i na koji način se ovaj pristup može primeniti na imerzivno pozorište i pozorište predmeta za mladu publiku.

Ključne reči: Imerzivno pozorište, pozorište za mladu publiku, estetika, pripovedanje, etika, pozorište predmeta, rekviziti

1. Uvod: približavanje imerzivnom pozorištu i pozorištu predmeta

Ne postoji jedinstvena niti jasna definicija ni imerzivnog pozorišta, ni pozorišta predmeta, pa ipak, upravo ovaj nedostatak preciznosti omogućava da obe umetničke forme „ostanu žive i budne“ (Alvarado, 2015: 8)[1], otvorene za stalne inovacije. Uprkos toj otvorenosti, termin *imerzivno pozorište* generalno obuhvata različite vrste izvođačkih praksi usmerenih na publiku (Džoana Baknal, 2023), gde je učešće publike ključno za razvoj predstave. To znači da interakcija učesnika (koji više nisu puki *posmatrači*) „nije prekid *ili anegdota* pozorišnog čina, već je od presudnog značaja za njegov uspeh“ (Flečer-Votson, 2013; sadržaj u kurzivu je moj).

Pozorište predmeta je, sa druge strane, izvođačka forma *u kojoj ljudska figura (u obličju glumca, lutke ili nekog drugog prikaza) nije prisutna, i gde dramaturgija daje prednost predmetima, široko posmatrano, na štetu verbalnog aspekta. To je pretežno vizuelno pozorište [...] (u kome) se glumac asimiluje sa prostorom [...] i ne prikazuje nužno lik* (Gracioli, 2009). U pozorištu predmeta, ili *predmetnom* pozorištu, izvođač, koji se naziva *manipulator*, *jeste intenzivna i emotivna spoljna sila koja pokreće predmet* (Alvarado, 2015: 8). Na taj način, ljudsko telo (ukoliko je prisutno) eksplicitno prepušta protagonizam predmetima, kojima se daruje „umetničko dostojanstvo“ (Gracioli, 2009).

Iako su različite, obe prakse prepliću etiku i estetiku na slične načine. S jedne strane, imerzivno pozorište naglašava prisustvo, ovde i sada, težeći stvaranju holističkog, multisenzornog iskustva sa publikom u samom središtu svega. Estetika, shvaćena ne samo kao slika već kao senzorna recepcija, tako postaje suštinska za aktiviranje participacije, što je njena etička osnova. U tom procesu su lepota, iznenađenje i snažan estetski utisak obično veoma važni.

S druge strane, pozorište predmeta se fokusira na *neljudske entitete*, što je termin koji je skovala meksička istraživačica i autorka Shaday Larios kako bi otvorila našu perspektivu prema *stvarima* i u ovu kategoriju uključila i druge materijalnosti izvan samih predmeta, kao što su biljke, kamenje, voće, otpad... U ovom

[1] Kao što se vidi u literaturi, nekoliko izvora korišćenih za ovo istraživanje izvorno je na španskom jeziku i prevedeno je za potrebe ovog rada.

umetničkom izrazu, predmeti kriju priče koje žele da budu ispričane: kada se odaberu za scensko delo, u njima se javljaju *sile koje su do tada bile skrivene ili uspavane* (Alvarado, 2015: 12). Pozorište predmeta veruje u moć malih stvari, u poetsku asocijaciju i evokativnost svakodnevnih ili retkih predmeta[2]. Kako Larios kaže, on se *ne pretvara da je neljudsko živo, jer polazi od razumevanja da ono to već jeste* (2022: 26). Na taj način, pozorište predmeta transformiše etiku u estetiku, pretvarajući neviđeno, minimalno i obično u protagoniste i vlasnike vrednih priča.

Ono što je zajedničko za oba žanra jeste povezanost sa publikom kroz neuobičajeno i (većinom u slučaju imerzivnog pozorišta, a uvek u slučaju pozorišta predmeta, naravno) kroz fizičke elemente/predmete koji otkrivaju sopstvenu istinu ili misteriju.

2. Etika i estetika u imerzivnom pozorištu i pozorištu predmeta za mladu publiku

Imerzivno pozorište za mladu publiku (ITYA – Immersive Theatre for Young Audiences) relativno je nova umetnička forma. Dok interaktivne predstave za odrasle stiču popularnost tokom poslednjih nekoliko decenija iako još uvek nisu toliko česte, barem ne u mnogim zemljama, produkcije posebno osmišljene za decu i dalje su ređe. Iako su tradicionalna izvođenja kreirana za mladu publiku u mnogim prilikama uključivala participaciju (kroz pitanja upućena publici, pesme koje gledaoci pevaju, upozorenja o pojavljivanju negativnog lika...), ove strategije se same po sebi ne smatraju karakterističnim za imerzivno pozorište, budući da takvim predstavama ova interakcija nije *potrebna* da bi se radnja uopšte odvijala. Trupe koje se bave imerzivnim pozorištem za mladu publiku oslanjaju se na publiku kao koautore ili ko-glumce, naglašavaju prisustvo i, što je najvažnije, daju deci stvarnu moć delovanja (G. Herez, 2025). U ovoj inovativnoj praksi usmerenoj na gledaoce, estetika se nalazi u samom središtu kreativnog procesa i može se izraziti na različite privlačne načine[3].

S druge strane, predstave pozorišta predmeta namenjene mladoj publici hrane se fascinacijom dece gedžetima i neobičnim stvarima, kao i poetskim jezikom, baš kao i u delima za odrasle. Kroz radoznalost, delikatnost i iznenađenje, ovi komadi su obično zainteresovani za one aspekte stvarnosti koje uglavnom ne primećujemo, posvećujući pažnju temama i detaljima na nežan, precizan i senzitivan način. Shodno tome, ove predstave se najčešće kreiraju za malu publiku, što je aspekt zajednički sa imerzivnim pozorištem, kako bi se svakom gledaocu omogućilo da izbliza svedoči svim aspektima i pokretima.

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[2] Nije slučajnost to što se pozorište predmeta pojavilo kao „poetski odgovor na hiperprodukciju jednokratnih predmeta u evropskom kapitalizmu“ (Larios, 2022: 14).

[3] Za više informacija o imerzivnom pozorištu za mladu publiku, videti: G. Herráez, 2025.

Glavna odlika imerzivnih kreacija jeste angažovanje čula: publika nije pozvana samo da vidi i čuje (i, naravno, da razmišlja i oseća), kao u tradicionalnom pozorištu, već i da dodirne i pomiriše (a ponekad čak i da okusi), kako bi stupila u direktan odnos sa vršnjacima, drugim gledaocima, sa umetničkim prostorom, sa izvođačima/fasilitatorima i sa predmetima. Predmeti su definisani činjenicom da su taktilni, opipljivi, materijalni i generalno dostupni. Upravo to ih čini toliko zanimljivim za imerzivno pozorište: oni omogućavaju direktnu interakciju i većina se može obuhvatiti rukama, čime se evocira telesnost[4]. U pozorištu predmeta obično gledamo kako drugi dodiruju, dok u imerzivnom pozorištu mi, kao učesnici, dolazimo u direktan kontakt sa (većinom) elemenata.

U oba žanra, predmet prestaje da bude puka stvar i postaje priča. Pripovedanje prožima predmet magijom, očaranošću: ono ga začarava. Stvar prestaje da bude stvar i postaje totem, idol, biće, sećanje, narativ. Vreteno na preslici, ključ od sobe, prsten, medaljon, mač, maramica – više su od onoga što je odmah vidljivo. Ako predmeti već poseduju ogromnu moć kada se o njima *samo* kazuje ili pripoveda, fizički pristup njima intenzivira njihov emocionalni i intelektualni utisak.

I u imerzivnom pozorištu i u pozorištu predmeta, reči se pojavljuju više kao posledica nego kao uzrok (Alvarado, 2015: 10), pošto su prisutne da bi istakle priče koje predmeti nose u sebi, ili da bi pokrenule akcije kod publike. Na taj način pripovedanje postaje čudesno i centralno umetničko oruđe. Čak i kada znamo da je priča fikcija, predmeti o kojima se pripoveda odjekuju na drugačiji način. Etimologija reči predmet (*object*), nastale od prefiksa *ob-* („preko", „protiv", „ispred"), glagola *iacere* („baciti") i sufiksa participa *-tus*, odnosi se na nešto što je bačeno (ili postavljeno) ispred nas. Blizina i interakcija su, stoga, utkani u samu osnovu ovog termina.

Umetnici koji kombinuju vizuelni utisak i mehaniku interaktivnih predstava sa delikatnošću pozorišta predmeta, stvaraju predstave u kojima su stvari, participacija i pripovedanje obično u samom centru. Hose Antonio Portiljo i pozorišna trupa Pančdrank Enričment dva su izuzetna predstavnika ovog pozorišnog pristupa. U njihovim delima, preplitanje etike i estetike, kroz predmete i naraciju, nalazi se u samoj srži kreativnog procesa.

3. Etika i estetika u delima Hosea Antonija Portilja i pozorišne trupe Pančdrank Enričment: pripovedanje, predmeti i delikatnost

Kako i sam kaže, Hose Antonio Portiljo je učitelj koji je postao pozorišni stvaralac i pronalazač, kako predmeta koji pričaju priče, tako i prostora koji nas

[4] Uobičajeno je da pod predmetima ne podrazumevamo one elemente koji ne ispunjavaju ove karakteristike, kao što su velika prevozna sredstva (npr. prekookeanski brodovi, vozovi, avioni) ili infrastruktura (npr. stub ulične rasvete ili zaštitna ograda na putu).

pozivaju da slušamo, maštamo, čitamo i stvaramo. Ponekad govori o neobičnom predmetu koji je otkrio tragajući među ruševinama jedne napuštene kuće u južnoj Italiji: knjizi-satu. Poverio ga je nemačkom časovničaru koji je živeo u blizini, izvesnom Mihaelu Endeu. Nakon dva meseca istraživanja, časovničar mu je rekao da je ta neobična naprava nekada pripadala kolekciji *Momo i Master Hour*, koji su vodili žestoku bitku protiv *Grey Men*. U toj borbi svi satovi su bili uništeni osim onog koji je Hose Antonio imao sreću da pronađe.

Ova priča se pripoveda u njegovom delu *Biblioteka od kanapa i čvorova (Biblioteca de cuerdas y nudos)*, koje je na turneji po Evropi još od 2002. godine. Prkoseći etiketama – da li je to umetnička instalacija, pozorišna predstava, sesija pripovedanja, školski čas ili zajedničko umetničko delo? – ova kružna biblioteka okuplja male rukopise, papirne loptice, vezane kanape koji formiraju poruke… koje su deca i odrasli stvarali tokom više od dvadeset godina. To je otvoreno delo koje se neprestano razvija, u kome nisu potrebne krupne reči ni zaslepljujuće boje: izražajna moć glasa i sivkasto-smeđih predmeta je više nego dovoljna. Svoje imerzivne scenografije on naziva *narativnim prostorima*, a u njima je naglasak na detaljima, pa je publika ograničena na najviše 40 učesnika. Portiljova *est-etika* počiva na pripovedanju i vitalnosti samih predmeta, na tišini i na povezivanju.

U svom radu on ujedinjuje sopstveni pogled na svet sa svojim pedagoškim uverenjima. Za njega je jedna od najvažnijih vrlina učitelja (a samim tim i jedna od veština koje se moraju najpotpunije razviti) sposobnost da narativno uobliči, ne samo priče, već i znanje (matematiku, nauke i tako dalje). U svojim predstavama, a posebno u svojoj *Biblioteci*, Portiljo pruža izuzetan primer sopstvene učiteljske osetljivosti: ohrabruje svakoga da ga prekine ako nešto ne razume, postavlja pitanja i dosledno vrednuje, kako hrabrost potrebnu da se progovori, tako i svaki doprinos.

Hose Antonio Portiljo radi iz dubokog uverenja u obrazovanje i u moć poetskog i kolektivnog. Jedna od njegovih umetničko-pedagoških strategija jeste izmišljanje ličnih anegdota kako bi probudio interesovanje za čitanje i pisanje. U tim pričama učitelj sebe postavlja u ulogu protagoniste izmišljenih narativa, što je vid autofikcije, a povezanih sa umetnicima, knjigama i istorijskim događajima koje želi da obrađuje u učionici (kao što je priča o knjizi-satu pronađenoj u Italiji).

Da bi ispričao ove priče, Portiljo stvara narativne predmete, često koristeći format knjige-kutije. Na taj način se spajaju tri velika pokretača radoznalosti – predmeti, kutije i skrivene lične priče, svi prožeti misterijom, što mu omogućava da deci i mladima približi ono što bi im u početku moglo izgledati daleko ili nepoznato (kao što su *Momo* ili Mihael Ende).

Ova relaciona i pedagoška namera takođe je centralna za pozorišnu trupu Pančdrank Enričment, koji stvaraju „imerzivno pozorište kao alat za obrazovanje, brigu, objašnjavanje i prosvetljenje“ (Tims, 2016). Ova organizacija, koja je danas nezavisna, nastala je 2008. godine kao ogranak svetski poznate trupe imerzivnog pozorišta Punchdrunk, i usavršila je kreiranje projekata koji pozivaju decu da nasele njihove priče i motivišu ih da počnu da pišu, čitaju i dele svoja iskustva. Veliki deo njihovog rada dizajniran je za škole, kao što je *Izgubljena biblioteka za pozajmljivanje (The Lost Lending Library)*, aktivna od 2014. godine. Nastala je na osnovu ilustrovane knjige *Kako živeti večno (How to Live Forever)* Kolina Tompsona, nečega što je za mnoge prividno malo, ali što ipak raspiruje maštu. U *Izgubljenoj biblioteci za pozajmljivanje*, deca su pozvana da pišu priče za magičnu biblioteku koja putuje svetom i sakuplja rukopise, pojavljujući se u školi preko noći.

Kao i u Portiljovoj *Biblioteci od kanapa i čvorova*, biblioteka postaje izabrani prostor, magično mesto gde se neočekivano razotkriva, galaksija artefakata željnih da ispričaju svoja sećanja. Biblioteka-univerzum objedinjuje tri elementa koji definišu etiku i estetiku pozorišne trupe Pančdrank Enričment i Hosea An-

tonija Portilja: predmete (razbacane po policama, stavljene na stolove, okačene o lampe), pripovedanje (narative sadržane unutar njenih zidova i njenih stranica, kao i unutar same publike) i delikatnost (ljubav prema detaljima, pažnju i tišinu.

U svom narativnom prostoru, Portiljo rukama razmotava zgužvane papirne loptice, otvara presavijena pisma, prati i odgoneta čvorove, širi umotane komade tkanine i približava očima fotografije i crteže razbacane po prostoru. Umetnici trupe Pančdrank Enričment kombinuju izuzetno pažljivu upotrebu svetla i zvuka sa izvanrednim nivoom detalja na predmetima. Kako Čarli Tims objašnjava (2016), u *Izgubljenoj biblioteci za pozajmljivanje* deca – nakon rituala pristupa, kao i u radu španskog stvaraoca – ulaze u prigušeno osvetljen, haotičan prostor ispunjen knjigama i neobičnim predmetima, prostor koji miriše na kožu, vosak od sveća i lak. Knjige svih veličina i boja nagomilane su na policama, praćene sitnim detaljima kao što su skakavac koji sedi na koricama, papirni isečci u obliku ptica, rolne fotografskih negativa koje vire iz atlasa, pa čak i sićušno drvo koje raste unutar knjige. U ovoj maloj galaksiji decu čeka važna misija: Biblioteka, koja putuje svetom u potrazi za najmaštovitijim umovima, želi da oni postanu šegrti pisanja kako bi svojim pričama popunili jedinu praznu policu. I Portiljove rukopise su takođe kreirala deca. U oba dela deca su protagonisti i vrednovana su kao takva, dok se pisanje i čitanje ne posmatraju kao obaveza, već kao čudesna moć.

Ono što se može zaključiti iz ove analize, produkcija Portilja i trupe Pančdrank Enričment jeste metodološki i etički pristup procesu stvaranja i samom pozorištu koji definiše rad oba umetnika/trupe. Oni godinama uspevaju da kroz svoju estetiku prikažu sopstvenu etičku posvećenost, ali… kako su to postigli? Kao što je već rečeno, njihove produkcije dele ključne karakteristike koje kombinuju pripovedanje, predmete i delikatnost kako bi podstakle lični i emocionalni angažman. Da bismo ih izrazili na metodičan i akademski način, možemo ih klasifikovati u osam ključnih tačaka.

Pre svega, scenografija i predmeti su opipljivi, taktilni, interaktivni i mogu se istražiti, čime se generiše osećaj stvarnosti, istinske imerzije i radoznalosti kroz ono što je neobično, zabranjeno ili skriveno. Na primer, zatvorene kutije u *Biblioteci od kanapa i čvorova* ili knjiga koja ne može da se otvori u *Izgubljenoj biblioteci za pozajmljivanje* donose seme misterije i posvećenosti u umovima (i telima) članova publike.

Kao drugo, detalji su svuda prisutni, pa su predmeti, dizajn svetla i gluma delikatni. Na isti način, prema članovima publike se postupa sa nežnošću i najvećim poštovanjem. O svemu, i o svima, vodi se računa. Isto tako, prostor se tretira kao sveti, pa su tranzitni prostori ključni za prelazak iz običnog u neobično kroz pragove, zavese i tunele. Ritual ulaska označava raskid sa društvom i haosom, signalizirajući putovanje u drugi svet.

Na četvrtom mestu, magija i stvarnost se prepliću kroz predmete, a predmeti su povezani sa učenjem: u *Izgubljenoj biblioteci za pozajmljivanje* deca pišu

tekstove kako bi popunila prazninu na polici, a u *Biblioteci od kanapa i čvorova* predmeti nam pričaju priče i podstiču nas da priložimo sopstvene rukopise. Na taj način, učenje je imerzivno, pa ono „postavlja učesnike u centar kao pokretače promena" (Colvert i Stephenson, 2023). Delo se, jednostavno, ne može dogoditi, ako deca ne ostvare interakciju, budući da se, kao i na (dobrom) školskom času, dramaturgija zasniva na njihovim postupcima.

Shodno tome, iskustvo publike je i afektivno i intelektualno, pa je emocionalna uključenost fundamentalna (Mashon i Thompson, 2014). I trupa Pančdrank Enričment i Portiljo su potpuno svesni važnosti osećanja, naklonosti i nežnosti, kako u pozorištu, tako i u obrazovanju, te su stoga ove osobine centralne u njihovim produkcijama.

Kao sedma ključna karakteristika, a prateći njihove osnove kao imerzivno-obrazovnih trupa, u predstavama i Portilja i trupe Pančdrank Enričment priče pričaju i izvođači i učesnici, pošto su narativi najmoćniji način da se ljudi povežu i da se kreira promena. Pored toga, ideje dece se uzimaju veoma ozbiljno, pa se ona osećaju važnim i potrebnim. Deca se tretiraju kao inteligentna i ne postoji hijerarhija učenja, budući da se glumac/fasilitator ponaša kao neko ko uči zajedno sa njima (Mashon i Thompson, 2014). Izvođači pokazuju iznenađenje, skromni su i ponašaju se istinski zainteresovano za ono što učesnici imaju da kažu, pitaju, napišu.

Na ovaj način, kroz svoje biblioteke – ali i u ostatku svojih produkcija – Portiljo i trupa Pančdrank Enričment nas uvode u druge svetove, u nadi da nas takva putovanja mogu transformisati i, čineći to, promeniti svet u kome živimo (Tims, 2016).

4. Zaključak

Pozorište za mladu publiku često rizikuje da potceni dečju sposobnost za razumevanje složenosti. Rad trupe Pančdrank Enričment i Hosea Antonija Portilja dokazuje suprotno: da delikatnost, pažnja posvećena detaljima i poverenje u dečju maštu i delovanje mogu da generišu izuzetna umetnička i obrazovna iskustva. Kombinujući misteriju, poštovanje prema publici, nežan tretman predmeta i pripovedanje kao transformativni alat, Portiljo i tim Pančdrank Enričmenta predstavljaju dva najznačajnija primera umetnika širom sveta koji su posvećeni produkciji visokokvalitetnog imerzivnog pozorišta za mladu publiku. Kao takvi, mi – stvaraoci, istraživači i gledaoci – imamo mnogo toga da naučimo iz njihovog rada.

Kako Shaday Larios kaže, ovde sakupljena razmišljanja jesu „semena zajedničkog sveta punog srodnih svetova mašte" (Larios, 2022: 14), ponuđena sa ciljem da podstaknu dalji dijalog, veze i mreže, uprkos udaljenosti. Svrha ovog rada jeste da se približi metodološkom pristupu proučavanja imerzivnog pozorištu i pozorišta predmeta za decu, kako bi se pomerile njegove granice i podstakli naučnici i umetnici da ga detaljnije istraže.

Kao što poručuju iz trupe Pančdrank Enričment: krenimo na ovo putovanje.

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Msr Irene Herráez (Španija)

Irene Herráez (Madrid, 1995) je dramska spisateljica, pozorišna autorka i edukatorka-istraživačica. Diplomirala je dramaturgiju i režiju na Kraljevskoj školi dramskih umetnosti u Madridu (RESAD), kao i moderne jezike, kulturu i komunikacije na Autonomnom univerzitetu u Madridu (UAM), a zvanje mastera pozorišta i izvođačkih umetnosti stekla je na Univerzitetu Komplutense u Madridu (UCM). Svoju kreativnu praksu dodatno je usavršavala na radionicama koje su vodili Sajmon Longman, Maribel Karasko, Žoan Jago, Hose Sančis Sinistera, Ignasio del Moral, Gzavije Bobes, Marko Antonio de la Para i Marta Pazos, između ostalih.Bila je rezidencijalna dramska autorka u okviru 5. dramskih rezidencija Španskog nacionalnog dramskog centra (CDN), kao i u 13. Programu za razvoj savremene dramaturgije Ministarstva kulture Španije. Predstavljala je Španiju na međunarodnoj *19. letnjoj radionici* sali Beket u Barseloni i bila je rezidencijalna umetnica na Međunarodnom festivalu pozorišta za decu i mlade *Lep pogled* u Štutgartu. Dobitnica je Nacionalne nagrade za dramu *Kalderon de la Barka* za 2024. godinu. Objavljivala je članke i radove u poljskom časopisu *Dialog*, u časopisima *Primer Acto* i *Acotaciones*, u zbornicima 15. i 16. Međunarodnog foruma za pozorište za decu i mlade u Subotici (Srbija), kao i u američkom časopisu *Estreno*. Svoj spisateljski rad kombinuje sa podučavanjem na univerzitetu. Veoma je zainteresovana za rad u zajednici, kritičke perspektive, kao i za koncept stvaralaštvo + istraživanje iz drugih, alternativnih pozicija. Nastoji da piše za sve, ali piše pre svega za žene, devojčice, lezbejke, osobe koje nisu bele rase i sve one za koje pokušavaju da nas ubede da nikada nisu bili prisutni ovde. Pa ipak - prisutni smo.

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Gill Brigg, PhD and Jeremy Harrison, MA (United Kingdom)

ACTOR-MUSICIANSHIP, MUSICALITY AND STORY-MAKING FOR AUDIENCES WITH PROFOUND INTELLECTUAL AND MULTIPLE DISABILITIES

Abstract: Theatre-making that involves young people with profound intellectual and multiple disabilities as equal partners in the creative process is a relatively new and developing field.

There is much sensory theatre offered but it is unusual to find practice that is suffused with the notion of such audiences as equal artists in the process. This equality of being together in the room as co-creators and the careful application of a rationale behind the dramaturgy, underpins this paper.

We describe how this shared action, both sonic and corporeal, can work together to create embodied understandings which are individual to each member of the audience. Central to this work is a belief that the atmospheres co-created in the room can provide a route into the emotions contained in the stories we explore together. Examples cited will be from a 2025 project exploring Shakespeare's Hamlet.

Key Words: Actor-musician, sensory theatre, Shakespeare, dramaturgy, musicality.

Actor-musicianship, Musicality, and Story-making for Audiences with Profound Intellectual and Multiple Disabilities.

This article examines the methods, approach and theoretical perspectives that underpin the creation and performance of a unique piece of sensory theatre based on Shakespeare's *Hamlet*, which was created for and with an audien-

ce of children labelled as having profound intellectual and multiple disabilities. The performance, which happened in January 2025, was part of a collaboration between Rose Bruford College, one of the UK's leading drama schools, the Primary Shakespeare Company, a charity that raises attainment in schools through engagement with Shakespeare, and Riverside and Wyvern schools, two specialist schools for children with complex learning disabilities. The project was led by Dr. Gill Brigg, Jeremy Harrison and composer/musical director Greg Palmer, supported by Chantal Cook, the Head of Expressive Arts at Riverside School. The cast, who also devised elements of the piece, comprised of 28 students from Rose Bruford College's BA and MA in Actor-Musicianship courses and the MA in Theatre for Young Audiences course. The 45-minute piece, rehearsed over 8 days and performed 4 times over two-days, included an original score played live by the company, who integrated their music-making into the aesthetic and performance of the piece, using an actor-musician approach that has been pioneered at Rose Bruford College. The development process included the engagement of staff and pupils from Riverside School in Orpington, Kent and the piece was shared with 110 children with complex needs, accompanied by their support staff and teachers at Riverside and Wyvern schools. This work would not have been possible without the generosity, skill and openness of the pupils, staff and leadership teams of Riverside and Wyvern School.

STORY-MAKING

The participants

The young people with whom we collaborate are labelled by society as having complex cognitive and multi-sensory impairments and we are acutely aware that our work to create inclusive performance is ethically sensitive and complex. After all, we create pieces that may explore the darker themes of Shakespeare's work, inviting young people to experience sadness, loss and jealousy as well as joy and love. We need to work carefully to manage the emotional engagement of audiences for whom the world can be overwhelming on many levels. As theatre-makers we know that theatre can offer a range of emotional engagements which can extend the world view of all audiences and my belief, having spoken with parents, guardians, and teachers over the years, is that we should not shy away from the more difficult emotions in theatre-making. Experiencing emotions through a play-world is a way in which children begin to make sense of the real world around them. This opportunity should not be denied even those children with the most barriers to experiencing these play-worlds.

A further ethical consideration is that the desire to co-create this work at the macro level is not instigated by the young people themselves. The presence

of a performance in their educational setting is reliant upon the advocacy and passion of trusted companions and educators. This is why, to preserve agency and well-being, *negotiated* involvement at the micro level must be fundamental to the dramaturgy of the piece. Engagement, as will be discussed later, must be an offer, not an imposition. The fundamental underlying motivation to create this work is a recognition of the basic human right for all young people to access culture including theatre, according to Article 31 of the United Nations Convention on the Rights of the Child. This includes those who may not cognitively understand what theatre *is*.

What follows is an example of our collaborative practice which attempts to offer access to all participants.

The story

The story of Shakespeare's *Hamlet* is full of traumatic emotion: loss, grief, anger, hatred, jealousy, rejection and the desire for revenge.

Our challenge was to create a performance alongside a young audience labelled with complex disabilities during which they could access some of the core emotions of this tragedy in a way that was relevant to their own lived experience, and which recognised their multiple ways of experiencing the world.

We chose to explore the theme of loss in three of Hamlet's relationships:

Loss of his father (Claudius)
Loss of his mother (Gertrude)
Loss of his friend (Ophelia)

This dramatic narrative, true to the arc of Shakespeare's version, was experienced within a shared performance space, filled with emotion, and not fixed by traditional theatre proxemics of boundaried audience/performer relationality.

Key to this work was to ensure that our participants could differentiate between Eliade's *in hoc tempore*, the real world of the here and now, and *in illo tempore*, that other time of a there and then world. The latter being the place where stories, pretence and theatre exist.

Much care was required to help our audience realise that the crying actor expressing loss was inside a cultural construct and not a fellow human in the real world in need of solace and comfort. Without this separation between fiction and reality we are simply upsetting children, who may not know what theatre *is.* This is an important ethical distinction.

We drew upon the three theatre spectra to support this distinction:

Silence-sound
Darkness-light
Stillness-action

These spectra, described by Heathcote and explored further by Wagner, were a key thread within Gill Brigg's PhD research and formed the basis of her theatre-making approach within this project.

These spectra created an artful construct to draw audiences into the emotional arc of Hamlet's story and to foreground important milestones in the narrative. An exploration of how these can work as a powerful, perhaps even irresistible, story-telling triad formed much of our work as a team.

By using this approach, along with repetition of words and action, we created a demarcated, aestheticised space.

Silence-sound

This was largely the domain of the music, composed by Greg Palmer. We explored notions of music emerging from silence to ensure that the placing of a small sound, such as Ophelia's theme, could be noticed. Inhabiting a silent moment also enabled our audiences to settle, process what they had just experienced, and be ready for what might come next. Additionally, silence between repeated sounds potentially enabled anticipation to be present. The building of anticipation is a key part in the developmental processes of many of the young people with whom we worked.

Darkness-light

We were fortunate that one of the schools to which we toured had a full lighting rig and the potential for black-out. This meant that when Hamlet was searching for his father, the flashlight beam could be noticed within a darkened space. Additionally, the presence of dim or bright general lighting states could support changes in the general mood of the narrative. This helped to clearly place our audience in a place of fiction. It was also possible to use hand-held flashlights to illuminate faces and objects in settings without a theatre lighting rig. This was especially helpful when actors worked in close proximity to the audience, drawing attention to where action was taking place and highlighting actor interaction through aesthetic means.

Stillness-action

The stillness-action spectrum had two very distinct applications within the performance. Firstly, it described the physical action within the performance space: out of a place of complete stillness, action could be noticed. For example, the moment of tension held by Hamlet and Gertude as they were physically connected was followed by the intense action of the actors letting go of the elastic

joining them. The repetition of this same action three times supported the sense of fiction. We considered three repetitions of physical action to work for the following reasons:

1: the audience noticed something was happening
2: attention moved towards the source of the action
3: anticipation built towards the execution of the action

Fundamentally, in real life, such action doesn't repeat itself three times, thus supporting fictionality. This approach also enabled us to move the action round the room in order to work in close proximity to different groups of children each time.

The stillness-action spectrum also offered an approach through which we could explore the intensity of emotion within the performance space, with emotional neutrality at one end and deep emotional intensity at the other. Each of the losses experienced by Hamlet were opportunities for our audiences to engage with the atmosphere of loss as acting, spoken word, music and light working together. These losses, represented kinaesthetically by the stretching and letting go of umbilici (long pieces of elastic) between two characters, was supported linguistically by repetition of key words, "Father. Gone", "Mother. Gone", and "Friend. Gone." These words were likely to be familiar to our audiences, reflecting their lived experience. Once again, the repetition of these moments of deep loss, supported our audiences in their differentiating between fiction and reality. It was at these moments in the story that audiences were at their most emotionally vulnerable and great attention was paid in rehearsal to ensure that the three spectra were used extensively in the creation of a clear cultural experience.

Musicality and Actor-Musicianship as a framing for multi-sensory, co-creative engagement

It seems important to spend a moment to offer a context for this work, which draws on notions of musicality as it has been applied in the development of a training model for actor-musicians at Rose Bruford College. Musicality as an approach to performer training, started to be absorbed into mainstream models of drama school actor training in the UK in the early 2000s, promoted in part by its inclusion as a chapter in the 1999 publication *Twentieth Century Actor Training*, edited by Alison Hodge. Hodge, along with academic Paul Allain had been disseminating the work of Polish theatre maker Wlodzimierz Staniewski and his company Gardzienice throughout the 1990s, and this work began to influence actor training models within higher education and conservatoire training practice in the UK throughout the early 21st Century.

Staniewski defines musicality as a means of perceiving and developing relationships between actors, audiences and narrative material. His methodology and practice challenge the siloed approach to training and thinking that has characterised Western actor-training models, by dissolving boundaries between the core disciplines of voice, movement and acting, offering instead a fluid approach that blends and moves between these disciplines. Notions of flow and mutuality are core to this approach. Music is used as a means of developing connection between performers, a process that Staniewski describes as an almost archaeological endeavour, that strips away and re-connects the actor to fundamental or foundational ways of being and relating to others, through movement, music, rhythm, pitch and the prosodic elements of language. This process challenges the dominance of psychological-realist, text-based approaches to acting and performance, informed by Stanislavsky and his American disciples such as Meisner, Strasberg and Adler, opening instead a perspective informed by phenomenological perspectives that position somatic, visceral, musical and embodied understandings at the forefront of performance practice.

For our audience this repositioning of the locus of meaning making away from text and language, offered an inclusive methodology that enabled sensory engagement and relationship building between audience and character. This process has resonances with notions of 'communicative musicality' (Malloch and Travarthen, 2009), which acknowledges the infinite varieties of communication that are used in early childhood, but that also has applications for audiences such as ours, who need broad and varied approaches in order to access and find meaning in theatre experiences. It is important to caveat this statement, by noting that we are not here making a correlation between babies and young children and our audience, some of whom are teenagers, but rather making a connection between these two notions of musicality as a means of affording access to meaning-making and engagement for audiences who may include those who are pre-verbal, non-verbal and/or do not prioritise language as a means of sharing and making meaning. An action that we would connect to broader socio-political agendas around rights for disabled people and the social model of disability, which places the emphasis on society, or in our case theatre-makers, to create equitable experiences that are accessible to all.

Jeremy Harrison developed and redefined notions of musicality over 15 years into a pedagogic approach for training actor-musicians at Rose Bruford College, a journey he articulates in his 2016 book *Actor-Musicianship*. This interdisciplinary and fluid approach develops heightened listening skills and sensitivities within performers, extending notions of music beyond the sonic realm and into other areas such as spacial relationships, the internal landscape and relationships between people. His understanding of the application of musicality has grown over time, to include participatory work with children and communities.

The interdisciplinary nature and materiality inherent in actor-musicianship meant that a shift towards multi-sensory models of theatre making seemed a natural extension, embracing as it did, not only the notion of musicality as a mode of communication, but also the material presence of the instrument as an extension of character and a means of connecting with audience. In particular, the approach echoed ideas being employed in special educational settings and within speech and language therapies, such as the use of objects of reference or understanding supported by visual signifiers. Instruments in our case act as signifiers of character and the sound they make as an expression of dramaturgical meaning akin to text or language. This understanding was further deepened by theoretical positions that explain and suggest links between music and language acquisition in early childhood and in particularly the role of musical form in pre-verbal and non-verbal communication (Malloch, Travarthen, 2009, Mithen, 2005, Cox, 2017).

In *Hamlet* core notions of musicality were employed to connect and shape meaning and dramaturgy in the following ways:

> **Mutuality** became a way of being connected, to one another, to the space and to the story.
>
> **Rhythm and flow** became a way of understanding and enacting shared journeying. When the music played, we traveled toward the story. This notion of journeying expressed both as an introspective activity and a shared and physicalised action.
>
> **Polyphony** became a way of understanding delineated experience, with a single moment being held by a musical atmosphere that allowed for multiple and diverse engagements across the space to be read as collective or connected activities.

Music, in that sense, became atmosphere, place, space and story. Resonating within, around and between audience members and performers in character.

A long collaboration with sensory theatre pioneer Tim Webb and flagship sensory theatre company Oily Cart led Harrison to new understandings of the ways in which musicality and notions of mutuality and flow could be found in Intensive Interaction practices (Hewett, 2018,Caldwell & Horwood, 2008) as employed by teachers and as they were informing models of theatre practice directed at pre and non-verbal audiences. Intensive Interaction is an approach that views behaviours as acts of communication or conduits for connection, particularly in people who are pre or non-verbal. It is employed in educational and therapeutic contexts as a way of engaging and communicating with people who have complex cognitive disabilities, such as autism, and who find socialising with others difficult. This co-creative, expressive approach to communication and meaning making is utilised in the sensory one-to-one enragements that we employed in *Hamlet*, framed here as an extension of the mutuality principle found in musica-

lity. These engagements are deeply informed by the impulses and perspectives of the child audience member and build on their responses to the material and to the performer who is sharing the moment with them. Sensory moments like these were accompanied by music that enhanced, extended and deepened engagement. The sensory materials, like the instruments, were used to reinforce and offer a means of engaging with themes, characters and narrative elements found in the play:

> **Light and shadow,** created by hand-held flashlights shone through polythene sheeting, was used as way of engaging with the metaphysical and otherworldly elements of the play, such as ghosts and apparitions.
>
> **Sand** was used to explore the notion of time passing, connecting with the use of sand timers that are common in special school settings. It was also a way of engaging with notions of mortality, through the process of burying and finding buried objects.
>
> **Water and petals** were used to activate ideas around ritual, loss and longing, as contained in Ophelia's story

Music was used throughout the sensory engagements as a means of unifying, framing and deepening engagement. Its presence activating the musical frame of perception, which amplified and elevated the co-creative action of audience and performer as they engage with and explore sensory materials together, offering a theatre or story framing for behaviours or co-created moments of engagement. In this way musicality became a means of framing, understanding and theatricalising multi-sensory engagement. These processes and methods, resonate with the writing and research of academic David Roesner. For Roesner the notion of musicality applies to 'things, situations and processes, so that it becomes meaningful to speak of a musicality of the theatre … or of the musicality of an act of representation' (Roesner, 2010, p 293). Citing Heinich Jacoby he describes musicality as 'a general expressive capacity of all human beings, comparable to their mother tongue' going on to talk of musicality in theatre making processes as being 'less a case of learning and training, but an act of excavating and liberating' (Ibid). Roesner here connects the dots for us, offering a means of understanding what we experience in this work with children labelled as having profound and multiple learning difficulties. Musicality in our approach becomes a principle of praxis which we are applying to co-created and interactive performance. A process that relies on a movement between theatrical and musical perception, or as Roesner describes it 'between sense and sensibility' (ibid).

Summary

What we created in the performance space was unmistakeably a cultural construct that existed outside of real life. The use of repetition, sensory engagement, and music helped us to achieve this.

Access to the experiences which we co-created underpinned all of the artistic decisions we made both pre-decided in the rehearsal room and reactively throughout the performance. For us as a creative team, it was important that the actor-musicians imported their creativity into a space familiar to the young people with whom we performed. This helped to tether the audience to their real world, with trusted people whom they knew, without the disorientation of travelling to a theatre with unfamiliar smells, faces and noises. This unfamiliarity could lead to distressing sensory dysregulation. Crucially, it was imperative that the participants retained agency, through the support of their companions. This meant that they could choose to leave the performance space if they did not want to take part. Some young people found that the intensity of the stimuli offered, both emotional and through their senses, required processing time. If this meant that they left the room, returning at a moment of their choosing, then we viewed this as a positive act rather than a negative one, and supported this self-regulation as part of the audience reception process: something truly unique to this form of theatre.

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Gill has over 40 years' experience as a theatre-maker, cross-phase drama teacher, teacher trainer and researcher. She has worked for the last 20 years in specialist schools as a Theatre-in Education performer, Drama specialist and class teacher. She now works nationally and internationally with teachers, actors, and academics, developing their practice with neurodivergent groups. Gill is SEND Officer for National Drama in the UK and a Visiting Lecturer in Sensory Theatre at Rose Bruford College. She is particularly interested in collaborative practice and has worked alongside teachers, pedagogues and actors within the ground-breaking Scen:se project in Sweden. Her PhD researched emotional engagement for audiences labelled as having complex disabilities.

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GLUMAC-MUZIČAR, MUZIKALNOST I STVARANJE PRIČA ZA PUBLIKU SA TEŠKIM INTELEKTUALNIM I VIŠESTRUKIM SMETNJAMA U RAZVOJU

Sažetak: Pozorišno stvaralaštvo koje uključuje mlade ljude sa teškim intelektualnim i višestrukim smetnjama u razvoju kao ravnopravne partnere u kreativnom procesu je relativno novo polje koje se tek razvija.

Iako postoje mnoga senzorna pozorišta, nije uobičajena praksa koja je prožeta idejom o takvoj publici kao ravnopravnim umetnicima u tom procesu. Ova jednakost zajedničkog boravka u prostoriji kao koautora, uz pažljivu primenu teorijske osnove koja stoji iza dramaturgije, predstavlja suštinu ovog rada.

Opisujemo kako ova zajednička akcija, podjednako zvučna i telesna, može delovati udruženo kako bi se stvorilo otelotvoreno razumevanje koje je jedinstveno za svakog člana publike. Centralno mesto u ovom radu zauzima uverenje da atmosfere koje se zajedno stvaraju u prostoriji, mogu pružiti put do emocija sadržanih u pričama koje zajedno istražujemo. Primeri koji se navode potiču iz projekta iz 2025. godine koji je istraživao Šekspirovog *Hamleta*.

Ključne reči: Glumac-muzičar, senzorno pozorište, Šekspir, dramaturgija, muzikalnost.

Ovaj rad ispituje metode, pristup i teorijske perspektive koje čine osnovu stvaranja i izvođenja jedinstvenog komada senzornog pozorišta zasnovanog na Šekspirovom *Hamletu*.

Predstava je kreirana za decu i sa decom koja su označena kao osobe sa teškim intelektualnim i višestrukim smetnjama u razvoju. Predstava (koja je izvedena u januaru 2025. godine), bila je deo saradnje između Rouz Bruford koledža

(Rose Bruford College), jednog od vodećih glumačkih škola u Velikoj Britaniji, organizacije Primary Shakespeare Company, dobrotvorne ustanove koja ima velika postignuća u školama kroz rad sa Šekspirovim delima, i škola Riversajd (Riverside) i Vajvern (Wyvern) – dve specijalne škole za decu sa kompleksnim smetnjama u učenju. Projekat su vodili dr Džil Brig, Džeremi Harison i kompozitor/muzički direktor Greg Palmer, uz podršku Šantal Kuk (Chantal Cook), šefice katedre za ekspresivne umetnosti u školi Riversajd. Glumačku ekipu, koja je takođe osmislila elemente komada, činilo je 28 studenata sa osnovnih i master studija za glumce-muzičare, kao i sa master studija pozorišta za mladu publiku na Rouz Bruford koledžu. Komad u trajanju od 45 minuta uvežbavan je tokom osam dana i izveden je četiri puta u roku od dva dana. Predstava je uključivala originalnu partituru koju je ansambl izvodio uživo. Oni su svoje muzičko stvaralaštvo integrisali u estetiku i izvođenje samog komada, koristeći glumac-muzičar pristup koji je pionirski razvijen upravo na Rouz Bruford koledžu. Proces razvoja uključivao je angažovanje osoblja i učenika iz škole Riversajd u Orpingtonu, Kent, a komad je podeljen sa 110 dece sa kompleksnim potrebama, u pratnji pomoćnog osoblja i nastavnika u školama Riversajd i Vajvern.

Ovaj rad ne bi bio moguć bez velikodušnosti, veštine i otvorenosti učenika, osoblja i rukovodećih timova škola Riversajd i Vajvern.

STVARANJE PRIČE

Učesnici

Mladi ljudi sa kojima sarađujemo u društvu su označeni kao osobe sa složenim kognitivnim i višestruko-senzornim smetnjama, i mi smo potpuno svesni da je naš rad na stvaranju inkluzivne predstave etički osetljiv i kompleksan. Na kraju krajeva, kreiramo komade koji istražuju mračnije teme Šekspirovih dela, pozivajući mlade ljude da dožive tugu, gubitak i ljubomoru, podjednako kao i radost i ljubav. Moramo pažljivo da radimo kako bismo upravljali emotivnim angažovanjem publike za koau svet može biti preplavljen emocijama na mnogo nivoa. Kao pozorišni stvaraoci, znamo da pozorište može ponuditi širok spektar emotivnih angažmana koja mogu proširiti pogled na svet svake publike. Moje uverenje, proisteklo iz dugogodišnjih razgovora sa roditeljima, starateljima i nastavnicima, jeste da ne bi trebalo da bežimo od teških emocija u pozorištu. Proživljavanje emocija kroz svet igre jeste način na koji deca počinju da shvataju stvarni svet oko sebe. Ovu priliku ne bi trebalo uskratiti čak ni onoj deci koja imaju najviše prepreka za doživljavanje takvih svetova igre.

Dodatno etičko pitanje leži u tome što želja za koautorskim stvaranjem ovog rada na makro nivou ne potiče od samih mladih ljudi. Prisustvo predstave u njihovom obrazovnom okruženju oslanja se na zagovaranje i strast pratilaca i

pedagoga kojima veruju. Zbog toga, da bi se očuvala njihova sloboda izbora i dobrobit, *dogovoreno* učešće na mikro nivou mora biti temelj dramaturgije samog komada. Angažovanje (kao što će biti rečeno kasnije), mora da bude ponuda, a ne nametanje.

Osnovna, pokretačka motivacija za stvaranje ovog rada jeste prepoznavanje osnovnog ljudskog prava svih mladih ljudi na pristup kulturi, uključujući pozorište, u skladu sa članom 31. Konvencije Ujedinjenih nacija o pravima deteta. Ovo uključuje i one koji kognitivno možda ne razumeju *šta je* to pozorište.

Ono što sledi jeste primer naše saradnje koja pokušava da obezbedi pristup svim učesnicima.

Priča

Priča o Šekspirovom *Hamletu* puna je traumatičnih emocija: gubitka, tuge, besa, mržnje, ljubomore, odbacivanja i želje za osvetom.

Naš izazov bio je da stvorimo predstavu zajedno sa mladom publikom koja je označena kao publika sa složenim smetnjama u razvoju, tokom koje bi oni mogli da dožive neke od primarnih emocija ove tragedije na način koji je relevantan za njihovo sopstveno proživljeno iskustvo i koji uvažava njihove višestruke načine doživljavanja sveta.

Odlučili smo da istražimo temu gubitka u tri Hamletova odnosa:

Gubitak oca (Klaudije)
Gubitak majke (Gertruda)
Gubitak prijateljice (Ofelija)

Ovaj dramski narativ, veran Šekspirovoj verziji, proživljen je unutar zajedničkog prostora izvođenja ispunjenog emocijama, i nije bio fiksiran tradicionalnom pozorišnom proksemikom koja postavlja granice u odnosima između publike i izvođača.

Ključno za ovaj rad bilo je osigurati da naši učesnici mogu da razlikuju Elijadeovo *in hoc tempore* – stvarni svet ovde i sada, i *in illo tempore* – ono drugo vreme, svet tamo i tada. Ovo drugo vreme jeste mesto gde postoje priče, pretvaranje i pozorište.

Bilo je potrebno mnogo truda i pažnje da pomognemo našoj publici da shvati da se glumac koji plače i izražava gubitak nalazi unutar kulturološkog konstrukta, a ne da je on ljudsko biće u stvarnom svetu kome su potrebni uteha i saosećanje. Bez ovog razdvajanja fikcije i stvarnosti, mi jednostavno uznemiravamo decu koja možda ne znaju *šta je* pozorište. Ovo je važna etička razlika.

Oslonili smo se na tri pozorišna spektra kako bismo podržali ovu razliku:

Tišina-zvuk
Tama-svetlost
Mirovanje-akcija

Ovi spektri, koje opisuje Hitkot (Heathcote), a dalje istražuje Vagner (Wagner), bili su ključni u doktorskom istraživanju Džil Brig i činili su osnovu njenog pristupa stvaranju pozorišta u ovom projektu.

Pomenuti spektri stvorili su umetnički konstrukt koji uvlači publiku u emotivni luk Hamletove priče i u prvi plan stavlja važne prekretnice u narativu. Istraživanje načina na koji ovi spektri mogu delovati kao moćna, možda čak i neodoljiva trijada za pripovedanje priče, činilo je veliki deo našeg rada kao tima.

Korišćenjem ovog pristupa, uz ponavljanje reči i akcija, stvorili smo razgraničen, estetizovan prostor.

Tišina-zvuk

Ovo je uglavnom bio domen muzike koju je komponovao Greg Palmer. Istraživali smo koncepte muzike koja se pomalja iz tišine, kako bismo osigurali da postavljanje nekog tihog zvuka, poput Ofelijine teme, može biti primećeno. Boravak u trenucima tišine takođe je omogućavao našoj publici da se smiri, obradi ono što je upravo doživela i pripremi se za ono što sledi. Pored toga, tišina između zvukova koji se ponavljaju potencijalno je omogućavala pojavu iščekivanja. Iščekivanje je ključni deo u razvojnim procesima mnogih mladih ljudi sa kojima smo radili.

Tama-svetlost

Imali smo sreću da je jedna od škola u kojoj smo gostovali imala kompletnu rasvetu i mogućnost potpunog mraka. To je značilo da, kada je Hamlet tražio svog oca, snop baterijske lampe mogao biti primećen unutar zamračenog prostora. Pored toga, prisustvo prigušenog ili jarkog osvetljenja moglo je da podrži promene u opštem raspoloženju narativa. Ovo je pomoglo da našu publiku jasno smestimo u prostor fikcije. Takođe je bilo moguće koristiti ručne baterijske lampe za osvetljavanje lica i predmeta u prostorima koji nemaju pozorišnu rasvetu. Ovo je bilo posebno korisno kada su glumci radili u neposrednoj blizini publike, skrećući pažnju na mesto gde se radnja odvija i naglašavajući interakciju glumaca estetskim sredstvima.

Mirovanje-akcija

Spektar mirovanje-akcija imao je dve veoma različite primene unutar predstave. Kao prvo, opisivao je fizičku akciju unutar prostora izvođenja: iz stanja potpunog mirovanja, akcija je mogla biti primećena. Na primer, nakon momenta napetosti koji su zadržali Hamlet i Gertruda dok su bili fizički povezani, usledila je intenzivna akcija glumaca koji puštaju elastičnu traku koja ih spaja. Ponavlja-

nje ove iste akcije tri puta podržalo je osećaj fikcije. Smatrali smo da tri ponavljanja fizičke akcije funkcionišu iz sledećih razloga:

1: publika je primetila da se nešto dešava
2: pažnja se usmerila ka izvoru akcije
3: gradilo se iščekivanje prema izvršenju akcije

Suštinski, u stvarnom životu se takva akcija ne ponavlja tri puta, što podržava fiktivnost. Ovaj pristup nam je takođe omogućio da pomeramo radnju po prostoriji kako bismo svaki put radili u neposrednoj blizini različitih grupa dece.

Spektar mirovanje-akcija takođe je ponudio pristup kroz koji smo mogli da istražujemo intenzitet emocija unutar prostora izvođenja, sa emocionalnom neutralnošću sa jedne strane, i dubokim emocionalnim intenzitetom, sa druge. Svaki od gubitaka koje je Hamlet doživeo bio je prilika za našu publiku da se poveže sa atmosferom gubitka kroz zajedničko delovanje glume, izgovorene reči, muzike i svetlosti. Ovi gubici, predstavljeni kinestetički rastezanjem i puštanjem „ključnih tački" (dugih komada lastiša) između dva lika, bili su lingvistički podržani ponavljanjem ključnih reči: „Otac. Otišao.", „Majka. Otišla." i „Prijateljica. Otišla.". Te reči su verovatno bile poznate našoj publici, odražavajući njihovo proživljeno iskustvo. Još jednom, ponavljanje ovih trenutaka velikog gubitka pomoglo je našoj publici da napravi razliku između fikcije i stvarnosti. Upravo u tim trenucima u priči, publika je bila emotivno najranjivija, i velika pažnja im je posvećena tokom proba kako bi se osiguralo da se ova tri spektra ekstenzivno koriste u stvaranju jasnog kulturološkog iskustva.

Muzikalnost i glumac-muzičar kao okvir za višesenzorno, kokreativno angažovanje

Čini se važnim posvetiti pažnju pružanju konteksta za ovaj rad koji se oslanja na pojmove muzikalnosti onako kako su primenjeni u razvoju modela obuke za glumce-muzičare na Rouz Bruford koledžu. Muzikalnost kao pristup obuci izvođača počela je da se utapa u mejnstrim modele glumačke obuke u školama glume u Velikoj Britaniji početkom 2000-ih, delom podstaknuta njenim uključivanjem kao poglavlja u publikaciji *Obuka glumaca u dvadesetom veku (Twentieth Century Actor Training)* iz 1999. godine, koju je uredila Alison Hodž (Alison Hodge). Hodž je, zajedno sa akademikom Polom Alejnom (Paul Allain), tokom 1990-ih prezentovala rad poljskog pozorišnog stvaraoca Vlodžimježa Stanjevskog (Wlodzimierz Staniewski) i njegove kompanije Garženice (Gardzienice), i ovaj rad je počeo da utiče na modele obuke glumaca u visokom obrazovanju i konzervatorijumskoj praksi u Velikoj Britaniji početkom 21. veka.

Stanjevski definiše muzikalnost kao sredstvo opažanja i razvijanja odnosa između glumaca, publike i narativnog materijala. Njegova metodologija i praksa

preispituju izolovani pristup obuci i razmišljanju koji je karakterisao zapadne modele obuke glumaca, tako što se brišu granice između osnovnih disciplina glasa, pokreta i glume, nudeći umesto toga fluidan pristup koji se stapa i kreće između ovih disciplina. Pojmovi toka i uzajamnosti su srž ovog pristupa. Muzika se koristi kao sredstvo za razvijanje veze između izvođača, što je proces koji Stanjevski opisuje kao gotovo arheološki poduhvat koji ogoljuje glumca i ponovo ga povezuje sa fundamentalnim ili bazičnim načinima postojanja i odnosa sa drugima, kroz pokret, muziku, ritam, visinu tona i prozodijske elemente jezika. Ovaj proces preispituje dominaciju psihološko-realističkih pristupa glumi i izvođenju zasnovanih na tekstu, inspirisanih Stanislavskim i njegovim američkim učenicima, kao što su Majzner (Meisner), Strazberg (Strasberg) i Adler, otvarajući umesto toga perspektivu nadahnutu fenomenološkim gledištima koja somatska, visceralna, muzička i otelotvorena razumevanja postavljaju u prvi plan izvođačke prakse.

Za našu publiku, ovo izmeštanje mesta stvaranja značenja sa teksta i jezika ponudilo je inkluzivnu metodologiju koja je omogućila senzornu angažovanost i izgradnju odnosa između publike i lika. Ovaj proces rezonuje sa pojmovima „komunikativne muzikalnosti“ (Maloč i Traverten / Malloch and Travarthen, 2009), koja prepoznaje beskrajne varijetete komunikacije koji se koriste u ranom detinjstvu, ali koja takođe ima primenu kod publike poput naše, kojoj su potrebni široki i raznovrsni metodi da bi pristupili i pronašli značenje u pozorišnim iskustvima. Važno je distancirati tu izjavu napomenom da ovde ne pravimo korelaciju između beba i male dece i naše publike, od kojih su neki tinejdžeri, već pre uspostavljamo vezu između ova dva pojma muzikalnosti kao sredstva koje omogućava pristup stvaranju značenja i angažovanju za publiku koja može uključivati one koji su u preverbalnoj fazi, neverbalni su i/ili ne daju prioritet jeziku kao sredstvu deljenja i stvaranja značenja. To je čin koji bismo povezali sa širim društveno-političkim agendama oko prava osoba sa invaliditetom i socijalnim modelom invaliditeta, koji naglasak stavlja na društvo, ili u našem slučaju, na pozorišne stvaraoce - da kreiraju ravnopravna iskustva koja su svima dostupna.

Džeremi Harison je razvijao i redefinisao pojmove muzikalnosti tokom više od 15 godina u pedagoški pristup za obuku glumaca-muzičara na Koledžu Rouz Bruford, što je putovanje koje artikuliše u svojoj knjizi *Glumac-Muzičar (Actor-Musicianship)* iz 2016. godine. Ovaj interdisciplinarni i fluidni pristup razvija izoštrene veštine slušanja i osetljivosti kod izvođača, proširujući pojam muzike izvan zvučnog domena i na druge oblasti, kao što su prostorni odnosi, unutrašnji svet i odnosi među ljudima. Njegovo razumevanje primene muzikalnosti raslo je tokom vremena i počelo da uključuje participativni rad sa decom i zajednicama. Interdisciplinarna priroda i materijalnost inherentna kod glumca-muzičara značili su da se prelazak ka višesenzornim modelima pozorišnog stvaralaštva činio kao prirodan produžetak, obuhvatajući ne samo pojam muzikalnosti kao načina

komunikacije, već i materijalno prisustvo instrumenta kao produžetka lika i sredstva povezivanja sa publikom. Konkretno, ovaj pristup je odražavao ideje koje se koriste u specijalnim obrazovnim ustanovama i u okviru logopedskih terapija, kao što je upotreba referentnih predmeta ili razumevanje podržano vizuelnim znacima. Instrumenti u našem slučaju deluju kao označitelji likova, a zvuk koji proizvode kao izraz dramaturškog značenja srodan tekstu ili jeziku. Ovo razumevanje je dodatno produbljeno teorijskim pozicijama koje objašnjavaju i sugerišu veze između muzike i usvajanja jezika u ranom detinjstvu, a posebno ulogom muzičke forme u preverbalnoj i neverbalnoj komunikaciji (Malloch, Travarthen, 2009; Mithen, 2005; Cox, 2017).

U *Hamletu* su ključni pojmovi muzikalnosti korišćeni za povezivanje i oblikovanje značenja i dramaturgije na sledeće načine:

Uzajamnost je postala način povezivanja jednih sa drugima, sa prostorom i sa pričom.

Ritam i tok postali su način razumevanja i sprovođenja zajedničkog putovanja. Kada je muzika svirala, putovali smo ka priči. Ovaj pojam putovanja izražen je i kao introspektivna aktivnost i kao zajednička i fizička akcija.

Polifonija je postala način razumevanja jasno definisanog iskustva, gde je jedan trenutak bio podržan muzičkom atmosferom koja je omogućavala da se višestruka i različita angažovanja širom prostora čitaju kao kolektivne ili povezane aktivnosti.

Muzika je, u tom smislu, postala atmosfera, mesto, prostor i priča. Odjekivala je unutar, oko i između članova publike i izvođača.

Dugogodišnja saradnja sa pionirom senzornog pozorišta Timom Vebom (Tim Webb) i vodećom kompanijom za senzorno pozorište Oily Cart dovela je Harisona do novih razumevanja načina na koje se muzikalnost i pojmovi uzajamnosti i toka mogu pronaći u praksama intenzivne interakcije (Intensive Interaction; Hewett, 2018; Caldwell & Horwood, 2008) koje koriste nastavnici, i koje su inspirisale pozorišne prakse usmerene na preverbalnu i neverbalnu publiku. Intenzivna interakcija je pristup koji posmatra ponašanja kao činove komunikacije ili kanale za povezivanje, posebno kod ljudi koji su preverbalni ili neverbalni. Koristi se u obrazovnom i terapeutskom kontekstu kao način angažovanja i komunikacije sa ljudima koji imaju složene kognitivne smetnje, poput autizma, i kojima je socijalizacija teška. Ovaj kokreativni, ekspresivni pristup komunikaciji i stvaranju značenja primenjen je u senzornim interakcijama jedan na jedan, koje smo koristili u *Hamletu*, uobličen ovde kao produžetak principa uzajamnosti koji se nalazi u muzikalnosti. Ove interakcije su duboko inspirisane impulsima i perspektivama deteta iz publike i grade se na njihovim odgovorima na materijal i na izvođača koji sa njima deli taj trenutak. Senzorni trenuci poput ovih bili su praće-

ni muzikom koja je pojačavala, produžavala i produbljivala interakciju. Senzorni materijali su, poput instrumenata, korišćeni da osnaže i ponude način povezivanja sa temama, likovima i narativnim elementima koji se nalaze u predstavi:

> **Svetlost i senka,** stvoreni ručnim baterijskim lampama koje su svetlele kroz polietilensku foliju, korišćeni su kao način povezivanja sa metafizičkim i onostranim elementima komada, kao što su duhovi i utvare.
>
> **Pesak** je korišćen za istraživanje pojma protoka vremena, povezujući se sa upotrebom peščanih satova koji su uobičajeni u specijalnim školama. To je takođe bio način povezivanja sa pojmovima smrtnosti, kroz proces sahranjivanja i pronalaženja zakopanih predmeta.
>
> **Voda i latice cveća** korišćeni su za aktiviranje ideja oko rituala, gubitka i čežnje, koji su sadržani u Ofelijinoj priči.

Muzika je korišćena tokom cele senzorne angažovanosti kao sredstvo objedinjavanja, uobličavanja i produbljivanja angažmana. Njeno prisustvo aktiviralo je muzički okvir percepcije, što je pojačalo i uzdiglo kokreativnu akciju publike i izvođača dok zajedno stupaju u interakciju i istražuju senzorne materijale, nudeći pozorišni ili narativni okvir za ponašanja ili zajednički stvorene trenutke angažovanosti.

Na ovaj način, muzikalnost je postala sredstvo uobličavanja, razumevanja i teatralizacije višesenzornog angažmana. Ovi procesi i metode u skladu su sa pisanjem i istraživanjem akademika Dejvida Resnera (David Roesner). Za Resnera se pojam muzikalnosti odnosi na *stvari, situacije i procese, tako da postaje smisleno govoriti o muzikalnosti pozorišta... ili o muzikalnosti samog čina predstavljanja* (Roesner, 2010, str. 293). Citirajući Hajniha Jakobija (Heinrich Jacoby), on opisuje muzikalnost kao *opštu ekspresivnu sposobnost svih ljudskih bića, uporedivu sa njihovim maternjim jezikom*, nastavljajući da govori o muzikalnosti u procesima stvaranja pozorišta kao o nečemu što je *manje stvar učenja i obuke, a više čin iskopavanja i oslobađanja* (Ibid). Resner ovde povezuje sve tačke za nas, nudeći sredstvo za razumevanje onoga što doživljavamo u ovom radu sa decom koja su označena kao deca sa teškim i višestrukim smetnjama u učenju. Muzikalnost u našem pristupu postaje princip koji primenjujemo na zajednički stvoreno i interaktivno izvođenje. To je proces koji se oslanja na kretanje između pozorišne i muzičke percepcije, ili kako to Resner opisuje, *između razuma i osećajnosti* (ibid).

Rezime

Ono što smo stvorili u prostoru izvođenja bio je nepogrešivo kulturni konstrukt koji je postojao izvan stvarnog života. Upotreba ponavljanja, senzorne angažovanosti i muzike, pomogla nam je da to postignemo.

Pristup iskustvima koja smo zajedno stvarali bio je osnova svih umetničkih odluka koje smo donosili – kako onih unapred utvrđenih u sali za probe, tako i onih reaktivnih tokom samog izvođenja. Za nas, kao kreativni tim, bilo je važno da glumci-muzičari unesu svoju kreativnost u prostor koji je poznat mladim ljudima sa kojima smo izvodili predstavu. Ovo je pomoglo da se publika zadrži u svom stvarnom svetu, uz osobe od poverenja koje poznaju, bez dezorijentacije koju donosi odlazak u pozorište sa nepoznatim mirisima, licima i zvukovima. Ta nepoznatost mogla bi dovesti do uznemirujuće senzorne disregulacije. Ono što je ključno bio je imperativ da učesnici zadrže svoju slobodu izbora, uz podršku svojih pratilaca. To je značilo da su mogli izabrati da napuste prostor izvođenja, ukoliko nisu želeli da učestvuju. Neki mladi ljudi su uvideli da intenzitet ponuđenih stimulansa, kako emotivnih tako i onih kroz čula, zahteva vreme za obradu. Ako je to značilo da napuste prostoriju i vrate se u trenutku koji sami izaberu, mi smo to posmatrali kao pozitivan, a ne kao negativan čin, i podržavali smo ovu samoregulaciju kao deo procesa recepcije publike, što je nešto zaista jedinstveno za ovu formu pozorišta.

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Njegova istraživačka interesovanja obuhvataju: uzajamnost i muzikalnost u obuci glumaca i izvođenju; pedagoške pristupe glumi-muzici; senzorno pozorište i inkluzivne kokreativne procese koji uključuju porodice, decu i mlade.
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BONDIAN DRAMA AND THEATRE IN EDUCATION: THE INFLUENCE OF THEORY AND PLAYS BY EDWARD BOND ON DEVELOPMENT OF THEATRE FOR YOUNG PEOPLE

Abstract: This paper explores the connections between the work of Edward Bond and the Theatre in Education (TIE) movement. It begins by tracing a short history of the development of TIE in Britain, from its pioneering origins at the Belgrade Theatre in Coventry in 1965 to its struggle for survival following the 1988 Education Reform Act. Within this historical context, the paper examines Edward Bond's burgeoning interest in the movement – a shift motivated by his rejection of 'mainstream' British theatre and his search for the theatre dealing with 'the paradox of being human'. The research delineates Bond's concrete engagement with the movement, which culminated in a landmark collaboration with Big Brum TIE Company, resulting in a canon of 10 plays specifically written for the company and young audiences. Central to this analysis is Bond's concept of the 'Dramatic Child' and 'Radical Innocence': he posits that children possess an innate necessity for justice, and that the imagination is crucial for creating the self and the world. To facilitate this, the study articulates the 10 key Bondian drama devices – the tools for making the theatre that re-creates 'the logic of humanness'. Ultimately, this paper contends that this collaboration has forged a new theatre form, devoted to the 'dramatic children' as agents of the future – the theatre that would help the children learn 'what it is to be human'.

Key words: theatre for young people, Theatre in Education (TIE), Edward Bond, Big Brum TIE Company, *Radical Innocence*

In this paper, I aim to share my long-standing engagement with *Theatre in Education* (abbreviated TIE), a movement that has gradually become the centre of my research and practice over the years, alongside my enduring interest in the work of Edward Bond. Often described as controversial, Bond is nonetheless widely regarded as one of the most significant dramatists of our time, having devoted his life and artistic practice to the concept of the *Dramatic Child*.

'I was only one person away from the great Edward Bond!'

As I searched for a way to begin this text, grappling with the complexity of the journey, I found myself struck by a sudden, grounding realisation: 'I was only one person away from the great Edward Bond!' This thought – shared aloud in the heat of a creative exchange with a friend and fellow actor – was more than a mere observation of proximity; it was a recognition of the direct lineage that has informed my own practice.

The person I was referring to was playwright, actor-teacher, and director Chris Cooper. For 17 years, Cooper led the Big Brum TIE Company in Birmingham as its Artistic Director, an ensemble distinguished by its exclusive relationship with Bond, who wrote 10 plays specifically for them. As Davis (2014) states – 'there is no one in the UK who knows more about how Bond's plays work in practice and theory' (p. 139).

I am grateful for the opportunity to have had such an inspiring figure as Chris Cooper as a mentor and guest lecturer, alongside my professors, during my master's studies at HVL in Bergen, Norway, back in 2018 (Šećerov, 2023). That experience was of major relevance to my professional development, guided my interest towards exploring Bond and TIE more deeply, and also left a great impact on who I am today, as a person. Getting to know *Bondian drama* and experiencing its power in person, devising and delivering a TIE programme for 12- to 13-year-old pupils in several schools in Bergen and surroundings – that is precisely when the seed of my love for TIE was planted and it is still growing.

The Very Beginning – 1960's in Post-War Britain

This story begins in the post-war Britain of the 1960s. That period saw the first records of Theatre in Education (TIE) – a new theatre 'form' that developed in England, largely influenced by political theatre and other alternative theatre practices, and guided by the principles of progressive, child-centred education (Wooster, 2016). In 1965, the first Theatre in Education company was founded at the Belgrade Theatre in Coventry (Kershaw, 2004, p. 389). As the first civic theatre built in Britain after the Second World War and opened in 1958, it was named after the capital of Serbia, formerly Yugoslavia, which had donated timber to help rebuild the city.

Starting as a 'pilot' project, the group of four 'actor-teachers' at Belgrade Theatre set a model that was soon followed by theatres in Bolton, Leeds, Glasgow and Nottingham (Jackson, 1993). This company, known as Belgrade TIE, was to become the pioneer of a 'radical, discrete theatre form with its own unique methodology' (Cooper, in: Giannouli, 2022), leading to the rapid growth of the TIE movement all across Britain. Although TIE was yet to develop – aesthetically and thematically – many aspects of the early Belgrade projects 'would become the tropes of similar companies over the next 15 years' (Wooster, 2016, p. 34).

As the TIE movement continued to spread and evolve in 1960s and 1970s, it did so alongside and intertwined with a related discipline, today known as *Drama in Education* (abbreviated DIE). Although being regarded as two separate, different approaches, these two practices were closely connected and significantly influenced one another. Brian Way, Peter Slade and, a little later, Dorothy Heathcote as key drama practitioners (Wooster, 2016) are particularly honourable figures to mention in relation to the birth and further development of TIE.

What is Theatre in Education?

To understand the impact of this movement, it is necessary to consider what a TIE programme entailed. Typically, it consisted of a theatre play created for a specific target age group, performed by professional actors within the school environment – often directly in the classroom. These performances were accompanied by workshops and various forms of active participation by the pupils. While a programme usually had specific educational goals, or rather a defined 'learning area', it was not designed to deliver a 'message' or teach what was 'right or wrong'. Instead, the programmes were devised so that the specific themes or ideas of the play could be opened up for deeper exploration with the participants. As Jackson (1993) points out:

> The most important innovation in this work has undoubtedly been the concept of the TIE 'programme', and it is this element that distinguishes TIE most obviously from other kinds of young people's theatre. The TIE programme is not a performance in schools of a self-contained play, a 'one-off' event that is here today and gone tomorrow, but a co-ordinated and carefully structured pattern of activities, usually devised and researched by the company, around a topic of relevance both to the school curriculum and to the children's own lives, presented in school by the company and involving the children directly in an experience of the situations and problems that the topic throws up. (Jackson, 1993, p. 4)

Pupils were engaged in this creative process with *actor-teachers* over several hours, or even an entire day. To distinguish this new, hybrid profession

that synthesised multiple disciplines into one cohesive practice, the term *actor-teacher* was specifically adopted. While the title 'actor' presented a sort of a novelty in a school setting, TIE companies worked hard over the years to ensure pedagogic respect for their work, and in most cases – succeeded (Wooster, 2016).

Bond's Second Play *Saved* Was Banned

In the same year that the first Theatre in Education company was established at the Belgrade Theatre, Edward Bond's second play, *Saved*, was banned. Despite the Lord Chamberlain's censorship, the Royal Court Theatre in London decided to stage the work exactly as it was written. To circumvent the ban, the Royal Court temporarily transformed itself into a private members' club, performing the controversial play 'only for members' on 3rd November 1965 (Ellis, 2003). The audience and critics alike were shocked by the brutal and uncompromising nature of the piece. However, the production of *Saved* and the subsequent prosecution of the English Stage Company ultimately led to the 1968 Theatres Act, which finally abolished formal theatre censorship in the UK (Roberts, 2004).

Bond and TIE – A Shared Credo: Theatre as an Agent of Change

The intersection of Edward Bond's work and the TIE movement was rooted in a shared 'credo' regarding the purpose of drama. For both, theatre was seen as a powerful agent of social, political, and personal development. It served as a vital tool for learning about the self and society, intended to provoke a fundamental change in how individuals understand and act within the world. This 'theatre of meaning-making' was fundamentally a 'theatre of humanness', striving towards the creation of a better, more just society for the future. In Bond's words:

> TIE lets children come to know themselves and their world and their relation to it. That is the only way that they can know who they are and accept responsibility for being themselves. TIE is carrying out the injunction of the Greeks who founded our democracy and our theatre: they said know yourself – otherwise you are a mere consumer of time, space, air and fodder. (Bond, 1993, in: Stuart, 1998, pp. 112–113)

The depth of this alignment was clearly reflected in Bond's open support for the movement, as well as his later 'shift' from national/conventional theatres to his definite engagement within the Theatre in Education movement.

The 1980s: The Climate of Crisis

The 1980s brought a difficult turning point for the TIE movement with the

election of Margaret Thatcher's government. The political and economic climate for Theatre in Education became increasingly hostile – 'the prevailing winds brought censorship and funding cuts'. These very hard times for the movement led to 'many companies folding, while others were forced to compromise' (Nevitt, 2006). The Education Reform Act 1988 represented 'an attack on the pedagogy, funding, relationships with schools and content of the work, both contextual and thematic' (Wooster, 2016, p. 82). Amidst this pressure, the Standing Conference of Young People's Theatre (SCYPT, an organisation established in 1976, emerged from a symposium in 1974; Wooster, 2016) played a vital role in advocating for the movement, connecting practitioners, and offering teaching and training, as well as organising conferences and publishing a journal.

Simultaneously, Edward Bond was becoming increasingly disillusioned with 'mainstream' contemporary British theatre. He grew tired of what he saw as rather commercial priorities and stylistic habits instead of going to the play's deeper meaning – 'and thus not fulfilling its social responsibility to tackle the *problems of being human*' (Nicholson, 2003, p. 10).

The 1990s' Powerful Match: Edward Bond and Big Brum TIE Company

Considering the wider picture, it was inevitable that Bond's growing interest in (educational) theatre for young people and also his need for a new, more compatible 'platform' for further exploration of his theory and corresponding dramatic principles on one hand – and the Birmingham-based Big Brum TIE Company's search for a playwright that would meet their educational goals and overall view on TIE's role in society on the other hand – would eventually find themselves as a powerful 'match' for the future collaboration that had left the most precious gift for theatre for young people.

Throughout the 1990s Edward Bond actively wrote in support of TIE companies who were under the threat of extinction caused by funding cuts made by theatres and local education authorities across Britain:

> We are not made human by our reason or cleverness. . . . We are made human by our imagination. It is the source of our values, the faculty through which we create ourselves by gaining self-autonomy and responsible social affiliation. Through it we become either human – or inhuman. Because when the imagination is not creative it *must* be destructive. . . . It's because of this that we have drama, and why drama is so important to democracy. The imagination cannot be taught – but it can be made creative. In the modern crisis that is the most important part of education. It is what TIE does. (Bond, 1996, in: Stuart, 1998, p. 119)

It was 'Bond's decision to respond positively to overtures from Big Brum and write a play for the Company' (Cooper, 2005, p. 51) that transformed his support for TIE, and mutual respect and collaboration with Geoff Gilham – into concrete practice, creating a *new form of theatre*. Their exchange of ideas, mutual agreeing on fundamental principles, and experiments in practice led to 20 years of fruitful collaboration between Bond and Big Brum TIE Company. This partnership became crucial for creating an approach that took TIE into a new phase of development, leaving '10 new plays for young people consciously striving to create a new form of theatre with drama at the centre' (Cooper, 2023, p. 74).

In chronological order, by the time of their 'world premieres' in the classrooms, these 10 plays are: *At the Inland Sea* (1995), *Eleven Vests* (1997) – both directed by Geoff Gilham, *Have I None* (2000), *The Balancing Act* (2003), *The Under Room* (2005), *Tune* (2007), *A Window* (2009), *The Broken Bowl* (2012), *The Edge* (2012) and *The Angry Roads* (2014) – all 8 directed by Chris Cooper ('Plays', 2024).

Edward Bond's *Dramatic Child* and the Concept of *Radical Innocence*

Bond argues that we were all born *radically innocent*, and that the basic human need is *the need for justice*. Instead, we grow up in an unjust world that had turned us to violence, as a consequence of the lack of imagination – the lack of creativity. He states that the newborn believes the world is its home; it looks at the world *as* home – the home as the *self*. In trying to *know* the world, the neonate seeks for *imagination* – the imagination is crucial for creating the self and the world (which comes inseparably at first). The imagination is responsible for *creating the reality – that is the source of our humanness* (Bond, 2000).

Bond suggests that the imagination is *corrupted* by ideology: instead of imagining the world of justice, the world is being interpreted for us by the authorities. In order to bring back our understanding of the self in society, and society in the self (as a whole), we need *drama – the core of our humanness.* He argues that the centre of every drama is *justice*: the drama as a *site of imagination*, where we can meet ourselves and 'break' the ideology in order to re-create our reality and understand *what it means to be human*.

What Bond proposes is that reason itself does not make us human: it is the imagination that acts *as reason* that creates *the logic of humanness* (Bond, 2000). He believes that *radical innocence* can never be entirely lost: in *extreme situations* this structural need for justice reasserts itself, creating a conflict in the self. That is the main task of theatre: to create extreme situations that would make the participants *experience* that conflict within themselves, and *choose* the justice over societal corruption.

Bondian Drama: 10 Key Elements – *Drama Devices*

Various authors have tried to isolate and define key elements of – what is later to be called and internationally accepted as a term – *Bondian drama*. I will mostly rely on the work of Cooper and Davis as my primary theoretical source material for exploring these, somewhat confusing, yet very intriguing elements (Davis, 2005; Davis, 2014). Cooper and Davis warn of the danger of isolating the drama components: although it is necessary to do so for the sake of analysis, they are meant to intertwine and should always be regarded as parts of a whole – combined through a unique, creative process.

These elements, crucial for Bond's way of 'making drama', are: *story, site, centre, enactment, cathexis, extreme, accident time, drama event, gap* and the *invisible object* (Davis, 2014, p. 139). These components will be further presented through examples from the TIE play *The Broken Bowl*, commissioned by Big Brum in 2012.

Story

The importance of story is central to Bond's plays: it is 'the first way of engaging the audience' (Davis, 2014, p. 142). Unlike postmodern/post-structuralist approaches, Bond uses other ways to *deconstruct* the story, without breaking up the narrative – he employs *drama devices*. The play and the performance as well need to be devised and structured in such manner that the story could be opened up for the participation, without it losing its narrative drive.

The Broken Bowl is a play for 9–12-year-olds. In a city 'towards the year 2077', in one room lives a family consisting of a mother, a father and their daughter who is about the same age as the audience. The play takes place over three mealtimes. Throughout the play, the Girl insists on feeding her imaginary friend, which creates conflict with the Father. Acting from fear of what he imagines is happening outside, the Father chops up the furniture and entombs the family – becoming increasingly irrational. As the play progresses, the tension between the values (invested in the bowl) grows. At one point, as indicated by the title, the Father brutally smashes the bowl with a hammer. Eventually, the Girl reaches the point where she can 'break free' from the prison her father is trying to lock them in, and finds an actual friend. The Girl and Someone go outside to reach out to others.

Site

As Bond himself defines it – 'the site is the self in its total situation' (Bond, 2000, p. 48). We can identify four interacting sites of drama:

a. the social site (city, era, culture etc.) – self-evident to the audience;

b. the play's specific site – might be equivalent to A, but it can also differ;

c. the audience *as* site – it conveys the play to the audience (must also convey A and B);

d. the audience as site of *imagination* (must convey A, B and C) – this is *the site of drama*: it is where the audience becomes part of the play (Davis, 2014).

A *site* is, as Kate Katafiasz adds, 'the place where the self intersects with, or confronts society: it is a political place where something important – the recreation of human values – happens' (in: Davis, 2005, p. 214).

As Cooper (2013b) states, Bondian drama is distinguished by the concept of site. It is used to 'establish the dramatic logic of the situation in order to illuminate our social reality and forge the direct connection between the play and the experience of the audience' ('The site' section, para. 1).

In Bond's *The Broken Bowl*, Site A depicts a world of social, economic and ecological crisis. This resonates with our lived experience: our 'social site' is present in the dysfunctional future society that is tearing the family apart. Site B, the specific site of the play, is the room where the family lives. Site C conveys the *centre* of the play to the participants through the dramatic action, images and objects. It does not only tell the *story*, but also reveals the potential *meanings* contained within the story. Site D is the site of imagination: the audience actively engages in order to *make meanings* through the *gap* – this is the act of 'self-creation' (Cooper, 2013b, 'The site' section, para. 4).

Centre

According to Bond, every worthwhile play has a *centre*. It would need to penetrate every scene, every action of the play in performance. Also – every company would need to find a centre that is relevant to their own time, experience and audience, since it is not given by the author of the play in advance. The centre 'pervades every moment of the play and informs how it needs to be not acted, but rather, as Bond would say – enacted' (Davis, 2014, p. 147).

The centre can manifest itself in many ways – in various elements of the performance, that could also be isolated: *central speech*, *central line*, *central action*, *image*, *object*, *sound*, *question*, *task*... (Cooper, 2018; Šećerov, 2023) I would also dare to add the *central* (*binary*) *concepts* to this list – the contrasted verbs/actions formed around the defined centre of the play (such as *revealing – concealing*, *doing – not doing*, *waiting – leaving* etc.), which were especially interesting to explore with Cooper and my team at Tape It Up TIE Company in Bergen, back in 2018 (Šećerov, 2023).

As Cooper (2013b) describes, Big Brum TIE Company defined the centre for *The Broken Bowl* as 'an exploration of how fear and isolation impact our perception of the real and the imagined' ('Exploring the situation' section, para. 1). In the play, the Girl and her Father inhabit two distinct realities, as if they were in two different worlds. The Father is driven by the fear of what lies behind the door, while the Girl is impelled by the imperative to feed her friend. This is her intuitive way of understanding what is happening in the street – through *imagination*. Accordingly, the chosen central line was one of the Girl's lines spoken to her imaginary friend: 'My dad's afraid of you' (Davis, 2014, p. 147).

Enactment

Enactment refers to a specific way of acting that needs to resonate and be coherent with the defined centre of the play. In other words, opposing it to the conventional understanding – it would mean to *play the centre,* rather than *playing the character*. That does not mean that psychological aspect banishes: it only turns the focus to the *centre*, instead of individuals' acting skills. Again, how to *enact* has to do a lot with the use of central *objects* and the way they are being *cathected*.

Cooper (2013b) points out that working with the centre 'changes the way the actor goes about her work, thinking not about foregrounding a character's individual psychology over the social situation but how her part relates to the whole site and the centre' ('The centre' section, para. 4). He suggests that, in the enactment, the actor is a 'mediator through which the play needs to speak and through which the audience speaks to the play' ('Exploring the situation' section, para. 4). It is a question of *playing the play*, and thus opening meaning up. In no way does this render the characterisation redundant; rather, it is to be created through exploring the centre and understanding the situation, instead of being the starting point.

In Bond's sharp clarification:

> If a play has no centre then usually it is only acted. Acting is style or self-referential expression . . . . Meaning is unexamined. The barrier is what Van Gogh understood as the anxiety and terror of the white canvas: it is without ideological or conventional markings. On this side of the barrier there is skilful repetition, on the other the creation of human meaning. (Bond, in: Davis, 2005, pp. 88–89)

Cathexis

Cathexis, originating from the Greek word, is a term introduced by Freud and refers to the conscious or unconscious investment of psychic energy into an

object, person, idea, or image (McIntosh, 1993). Bond uses it in a wider way – to describe the individual feelings and values of character(s) in the play embedded in everyday object(s) that do not hold a symbolic significance in the culture (Davis, 2014). The way objects are *cathected* and *de-cathected* is key to Bondian drama.

In *The Broken Bowl*, the Girl brings in her mauve bowl to feed her imaginary friend. She has endowed the bowl with special significance: she has cathected it. This is a source of immense conflict with the Father. He smashes the bowl with a hammer and the pieces scatter: it is de-cathected. How is this connected to the *centre*? By doing so, Father sees himself saving the family from madness; objectively, he is destroying the Girl's imagination, *her humanness.*

The bowl travels through the play: it reappears as a tin bowl, re-cathected by the Girl with even more determination. As the Father eats from it, it is de-cathected again. The Girl puts half of her muesli into it, the Father empties it out, de-cathecting it again. This clash of fundamentally different values being played out is of pivotal importance for accessing Site D and engaging the audience.

Extreme

The extreme moments of the play – not necessarily violent or physical – are where the ordinary meanings break down (Bond, in Davis, 2005). 'Extreme' stands for the *extremity of meaning*. In these moments we tend to find ideology at its strongest: this is when we have the opportunity to find out *who we are*.

Bond plays are defined by moments pushed to extremes. The most evident examples in *The Broken Bowl* are the smashing of the bowl and the very slow opening of the door to reveal the cross. 'The enactment of such moments creates a drama event' (Davis, 2014, p. 149).

Drama Event (DE)

Drama event (or sometimes described as *theatre event* – TE) brings several components together: it aims to create *accident time* and a *gap* to reveal *the invisible object.* Drama event deconstructs the story and 'prevents it from being told in ideology' (Davis, 2014, p. 149). In Bond's words, 'it invalidates received and ideological meanings and establishes new meanings in their place' (Davis, 2005, p. 85).

Drama events open the play for the audience, allowing them to enter the situation and confront its reality. They are invited to 'leave their ideological glasses behind and use their own eyes' (Davis, 2014, p. 151). One such example is the revealing of the cross in *The Broken Bowl*. The audience can no longer remain passive: the drama seeks to connect with their Radical Innocence. It evokes their imagination to discern what is actually happening – *to imagine the real*. This provides the chance for them to (re)connect with their *humanness*.

Accident Time

Accident time – a biological phenomenon known for the apparent notion of 'slowing down the time' during an accident (Arstila, 2012) – is another 'borrowed' term that Bond transforms and makes it crucial for his drama theory. Again, combined with other elements, it would signify that all dimensions of the *centre* have come together in an *extreme moment*: the actors have *enacted* the situation and brought the power of drama into action, creating the *accident time*, so that the audience (participants) could finally *see* what was happening. Instead of being *told* or *interpreted for* by the authority, through the lenses of ideology – they can *judge for themselves*.

Gap

As explained by Bas and Hankins (2005), just as site is more than a place, the gap means much more than an absence. They argue that it is essentially an ontological dimension: '*we are the gap.* And, just as it can be contaminated or corrupted, so the "gap" has the authority to produce Value and Meaning, to be the site of Humanness' (in: Davis, 2005, p. 207).

Following the aforementioned – the *gap* is created for the audience: an invitation to fight ideology, to fill the gap with *meaning*, and *reveal* what has been *concealed*. And that is...

Invisible Object

The invisible object does not relate to an object; instead – it represents *the objective situation*. It stands on the opposite side of 'perceived in ideology'. This is the moment when Radical Innocence awakes the imagination to fight corrupted reason, and chooses *the logic of humanness*.

During the Big Brum's TIE programme, children were asked: 'What got smashed when the bowl was broken?' A nine-year-old child responded:

> 'He crushed the daughter's imagination. She uses her imagination to be fearless and not to be scared by what's going on outside.' (Cooper, 2013a, 'Engagement with meaning' section, para. 10)

According to the Big Brum archive, this was followed and developed by another participant:

> 'The bowl is the heart of the family. When he broke it he broke the family – their connection.' (Cooper, 2013a, 'Engagement with meaning' section, para. 12)

We Are the Dramatic Species

Similarly to how I began – with my personal experience, I would like to end this paper with another reflection. During the last 10 years since my post-graduate professional life in theatre has begun, I have not discovered or experienced any kind of theatre – a specific style, genre, period, method, or any other alternative theatre practice – that disturbed me or inspired me in such way as the unique, powerful connection between Edward Bond and Theatre in Education movement. I am therefore most grateful to those who made it possible for me to discover it, and start the journey of getting to know it – in theory and practice. I shall continue to strive to pay it forward to the community by carrying the torch and passing it on to the '*dramatic children – agents of the future*' (Davis, 2005, p. vii).

Instead of a formal conclusion, I would like to round up with Edward Bond's words that resonated with me profoundly:

> Drama is not a 'cultural refinement' but the core of our humanness. . . . To survive as humans we must dramatise the paradox of humanness. . . . We are the dramatic species. This is as true of the schoolroom as it was of the Theatre of Dionysus in Athens. (Bond, 2013, in: Davis, 2014, p. 137)

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BONDOVSKA DRAMA I POZORIŠTE U OBRAZOVANJU: UTICAJ TEORIJE I KOMADA EDVARDA BONDA NA RAZVOJ POZORIŠTA ZA DECU I MLADE

Sažetak: Ovaj rad istražuje duboku povezanost dela Edvarda Bonda i pokreta poznatog kao *pozorište u obrazovanju*. Rad počinje kratkim istorijskim prikazom razvoja pozorišta u obrazovanju (engl. Theatre in Education, TIE) u Velikoj Britaniji, od njegovih početaka u Belgrejd teatru (engl. Belgrade Theatre) u Koventriju 1965. godine, do borbe za opstanak koja je usledila nakon donetog Zakona o reformi obrazovanja 1988. U okviru datog istorijskog konteksta, rad ispituje Bondovo rastuće interesovanje za pozorište u obrazovanju kao oblik, koje je delom motivisano Bondovim udaljavanjem od konvencionalnog britanskog teatra, i njegovom potragom za pozorištem koje bi se bavilo „paradoksom ljudskosti“. Istraživanje dalje mapira Bondov konkretniji angažman u odnosu na ovaj pokret, što je kulminiralo čuvenom saradnjom sa TIE trupom *Big Bram* i kasnije rezultiralo „kanonom“ od 10 komada za mlade, posebno napisanih za ovu trupu.

Centralno mesto u analizi zauzima Bondov koncept *dramskog deteta* i *radikalne nevinosti*, koji zastupa ideju da deca poseduju urođenu potrebu za pravdom, a da je mašta od ključnog značaja za „kreiranje sopstva i sveta“. Rad dalje izdvaja 10 ključnih elemenata „bondovske drame“ – praktičnih alata za stvaranje pozorišta koje nanovo uspostavlja „logiku ljudskosti“.

U konačnici, rad doprinosi tvrdnji da je saradnja između Bonda i TIE trupe *Big Bram* stvorila novi pozorišni oblik, posvećen „dramskoj deci” kao nosiocima budućnosti – pozorište koje će im pomoći da otkriju „šta to znači biti čovek”.

Ključne reči: pozorište za decu i mlade, pozorište u obrazovanju (TIE), Edvard Bond, TIE trupa *Big Bram*, *radikalna nevinost*

U ovom radu želela bih da podelim svoje dugogodišnje zalaganje za *pozorište u obrazovanju* (engl. Theatre in Education, TIE) – pozorišni oblik i pokret koji je vremenom postao centar mog istraživanja i prakse, zajedno sa nepresušnim zanimanjem za delo Edvarda Bonda. Iako često opisan kao „kontroverzan", Bond je, nesumnjivo, nadaleko uvažen kao jedan od najznačajnijih dramatičara našeg vremena, posvetivši život i stvaralaštvo konceptu *dramskog deteta.*

Samo me jedna osoba deli od velikog Edvarda Bonda!

U potrazi za pravim načinom da započnem ovaj rad – uhvaćena ukoštac sa složenošću putovanja – iznenada me je pogodila otrežnjujuća spoznaja: *Samo me jedna osoba deli od velikog Edvarda Bonda!* Ova misao – izrečena naglas u žaru kreativne razmene sa prijateljem, kolegom glumcem – bila je više nego puko zapažanje o blizini; značila je prepoznavanje direktne nasledne linije koja je oblikovala moju praksu.

Prethodno pomenuta misao odnosila se na Krisa Kupera (Chris Cooper) – dramskog pisca, *glumca-učitelja* (engl. actor-teacher) i reditelja. Sedamnaest godina je Kris Kuper, kao umetnički direktor, vodio TIE trupu *Big Bram* u Birmingemu – trupu koju odlikuje upravo ekskluzivna veza sa Bondom, koji je specijalno za nju napisao čak 10 komada. Kao što Dejvis (Davis, 2014) ističe – *ne postoji niko u Velikoj Britaniji ko bolje razume kako Bondovi komadi deluju u teoriji i u praksi* (str. 139).

Zahvalna sam na prilici da mi, pored mojih profesora, tako inspirativna figura kao Kris Kuper bude mentor i gostujući predavač na master studijama na Univerzitetu primenjenih nauka Zapadne Norveške u Bergenu, tokom 2018. godine (Šećerov, 2023). To iskustvo bilo je od velikog značaja za moj profesionalni razvoj, usmerilo je dalje moje interesovanje ka dubljem istraživanju Bonda i pozorišta u obrazovanju, i ostavilo dubok trag na moju ličnost. Otkrivanje *bondovske drame* i njene moći neposredno, „iz prve ruke", razvijanje i izvođenje TIE programa za učenike uzrasta 12-13 godina u nekoliko škola u Bergenu i okolini – učinilo je da proklija seme moje ljubavi prema pozorišu u obrazovanju, i ta ljubav još uvek raste.

Sami početak – šezdesete u posleratnoj Britaniji

Ova priča počinje u posleratnoj Britaniji šezdesetih godina prošlog veka. Taj period zabeležio je prve pojave pozorišta u obrazovanju – novog pozorišnog oblika koji se razvijao u Engleskoj, pod velikim uticajem političkog teatra i drugih, alternativnih pozorišnih praksi, vođen idejama progresivnog obrazovanja

koje u centar postavlja dete (Wooster, 2016). Prva trupa pozorišta u obrazovanju osnovana je pri Belgrejd teatru (Belgrade Theatre) u Koventriju, 1965. godine (Kershaw, 2004, str. 389). Kao prvo gradsko pozorište izgrađeno u Britaniji nakon Drugog svetskog rata, otvoreno 1958, dobilo je ime po srpskoj, tada jugoslovenskoj prestonici, u znak zahvalnosti državi koja je, darovavši drvnu građu, pomogla obnovu grada.

Trupa sačinjena od četvoro „glumaca-učitelja", svojim pilot-projektom postavila je model koji su ubrzo preuzela pozorišta u Boltonu, Lidsu, Glazgovu i Notingemu (Jackson, 1993). Ova trupa, poznata kao *Belgrade TIE*, postala je pionir *radikalnog, autonomnog pozorišnog oblika sa sopstvenom jedinstvenom metodologijom* (Cooper, prema: Giannouli, 2022), što je dovelo do brzog širenja TIE pokreta širom Velike Britanije. Iako je TIE tek počeo da se razvija – estetski i tematski – mnogi aspekti ranog rada Belgrejd teatra *postaće tropi sličnih trupa u narednih 15 godina* (Wooster, 2016, p. 34).

TIE pokret nastavio je da se širi i razvija tokom šezdesetih i sedamdesetih, uporedo i neraskidivo povezano sa srodnom disciplinom, danas poznatom kao *drama u obrazovanju* (Drama in Education, DIE). Iako se posmatraju kao dva odvojena, različita pristupa, ove dve prakse bile su blisko povezane i značajno uticale jedna na drugu. Brajan Vej (Brian Way), Piter Slejd (Peter Slade) i, nešto kasnije, Doroti Hitkot (Dorothy Heathcote), kao vodeći dramski praktičari/pedagozi (Wooster, 2016), posebno su istaknute ličnosti u kontekstu stvaranja i daljeg razvoja pozorišta u obrazovanju.

Šta je pozorište u obrazovanju?

Da bismo razumeli značaj ovog pokreta, neophodno je razmotriti šta je TIE program podrazumevao. Uglavnom se on sastojao od pozorišne predstave kreirane za ciljnu grupu određenog uzrasta, koju su izvodili profesionalni glumci u školskom okruženju – najčešće u samoj učionici. Ove predstave bile su praćene radionicama i različitim oblicima aktivnog učešća učenika. Dok je program uglavnom imao određene edukativne ciljeve, ili bolje rečeno definisanu „oblast učenja", on nije osmišljen tako da prenese konkretnu „poruku" ili da pouči šta je „dobro ili loše". Nasuprot tome, TIE programi su koncipirani i razvijani tako da se specifične teme ili ideje predstave mogu dalje otvoriti za dublje istraživanje sa učesnicima. Kao što Džekson (Jackson, 1993) ističe:

> *Najvažnija novina ovakvog načina rada je nesumnjivo sam koncept TIE* ***programa****, i upravo je to element koji najočiglednije izdvaja TIE od drugih oblika pozorišta za decu i mlade. TIE program nije samo izvođenje pozorišne predstave u školi – „jednokratni" događaj koji je danas tu, a sutra već zaboravljen, nego koordinisana i pažljivo strukturisana mreža*

> *aktivnosti, koje trupa najčešće sama razvija i istražuje. Te aktivnosti tiču se tema od značaja, kako za nastavni program, tako i za svakodnevni život dece. Trupa ih predstavlja u školi, i time direktno omogućuje deci da iskuse situacije i probleme koje određena tema otvara*. (Jackson, 1993, p. 4)

Učenici su bivali angažovani u kreativnom procesu sa *glumcima-učiteljima* tokom nekoliko sati, ili čak čitav dan. Termin *glumac-učitelj* (engl. *actor-teacher*) namenski je usvojen kako bi se izdvojila ova nova, hibridna profesija koja je objedinila različite discipline u jednu celovitu praksu. Iako je sâm pojam „glumac" predstavljao izvesnu novinu u školskom okruženju, TIE trupe su godinama ulagale velike napore kako bi obezbedile i pedagoško priznanje za svoj rad, i u većini slučajeva – u tome su uspele (Wooster, 2016).

Bondov drugi komad *Spaseni* je zabranjen

Iste godine kada je osnovana prva trupa pozorišta u obrazovanju pri Belgrejd teatru, zabranjen je drugi komad Edvarda Bonda – *Spaseni*. Uprkos cenzuri lorda komornika (Lord Chamberlain), Rojal kort teatar (Royal Court Theatre) u Londonu odlučio je da postavi delo tačno onako kako je napisano. Da bi izbegao zabranu, Rojal Kort se privremeno transformisao u privatni klub članova, izvodeći kontroverznu dramu „samo za članove", 3. novembra 1965. godine (Ellis, 2003). Publika i kritika podjednako su bile šokirane brutalnom i beskompromisnom prirodom komada. Međutim, produkcija drame *Spaseni* i potonje krivično gonjenje Engleske pozorišne trupe (*English Stage Company*) na kraju su doveli do Zakona o pozorištima iz 1968. godine, kojim je konačno ukinuta formalna pozorišna cenzura u Ujedinjenom Kraljevstvu (Roberts, 2004).

Bond i TIE – zajednički kredo: pozorište kao pokretač promene

Ukrštanje dela Edvarda Bonda i TIE pokreta bilo je ukorenjeno u zajedničkom „kredu" u pogledu uloge drame. I Bond je, kao i TIE praktičari, na pozorište gledao kao na moćan pokretač društvenog, političkog i ličnog razvoja. Ono predstavlja vitalno oruđe za učenje o sebi i društvu, sa namerom da podstakne korenitu promenu u tome kako pojedinci razumeju svet i kako deluju u njemu. Ovo „pozorište kreiranja značenja" (*theatre of meaning-making)* u svojoj osnovi je „pozorište ljudskosti", koje teži ka stvaranju boljeg, pravednijeg društva za budućnost. Bondovim rečima:

> *TIE omogućuje deci da upoznaju sebe, svoj svet i odnos prema njemu. To je jedini način na koji mogu da saznaju ko su i da preuzmu odgovornost za to što jesu. TIE ispunjava amanet starih Grka, utemeljitelja naše demokratije i našeg pozorišta: oni su rekli „spoznaj samog sebe" – inače si puki po-*

trošač vremena, prostora, vazduha i stočne hrane (Bond, 1993, u: Stuart, 1998, str. 112–113).

Dubina ovog poklapanja jasno se ogledala u Bondovoj otvorenoj podršci pokretu, kao i njegovom kasnijem „zaokretu" od nacionalnih/konvencionalnih pozorišta ka njegovom definitivnom angažmanu unutar pokreta pozorišta u obrazovanju.

Osamdesete: klima krize

Osamdesete su donele tešku prekretnicu za TIE pokret sa izborom vlade Margaret Tačer. Politička i ekonomska klima za pozorište u obrazovanju postala je sve surovija – *preovlađujući vetrovi doneli su cenzuru i smanjenje finansijskih sredstava*. Ova veoma teška vremena za pokret dovela su do toga da se *mnoge trupe ugase, dok su druge bile primorane na kompromise* (Nevitt, 2006). Zakon o reformi obrazovanja iz 1988. godine predstavljao je *napad na pedagogiju, finansiranje, odnose sa školama i sam sadržaj rada, u pogledu konteksta i tematike* (Wooster, 2016, str. 82). Usred ovog pritiska, Stalna konferencija pozorišta za mlade (SCYPT, organizacija osnovana 1976. godine, proizašla iz simpozijuma održanog 1974; Wooster, 2016), odigrala je ključnu ulogu u afirmaciji ovog pokreta, povezivanju praktičara, pružanju edukacije i usavršavanja, te organizovanju konferencija i izdavanju časopisa.

Istovremeno, Edvard Bond je bio sve više razočaran savremenim britanskim „mejnstrim" pozorištem. Postao je umoran od onoga što je video kao prevashodno komercijalne prioritete i stilske navike umesto traganja za dubljim značenjem drame – *a time i neispunjavanja njene društvene odgovornosti da se uhvati ukoštac sa problemima ljudskog postojanja* (Nicholson, 2003, str. 10).

Moćan spoj devedesetih: Edvard Bond i TIE trupa *Big Bram*

Sagledavši širu sliku, bilo je neizbežno da se Bondovo rastuće interesovanje za (edukativno) pozorište za mlade i njegova potreba za novom, kompatibilnijom „platformom" za dalje istraživanje njegove teorije i dramskih principa s jedne strane – i potraga birmingemske TIE trupe *Big Bram* za dramskim piscem koji bi ispunio njihove obrazovne ciljeve i opšti pogled na ulogu TIE u društvu, s druge strane – na kraju prepozna kao moćan „spoj" za buduću saradnju, koja je ostavila najdragoceniji dar pozorištu za mlade.

Edvard Bond je tokom devedesetih godina aktivno pisao u znak podrške TIE trupama kojima je pretilo gašenje usled smanjenja finansijskih sredstava od strane pozorišnih kuća i lokalnih uprava za obrazovanje širom Britanije:

> *Nismo postali ljudi zahvaljujući svom razumu ili pameti. ... Ljudima nas čini naša mašta. Ona je izvor naših vrednosti, sposobnost kroz koju kreiramo sebe stičući samostalnost i odgovornu društvenu pripadnost. Kroz nju postajemo ili humani – ili nehumani. Jer kada imaginacija nije kreativna, ona mora biti destruktivna. ... Zbog toga imamo dramu, i zbog toga je drama toliko važna za demokratiju. Mašta se ne može naučiti – ali može postati kreativna. U savremenoj krizi, to je najvažniji deo obrazovanja. To je ono što TIE čini* (Bond, 1996, u: Stuart, 1998, str. 119).

Upravo je *odluka da pozitivno odgovori na inicijativu trupe Big Bram i napiše komad za njih* (Cooper, 2005, str. 51) transformisala Bondovu podršku za TIE, i uzajamno poštovanje i saradnju sa Džefom Gilamom (Geoff Gillham) – u konkretnu praksu, stvarajući *novu pozorišnu formu*. Njihova razmena ideja, usaglašavanje oko osnovnih principa i eksperimenti u praksi doveli su do 20 godina plodonosne saradnje između Bonda i TIE trupe *Big Bram*. Ovo partnerstvo postalo je ključno za oblikovanje pristupa koji je odveo TIE u novu fazu razvoja, ostavivši za sobom *10 novih drama za mlade, koje svesno teže stvaranju nove pozorišne forme sa dramom u središtu* (Cooper, 2023, str. 74).

Hronološki, prema godinama njihovih „svetskih premijera" u učionicama, ovih deset drama su: *Na unutrašnjem moru* (*At the Inland Sea*, 1995), *Jedanaest majica* (*Eleven Vests*, 1997) – obe u režiji Džefa Gilama, *Nigde nikog nemam* (*Have I None*, 2000), *Balansiranje* (*The Balancing Act*, 2003), *Skrivena soba* (*The Under Room*, 2005), *Melodija* (*Tune*, 2007), *Prozor* (*A Window*, 2009), *Razbijena činija* (*The Broken Bowl*, 2012), *Na ivici* (*The Edge*, 2012) i *Besni putevi* (*The Angry Roads*, 2014) – svih preostalih osam u režiji Krisa Kupera ('Plays', 2024).

Dramsko dete Edvarda Bonda i koncept *radikalne nevinosti*

Bond tvrdi da smo svi rođeni u stanju *radikalne nevinosti*, i da je osnovna ljudska potreba – potreba za pravdom. Umesto toga, odrastamo u nepravednom svetu koji nas je okrenuo nasilju, kao posledici nedostatka imaginacije – nedostatka kreativnosti. On navodi da novorođenče veruje da je svet njegov dom; ono na svet gleda kao na dom – na dom kao na sopstvo. U pokušaju da spozna svet, novorođenče traga za *maštom* – mašta je ključna za stvaranje sopstva i sveta (što u početku dolazi neodvojivo). Mašta je odgovorna za *stvaranje realnosti – ona je izvor naše ljudskosti* (Bond, 2000).

Bond ukazuje na to da je imaginacija *iskvarena* ideologijom: umesto da sami zamišljamo pravedan svet, svet nam tumače autoriteti. Kako bismo povratili razumevanje sopstva u društvu, i društva u sopstvu (kao celine), potrebna nam je *drama – srž naše ljudskosti*. On tvrdi da je centar svake drame pravda: drama kao *sajt imaginacije*, gde možemo da se suočimo sa sobom i „razbijemo" ideologiju, kako bismo ponovo kreirali našu stvarnost, i razumeli *šta znači biti čovek*.

Ono što Bond predlaže jeste da nas sâm razum ne čini ljudima*: imaginacija koja deluje kao razum* je to što stvara logiku ljudskosti (Bond, 2000). On veruje da se *radikalna nevinost* nikada ne može u potpunosti izgubiti: u ekstremnim situacijama, ova urođena potreba za pravdom ponovo se budi, stvarajući konflikt unutar sopstva. To je glavni zadatak pozorišta: da stvori ekstremne situacije koje će navesti učesnike da dožive taj konflikt unutar sebe, i da *izaberu pravdu* umesto društvene izopačenosti.

Bondovska drama: 10 ključnih elemenata – dramskih alata

Različiti autori su pokušavali da izoluju i definišu ključne elemente onoga što će se kasnije nazvati i međunarodno prihvatiti kao termin – *bondovska drama* (*Bondian drama*). U istraživanju ovih, donekle zbunjujućih, ali izuzetno intrigantnih elemenata, prvenstveno ću se oslanjati na rad Kupera i Dejvisa, kao na glavni teorijski izvor (Davis, 2005; Davis, 2014). Kuper i Dejvis upozoravaju na opasnost izolovanja dramskih komponenti: iako je to neophodno učiniti zarad analize, ove komponente se nužno prepliću, i uvek ih treba posmatrati kao delove jedne celine – objedinjene kroz jedinstven kreativni proces.

Ovi elementi, ključni za Bondov način „stvaranja drame", su: priča (*story*), sajt (*site*), centar (*centre*), odigravanje (*enactment*), kateksa (*cathexis*), ekstrem (*extreme*), fenomen usporenog vremena (*accident time*), dramski događaj (*drama event*), jaz (*gap*) i nevidljivi objekat (*the invisible object*; Davis, 2014, str. 139). Ove komponente biće dalje predstavljene kroz primere iz TIE drame *Razbijena činija* (*The Broken Bowl*), koju je naručila trupa *Big Bram* 2012. godine.

Priča (*Story*)

Priča je od centralnog značaja za Bondove komade: to je *prvi način angažovanja publike* (Davis, 2014, str. 142). Za razliku od postmodernih/poststrukturalističkih pristupa, Bond koristi drugačije načine za *dekonstrukciju* priče, bez razbijanja narativa – on primenjuje *dramske alate* (*drama devices*). I komad i predstava moraju biti osmišljeni i strukturisani na takav način da se priča može otvoriti za participaciju, a da pritom ne izgubi svoj narativni tok.

Razbijena činija (*The Broken Bowl*) je drama za decu uzrasta od 9 do 12 godina. U jednom gradu „oko 2077. godine", u jednoj sobi živi porodica koju čine majka, otac i njihova ćerka koja je približno istih godina kao i publika. Radnja komada odvija se tokom tri obroka. Tokom cele drame, Devojčica insistira na tome da nahrani svog zamišljenog prijatelja, što stvara konflikt sa Ocem. Delujući iz straha od onoga što zamišlja da se dešava napolju, Otac sekirom cepa nameštaj i zaziđuje porodicu unutra – postajući sve iracionalniji. Kako drama odmiče, raste tenzija između vrednosti (uloženih u činiju). U jednom trenutku,

kako na to ukazuje i sam naslov, Otac brutalno čekićem razbija činiju. Na kraju, Devojčica stiže do tačke gde konačno može da se „oslobodi" iz zatvora u koji njen otac pokušava da ih zaključa, i pronalazi pravog prijatelja. Devojčica i Neko (Someone) izlaze napolje da potraže druge.

Sajt (*Site*)

Kako sam Bond definiše – *sajt je sopstvo u svojoj celokupnoj situaciji* (Bond, 2000, str. 48). Možemo identifikovati četiri sajta drame koji međusobno interaguju:

a. društveni sajt (grad, epoha, kultura itd.) – očigledan publici;
b. specifični sajt same drame – može biti ekvivalentan sa A, ali se može i razlikovati;
c. publika kao sajt – prenosi dramu publici (mora takođe prenositi A i B);
d. publika kao sajt *imaginacije* (mora prenositi A, B i C) – ovo je *sajt drame*: mesto gde publika postaje deo komada (Davis, 2014).

Sajt je, kako dodaje Katafijas (Kate Katafiasz), *mesto gde se sopstvo ukršta sa društvom, ili mu se suprotstavlja: to je politički prostor gde se dešava nešto važno – ponovno stvaranje ljudskih vrednosti* (u: Davis, 2005, str. 214).

Kao što Kuper (Cooper, 2013b) navodi, bondovska drama se odlikuje konceptom sajta. On služi tome da *uspostavi dramsku logiku situacije kako bi osvetlio našu društvenu realnost i skovao direktnu vezu između drame i iskustva publike* (odeljak *The site*, pasus 1).

U Bondovoj drami *Razbijena činija*, sajt A oslikava svet društvene, ekonomske i ekološke krize. Ovo rezonira sa našim proživljenim iskustvom: naš „društveni sajt" prisutan je u disfunkcionalnom društvu budućnosti koje razara porodicu. Sajt B, specifični sajt komada, jeste soba u kojoj porodica živi. Sajt C prenosi *centar* komada učesnicima kroz dramsku radnju, slike i predmete. On ne samo da priča *priču*, već otkriva i potencijalna *značenja* unutar te priče. Sajt D je sajt imaginacije: publika se aktivno angažuje kako bi kroz *jaz* (*gap*) *kreirala značenja* – ovo je čin „samo-stvaranja" (Cooper, 2013b, odeljak *The site*, pasus 4).

Centar (*Centre*)

Prema Bondu, svaki dobar komad ima svoj *centar*. Trebalo bi da centar prodre u svaku scenu, svaku radnju prilikom izvođenja komada. Takođe – svaka trupa bi morala da pronađe centar koji je relevantan za njihovo vreme, iskustvo i publiku, pošto ga autor drame ne daje unapred. Centar *prožima svaki trenutak komada i dalje oblikuje način da se on – ne odglumi (act), već pre, kako bi Bond rekao – odigra (enact)* (Davis, 2014, str. 147).

Centar se može manifestovati na mnogo načina – kroz različite elemente predstave koji se mogu izdvojiti: centralni govor, centralna replika, centralna radnja, slika, predmet, zvuk, pitanje, zadatak... (Cooper, 2018; Šećerov, 2023). Usudila bih se da ovoj listi dodam i centralne (binarne) koncepte – suprotstavljene radnje formirane oko definisanog centra predstave (kao što su otkrivanje – prikrivanje, činjenje – nečinjenje, čekanje – odlaženje itd.), koje je bilo posebno interesantno istraživati sa Kuperom i mojim timom u okviru TIE trupe *Tape It Up* u Bergenu, 2018. godine (Šećerov, 2023).

Kao što Kuper (Cooper, 2013b) opisuje, TIE trupa *Big Bram* definisala je centar *Razbijene činije* (*The Broken Bowl*) kao *istraživanje o tome kako strah i izolacija utiču na našu percepciju stvarnog i zamišljenog* (odeljak *Exploring the situation*, pasus 1). U drami, Devojčica i njen Otac žive u dve odvojene realnosti, kao u dva različita sveta. Oca pokreće strah od onoga što se nalazi iza vrata, dok Devojčicu vodi poriv da nahrani svog prijatelja. To je njen intuitivni način razumevanja onoga što se dešava na ulici – kroz *imaginaciju*. U skladu s tim je odabrana i centralna replika, jedna od onih koje Devojčica izgovara svom zamišljenom prijatelju: *Moj tata te se boji* (Davis, 2014, str. 147).

Odigravanje (*Enactment*)

Odigravanje se odnosi na specifičan način glume koji mora da rezonira i da bude koherentan sa definisanim centrom komada. Drugim rečima, suprotstavljajući se konvencionalnom shvatanju – to bi značilo *igrati centar,* a ne igrati lik. To ne znači da psihološki aspekt lika nestaje, već da se fokus preusmerava na *centar*, umesto na glumačke veštine pojedinca. Štaviše, kako *odigrati* u velikoj meri zavisi od upotrebe centralnih predmeta i načina na koji je izvršena *kateksa*.

Kuper (Cooper, 2013b) ističe da rad sa *centrum - menja način na koji glumac pristupa procesu; umesto da u prvi plan stavlja individualnu psihologiju lika nauštrb društvene situacije, glumac mora razmotriti kako se njegova uloga odnosi prema celokupnom sajtu i centru* (odeljak *The centre*, pasus 4). On sugeriše da je, kroz odigravanje, glumac *posrednik preko kojeg drama treba da progovori i preko kojeg se publika obraća drami* (odeljak *Exploring the situation*, pasus 4). To je pitanje igranja samog komada, čime se otvara prostor za značenje. Ni na koji način to ne čini karakterizaciju suvišnom; dapače, ona nastaje istraživanjem centra i razumevanjem situacije, umesto da predstavlja polaznu tačku.

U Bondovom oštrom pojašnjenju stoji:

> *Ukoliko komad nema centar, on se najčešće samo glumi. Gluma je stil ili autoreferencijalna ekspresija. ... Značenje ostaje neispitano. Barijera je ono što je Van Gog razumeo kao strepnju i užas pred belim platnom: ono je bez ideoloških ili konvencionalnih oznaka. S ove strane barijere postoji*

vešto ponavljanje, a sa one druge – stvaranje ljudskog značenja (Bond, u: Davis, 2005, str. 88–89).

Kateksa (*Cathexis*)

Kateksa (*cathexis*), reč poreklom iz grčkog jezika, jeste termin koji je uveo Frojd, i odnosi se na svesno ili nesvesno ulaganje psihičke energije u neki predmet, osobu, ideju ili sliku (McIntosh, 1993). Bond ga koristi u širem smislu – da opiše individualna osećanja i vrednosti likova u drami utkana u svakodnevne predmete koji u samoj kulturi ne nose simboličko značenje (Davis, 2014). Način na koji se ovi predmeti tretiraju (kako se nad njima vrši *kateksa*) ključ je za „bondovsku" dramu.

U komadu *Razbijena činija,* Devojčica unosi svoju ljubičastu činiju kako bi nahranila svog zamišljenog prijatelja. Ona je činiji pridala poseban značaj: sprovela je *kateksu*. To je izvor ogromnog sukoba sa Ocem. On čekićem razbija činiju i komadići se raspršuju: *kateksa* je poništena (de-cathected). Kako je ovo povezano sa *centrom*? Čineći to, Otac vidi sebe kako spasava porodicu od ludila; objektivno gledano, on uništava Devojčicinu maštu, odnosno *njenu ljudskost*.

Činija putuje kroz dramu: ona se ponovo pojavljuje kao limena činija, opet predmet *katekse* (*cathected*) od strane Devojčice, sa još većom odlučnošću. Dok Otac jede iz nje, *kateksa* se poništava. Devojčica u nju stavlja polovinu svog muslija, Otac to prosipa, poništavajući *kateksu* ponovo. Odigravanje ovog sukoba suštinski različitih vrednosti, od presudnog je značaja za pristup „sajtu D" i angažovanje publike.

Ekstrem (*Extreme*)

Ekstremni trenuci predstave – ne nužno nasilni ili fizički – jesu oni u kojima se uobičajena značenja slamaju (Bond, u Davis, 2005). *Ekstrem* označava *krajnost značenja*. U tim trenucima obično pronalazimo ideologiju u njenom najjačem obliku: to je momenat kada imamo priliku da otkrijemo *ko smo*.

Bondove drame su definisane trenucima dovedenim do krajnosti. Najočigledniji primeri u komadu *Razbijena činija* jesu sámo razbijanje činije i veoma sporo otvaranje vrata kako bi se otkrio krst. *Odigravanje ovakvih trenutaka kreira dramski događaj* (Davis, 2014, str. 149).

Dramski događaj (*Drama Event, DE*)

Dramski događaj (ili ponekad opisan kao *pozorišni događaj – theatre event*, TE) spaja nekoliko komponenti: ima za cilj stvaranje *usporenog vremena* (*accident time*) i otvaranje *jaza* (*gap*) kako bi se otkrio *nevidljivi predmet*

(*invisible object*). *Dramski događaj* dekonstruiše priču i *sprečava da ona bude ispričana kroz ideologiju* (Davis, 2014, str. 149). Bondovim rečima, *on poništava preuzeta i ideološka značenja, i na njihovom mestu uspostavlja nova značenja* (Davis, 2005, str. 85).

Dramski događaji otvaraju komad za publiku, omogućavajući joj da uđe u situaciju i suoči se sa njenom stvarnošću. Pozvana je da *skine ideološke naočare i upotrebi sopstvene oči* (Davis, 2014, str. 151). Jedan takav primer jeste otkrivanje krsta u *Razbijenoj činiji*. Publika više ne može ostati pasivna: drama nastoji da se poveže sa njenom *radikalnom nevinošću*. Ona podstiče imaginaciju da dokuči šta se zapravo događa – *da zamisli ono stvarno*. To učesnicima pruža šansu da se (ponovo) povežu sa sopstvenom *ljudskošću*.

Fenomen usporenog vremena (*Accident Time*)

Accident time – biološki fenomen poznat po prividnom osećaju „usporavanja vremena" tokom nesreće (Arstila, 2012) – jeste još jedan „pozajmljen" termin koji Bond transformiše i čini ključnim za svoju teoriju drame. Ponovo, u kombinaciji sa drugim elementima, on bi označavao da su se sve dimenzije *centra* spojile u jednom *ekstremnom trenutku*: glumci su kroz *enactment* dočarali situaciju i aktivirali moć drame, kreirajući *fenomen usporenog vremena*, kako bi publika (učesnici) mogla konačno da *vidi* šta se dogodilo. Umesto da im se kaže ili tumači od strane autoriteta, kroz prizmu ideologije – mogu *sami da donesu sud*.

Jaz (*Gap*)

Kako su objasnili Bas i Henkins (Bas and Hankins, 2005), baš kao što je *sajt* više od prostora, tako i *jaz* znači mnogo više od odsustva. Oni tvrde da je to u suštini ontološka dimenzija: *'mi smo taj jaz'. I baš kao što on može biti kontaminiran ili korumpiran, tako 'jaz' ima autoritet da proizvodi vrednost i značenje, da bude sajt ljudskosti* (u: Davis, 2005, str. 207).

Sledeći prethodno navedeno – *jaz* se kreira za publiku: kao poziv na borbu protiv ideologije, da ispune jaz *značenjem* i *otkriju* ono što je bilo *prikriveno*. A to je...

Nevidljivi objekat (*Invisible Object*)

Nevidljivi objekat se ne odnosi na predmet; umesto toga – on predstavlja *objektivnu situaciju*. On stoji na suprotnoj strani od onoga što je „percipirano kroz ideologiju". Ovo je trenutak kada radikalna nevinost budi maštu da se bori protiv iskvarenog razuma, i bira *logiku ljudskosti*.

Tokom TIE programa trupe *Big Bram*, deca su upitana: *Šta je uništeno kada je činija razbijena?* Devetogodišnje dete je odgovorilo:

On je uništio ćerkinu maštu. Ona koristi svoju maštu da bi bila neustrašiva i da se ne bi plašila onoga što se dešava napolju (Cooper, 2013a, odeljak *Engagement with meaning*, pasus 10)

Prema arhivi trupe *Big Bram*, na ovo se nadovezao još jedan učesnik:

Činija je srce porodice. Kada ju je razbio, on je razbio porodicu – njihovu povezanost" (Cooper, 2013a, odeljak *Engagement with meaning*, pasus 12)

Mi smo dramska vrsta

Slično onome kako sam započela – ličnim iskustvom, želela bih da završim ovaj rad još jednom refleksijom. Tokom proteklih 10 godina otkako je počeo moj profesionalni život u pozorištu, nisam otkrila niti iskusila nijednu vrstu pozorišta – specifičan stil, žanr, period, metod, ili bilo koju drugu alternativnu pozorišnu praksu – koja me je uznemirila ili inspirisala na takav način kao jedinstvena, snažna veza između Edvarda Bonda i TIE pokreta. Stoga sam neizmerno zahvalna onima koji su mi omogućili da to spoznam, i da započnem svoj put otkrivanja pozorišta u obrazovanju – u teoriji i u praksi. Nastaviću da težim tome da doprinesem zajednici noseći ovu baklju i predajući je dalje *dramskoj deci – nosiocima budućnosti* (Davis, 2005, str. vii).

Umesto formalnog zaključka, želela bih da zaokružim rečima Edvarda Bonda koje duboko odjekuju u meni:

> *Drama nije „kulturna prefinjenost", već srce naše čovečnosti. ... Da bismo preživeli kao ljudi, moramo da dramatizujemo paradoks ljudskosti. ... Mi smo dramska vrsta. To je istina učionice, kao što je bila suština Dionisovog teatra u Atini* (Bond, 2013, u: Davis, 2014, str. 137).

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Milica Šećerov (1992) je glumica i dramska pedagoškinja, viša stručna saradnica na Katedri za glumu Akademije umetnosti u Novom Sadu.

Završila je osnovne i master studije glume na AUNS, u zajedničkoj klasi glume i režije. U okviru master studija pohađala je akademske kurseve dramske pedagogije i primenjenog pozorišta na Univerzitetu primenjenih nauka Zapadne Norveške u Bergenu.

Studentkinja je doktorskih studija dramskih i audiovizuelnih umetnosti na AUNS.

U svom umetničkom, pedagoškom i naučno-istraživačkom radu najviše je okrenuta pozorištu i radio-drami za decu i mlade, kao i različitim pristupima u okviru primenjene drame i pozorišta.

Igrala je i režirala predstave za decu izvođene na festivalima, i sarađivala sa različitim organizacijama i ustanovama kulture u pripremi i realizaciji edukativnih programa za decu i mlade. Kreirala je i vodila radionice proces-drame, i razvijala i igrala predstave primenjenog pozorišta u zemlji i inostranstvu.

Učestvovala je u radu festivala pozorišta za decu, kao dramska pedagoškinja, koordinatorka i moderatorka okruglog stola.

Istraživački rad i projekte u oblasti primenjenog pozorišta predstavljala je na međunarodnim konferencijama.

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A BRIDGE BETWEEN LEARNING AND CREATIVITY IN GREEK SCHOOLS. EXPLORING EDUCATIONAL THEATRE THROUGH A SCHOOL PERFORMANCE OF 1ST JUNIOR HIGH SCHOOL OF CORFU

Abstract: This article investigates the educational and creative impact of student participation in the school theatre production Nefelokoukochora. Drawing on mixed methods, the study combines quantitative Likert-scale data with thematic analysis of students'. qualitative responses. Findings indicate that theatrical engagement fosters deeper learning, creativity, collaboration, and emotional expression. Students reported increased confidence, enhanced imagination, and a stronger sense of group cohesion through processes such as rehearsal, improvisation, and embodiment. The results highlight the value of theatre not as a supplementary activity but as a central pedagogical tool that supports inclusive, holistic, and experiential learning within the Greek educational context.

Keywords: Theatre education, drama in Education, creativity, emotional intelligence

Introduction

Theatre education has been broadly recognized as a powerful tool for fostering the skill of thinking, creativity, and emotional intelligence in children. Theatre and the art subjects in the Greek school system are usually viewed as inferior classes and therefore are not necessarily valued or treated as they ought to be. Theatre is, however, more than simply an added component to the curricu-

lum with the aim of teaching additional content. Rather, it is a powerful vehicle for the acquisition of life skills such as empathy, group process, communication, and imagination. These are skills far more wide-reaching than the classroom and extending to lifelong personal and professional development. As such, theatre needs to be considered a fundamental pedagogical approach, not ancillary. Its use in education - from early childhood to adulthood through lifelong learning - is not just useful, but a necessity for a holistic and inclusive education.

Through the use of body, voice, imagination, and collaboration, theater enables students to connect knowledge with life, transforming passive intake into active discovery. Amidst the culture of contemporary education, where standardized testing and rigid curricula often hold sway, theater gives room for freedom of expression, experimentation, and personal growth.

This article explores the learning and creative impact of drama engagement on students rehearsing a school performance of "Nefelokoukochora". The play, a student-directed adaptation of the antique comedy, presents a rich case study of how drama processes - rehearsal, improvisation, embodiment, and performance - can enhance learning and creativity in a rich and multidisciplinary way.

Synthesizing a brief literature review of education theatre in Greece with a set of empirical findings from students' responses through questionnaires, the study tries to examine how theatre experience contributes to the understanding, engagement, and creative development of students. Applying the mixed-methods approach, quantitative (Likert-scale) and qualitative (open-ended) feedback are analyzed thematically to explore students' attitudes toward learning through aesthetic experience.

Literature Review

In recent years, theatre has been integrated into education with the aim of promoting active and experiential participation of children. Through the implementation of theatrical activities within the school context, cooperation and creativity are encouraged, while students' interests and intrinsic motivation are enhanced (Τσελφές & Παρούση, 2016). Moreover, drama play stimulates imagination, originality, and movement, and fosters both creative thinking and creative movement and action, which are interconnected (Παναγιωτάκη, 2024).

In modern educational contexts, where child-centered teaching methods are at the forefront, student interaction is a key factor in their development, especially under intercultural conditions (Τσιπλητάρης, 1998). Collaborative learning and interaction with classmates or theatre partners contribute to the development of both cognitive and creative skills, fostering trust and acceptance among them (Sharan, 1980). Many elements of drama education contribute to the creation of an inclusive learning environment, as demonstrated in the research of Kempe

and Tissot (2012), where individuals with autism, integrated into a mainstream educational setting, developed social skills through the creative process of drama play, collaboration, and the provision of a safe environment.

A characteristic of theatre that supports collaboration - and thus all its positive outcomes - is **collective creativity**. For this reason, emphasis is placed on developing chemistry and trust among participants or actors, which is further cultivated through improvisation. Collective creativity encompasses interesting elements such as discovery, the unexpected, and intersubjectivity, while also requiring a complex form of communication (Sawyer, 2014).

Specifically, regarding improvisation, which constitutes both the process and the result, it is a defining feature of collective creativity, as it relies on the synergy of the entire group to be realized (Sawyer, 2014). Through improvisation and the creation of theatrical characters, self-awareness and understanding of behaviors are developed. Through this process, theatre functions as a tool for social transformation, contributing to the development of positive behaviors and education overall (Κλαδάκη και συν., 2024). Interestingly, improvisation exists in every performance, even if it is structured, making it a fundamental and inseparable component of creativity. Thus, we can say that theatre contributes both to socialization - through interaction and continuous, multifaceted communication with others - and to the stimulation of creativity (Sawyer, 2014).

It appears that theatrical art offers opportunities for self-expression and connection with oneself and others. In the research of Κλαδάκη (2024), which involved a theatrical intervention in a women's prison, the positive effects of theatre were highlighted. Specifically, according to the participants' perceptions, they recognized theatre as a means of personal growth and expressed a desire to engage in similar activities, despite initially holding a hesitant stance toward theatre prior to the intervention. Group work played a significant role in fostering positive emotions and enjoyment, while also encouraging the participants' creativity - combined with the integration of various stimuli such as music and movement (musical-kinesthetic expression), which blends music with dance, as well as painting.

Another noteworthy aspect is that the relaxed approach regarding script memorization for the performance, and the freedom to improvise, reduced anxiety and increased creativity. Furthermore, participants reported an increase in sociability, self-esteem, and self-confidence. Overall, theatre contributed to self-discovery. After the completion of the program, there was expressed interest in attending performances, and the participants felt optimistic and empowered, highlighting the program's positive impact on their perception of personal and social development.

Theatre can exist wherever culture exists. However, theatre should not maintain distance but rather open dialogue. Boal introduced the Theatre of the

Oppressed with the goal of encouraging audience participation in the action and fostering critical thinking. The benefits are manifold; it is said to activate imagination, stimulate emotion, offer a new perspective, explore possible solutions, and create fertile ground for change. Thus, theatre can be used primarily to promote understanding of others and improve practices (Wasylko & Stickley, 2003). As Λενακάκης (2008) also states, a communicative channel is formed between theatre and the audience, and through theatre and trust exercises, social skills can be developed among participants.

A few words about the context

As it is widely acknowledged, Greece is internationally renowned for its rich cultural heritage and its profound contribution to the development of ancient theatre, which constitutes a cornerstone of Western civilization. The theatrical tradition of ancient Greece has played a decisive role in shaping dramatic art, education, and collective cultural identity across centuries.

However, despite this historically established cultural legacy, not all regions of Greece enjoy equal access to theatrical infrastructure and cultural resources. In certain areas, the absence of adequate facilities and institutional support significantly limits opportunities for theatrical expression and education.

The island of Corfu represents a characteristic example of this cultural imbalance. Although Corfu has a long-standing cultural tradition, it currently has only one theatre venue, whose infrastructural conditions are insufficient to support the hosting of professional theatre companies. As a result, theatrical productions of high quality are rarely presented, and in that way it restricts the cultural experiences available to the local community.

This lack of appropriate theatrical infrastructure has direct consequences for children and young people, who are deprived of systematic exposure to theatre as an art form and as an educational practice. Consequently, they are not afforded the theatrical education and aesthetic cultivation that correspond to their cultural heritage and developmental needs. The absence of consistent theatrical stimuli limits not only their artistic literacy but also the broader pedagogical benefits associated with theatre, such as critical thinking, creativity, emotional expression, and social awareness.

A few words about the play

The play, titled *Nefelokouhóra* (Cloudcuckooland) in an adaptation by Haris Romas, is based on Aristophanes' comedy *The Birds*. Aristophanes is a brilliant comic playwright. He draws inspiration from the problems of the people, political rivalries, new philosophical trends, phenomena of corruption in power,

and the financial misconduct of those in governance. This particular play refers to the construction of a new land free from corruption and inequality. However, during its construction, many individuals appear, trying either to secure a place in it or to exploit it for their own benefit.

The group starts at the end of September (once a week, 13:15 - 15:00) after school. The child's participation is voluntary. During the first couple of months, they do not give roles or get into the play we are putting on (in May).

A few words about the role of the author and the coordinator of the school theatre team

Within the context of the present study, clearly defined roles were assigned in order to ensure methodological clarity and ethical transparency. The researcher assumed the role of an external observer, maintaining a non-participatory stance throughout the process. This position allowed for systematic observation and documentation of the educational and artistic practices without intervening in the instructional or organizational dynamics of the group. By remaining outside the core decision-making and facilitation processes, the researcher sought to minimize potential bias and to preserve the authenticity of the observed interactions.

In contrast, the English language teacher functioned as an active and integral member of the group. She undertook the responsibility of coordinating and guiding the participants, facilitating the theatrical activities, and supporting the overall structure of the sessions. Notably, her involvement was based exclusively on voluntary participation, as she directed and sustained the group without receiving any form of financial remuneration. Her commitment reflects a strong sense of educational responsibility and dedication to cultural and artistic development, contributing significantly to the continuity and effectiveness of the initiative.

The clear differentiation between the researcher's observational role and the teacher's active leadership role ensured a balanced research design, allowing for both structured guidance and objective documentation of the process.

First we concentrate on getting to know our team and learn basic rules:

1.the perfect circle when the facilitator starts the countdown.
2. we raise our hand when we want other people to be quiet and one by one raises their hand and doesn't talk until everybody is quiet.
3. The basic walk (to fill all spaces and not bump into each other).
4. Stop and turn so that everybody is seen (according to the place of the audience)
5. 'still picture' is the technique they learn from day one.

Drama activities during rehearsals

Getting to know the group activities	Concentration and coordination activities	Trust activities	Expression activities	Improvisations
Zombie game	Zip zap boing	Blind activities	How to speak -Different feelings	The alphabet story
Name-movement	Duck and clap		Body language and mimic -5 senses	The alien translation
Swap place if you….	Broom sticks		Walking in different rhythms	Tongue twisters
Common things	Puppets and puppeteer		5 Seconds challenge	Same text different situations
Two circles			Still pictures-soundscape	Childhood dream
In pairs				Where I am and where I am going
Strengths and names				The weak Queen
What would you be if you were… (fruit, animal)				Oppressed theatre

One month later we get into the play (reading and discussing) and start rehearsals at the end of November but always have some warmup games to get in a good mood.

Research Questions:

- How does theatre contribute to the development of creativity and active learning within the school environment ?
- How does participation in a school theatre performance enhance students' creativity and personal expression?
- In what ways does the rehearsal and performance process contribute to students' learning, engagement, and understanding of educational content?

Methodology

This study utilized a mixed methods design with quantitative and qualitative data gathering. The students were instructed to respond to four Likert-scale questions (quantitative data) and five open-ended questions (qualitative data) using Google Forms. Furthermore, a very short literature review was conducted to situate and connect students' experience with the current specifically Greek but also international academic debate on theatre in education and creativity.

The following were the research instruments utilized: A standardized survey questionnaire (Google Forms), which had Likert-scale and open-ended questions, Descriptive statistical analysis (average) of the quantitative data and Thematic analysis of the qualitative data. The research and the questionnaire were conducted in Greek for the sake of facilitating the students, as it is their native language.

The sample population is 11 students who were part of the theatre group of the 1st Gymnasium of Corfu and volunteered to participate in the study. They performed "Nefelokoukochora" of the famous director Charis Romas based on Aristophanes' "The Birds".

To determine recurring patterns and themes concerning creative output, emotional resonance, and educational impact, thematic analysis following the 6 phases (Braun & Clarke, 2006) will be used to examine the qualitative data of the open-ended questions. The key pillars were familiarization with the data, identification of codes, and then their grouping for interpretation and the establishment of thematic categories. Descriptive statistics will be utilized to examine the Likert-scale answers because of the small sample size.

All procedures adhered to the moral guidelines of research, for example, informed consent, voluntary enrollment, and anonymity and confidentiality of data of the participants.

Findings

The questionnaire included Likert-type statements to measure the impact of belonging to a theater group on various aspects of the participants' personal and social development. Participants responded to the statements on a scale of 1 (Not at all) to 5 (Very much). Analysis was carried out based on calculating the mean score of each statement.

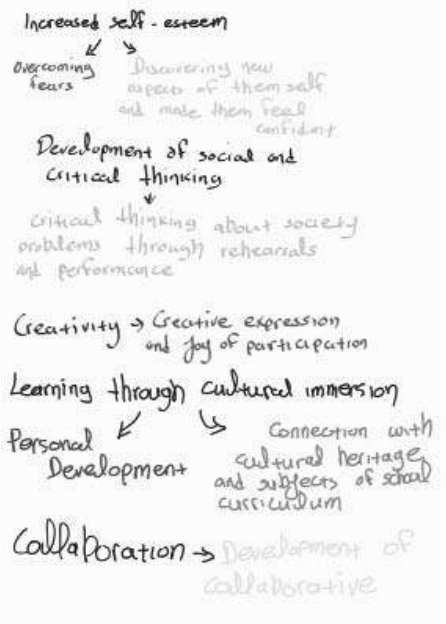
- Emotional Expression (Avg. 4.0): Students largely agree that theater was used to enhance emotional expression, demonstrating empathy and personal development.
- Imagination & Creativity (Avg. 4.57): This is the highest, and it shows that the theater group enjoyed a wide base of support for the creative dimension.

- Learning Outside the School Setting (Avg. 4.0): Students report that they gain unique learning experiences from theater that they would not get in regular classroom teaching.
- Collaboration (Avg. 4.14): The positive score shows that the team also functioned as a learning social skills source (teamwork, respect for other people).

Theatre helped me to express better my feelings	4,00
The theater group enhanced my imagination and creativity.	4,57
The participation in the theater group taught me things I wouldn't have learned in other classes.	4.00
My participation in the theater group strengthened my ability to collaborate with others	4,14

In order to connect the above with the children's own thoughts, a thematic analysis will follow on their responses to the open-ended questions.

Theme map



Defining themes

Theme	Definition
Increased self esteem	The process through which individuals build greater confidence and a positive self-image by overcoming challenges and recognizing their abilities.
Development of social and critical thinking	Enhancement of skills to understand others' perspectives, engage in meaningful social interactions, and analyze situations or ideas thoughtfully and logically.
Creativity	The capacity to produce original and imaginative ideas, solutions, or expressions by thinking beyond conventional boundaries.
Learning through cultural immersion	Acquiring knowledge and deeper understanding by actively participating in and experiencing cultural practices, history, and traditions firsthand.
Collaboration	The ability to effectively work with others, sharing ideas and responsibilities, to reach shared objectives and foster teamwork.

Findings and discussion

After collecting the data and conducting thematic analysis, 7 codes are highlighted, each corresponding to one of the 5 themes. By categorizing the codes and defining thematic units, we were able to create a more comprehensive picture. Below, we will discuss the findings related to increased self-esteem, development of social and critical thinking, creativity, learning through cultural immersion, and collaboration and we are going to connect those with the findings of the questionnaire.

Increased self esteem

Membership in the theater troupe allowed one to work out personal anxieties, such as fear of public speaking, and work their way beyond them through rehearsal and performance. Through this, there was a higher level of self-confidence, as they discovered their abilities in feeling emotion and handling public speaking. The positive reinforcement and successful role filling built their con-

fidence in themselves, enabling individual growth and empowerment. Connected with the literature another evidence has found out that issues related to the "self," such as self-image, self-confidence, and emotional expression, appear to be strengthened (Asimidou et al., 2021; Celume et al., 2018).

Mean score of 4.0 for expressing feelings confirms that participants felt that theatre helped them to be more openly expressive and develop empathy. The qualitative results also highlighted that participants talked about overcoming fear and discovering new aspects of themselves, becoming more self-confident and personally developed.

Development of social and critical thinking

Group performances allowed participants to examine things in different perspectives, both in watching characters and in interacting with fellow participants. This fostered higher social sensitivity and the ability to critically think on social issues portrayed in the plays (e.g., war, social problems). The demand for cooperation and reaching consensus also fostered reflective thinking on group processes and decision-making. Theatre creates a fertile ground for their socialization, the development of their critical thinking, and the expression of their opinions (Τζήλου & Καλαφάτη, 2025). This environment can enhance students' motivation to participate by stimulating their imagination and creative thinking.

Creativity

The theatrical environment promoted creativity and imagination with the ability to test out alternative roles, improvise, and think creatively in new ways. The creative process was not only limited to acting but also intruded upon script reading, staging, and problem solving within rehearsal. This kind of experimentation enabled creative expression and innovative thinking outside of formal schooling environments. Furthermore, through participation in such programs, their creativity and imagination develop (Celume et al., 2018).

With the top mean score of 4.57, imagination and creativity came out as the most positively affected category. Respondents' comments on improvisation, experimentation with new roles, and indulgence in the creative process support this robust quantitative finding, pointing to the theater's function to stimulate creative thinking.

Learning through cultural immersion

The cultural heritage, mythological, and historical literary affinities of the performances enriched participants with a rich cultural context. Ancient Greek

historical writings and accounts exposed them to cultural heritage and language. Experiential learning bridged the gap between theoretical knowledge and practical experience, where participants could better appreciate cultural identity. As well, many pupils claimed that the rehearsal and the performance related to subjects of the school curriculum. In that way, we can say that pupils can learning things in informal environments such as a theatrical group. **Through theatre, individuals can connect through cultural perspectives.** They can learn about their own heritage and, as a result, through dialogue and discussion, both understanding and successful collaboration can be achieved (Gonzales, 2017)

A mean score of 4.0 indicates that students valued the unique educational contribution of theater in addition to traditional classroom learning. Their engagement with historical and mythological content in rehearsals and performances supports the culture immersion theme, valuable experiential learning.

Collaboration

The imperative of interdependence and collaborative effort to create a unified performance fostered wonderful teamwork skills. They were taught to listen actively, tolerate differences of opinion, and contribute to group consensus. This collaboration fostered social cohesiveness and support that is essential in successful collective creative endeavors. Finally, most participants perceive theatre as a means of socialization, as it evokes feelings of safety and familiarity within the group - an element that helps them build and develop relationships with others (Gross, 2023; Hughes & Wilson, 2004).

The 4.14 positive score related to collaboration reflects comments from participants on teamwork, listening to others, and collaborative decision-making. This indicates that the theatre group functioned well as an environment for social learning, fostering interpersonal and critical thinking skills.

Discussion

In summary, the present study confirmed existing literature, namely that theatre can serve as a means to enhance creativity while simultaneously acting as a bridge for learning, strengthening knowledge and connecting it to the cognitive content of the official curriculum.

From the above, it became evident that participation in a theatre group enhances both creativity and socialization (Λυκεσάς, et al., 2008). Children have the opportunity to manage their emotions, adapt to and handle various situations, and overcome their fears and anxieties (Leseho & Maxwell, 2010).

In reality, through these theatrical groups - and depending on the techniques used - adolescents gain multiple benefits, both in their personal lives and in their

social environment. Through this research, participants reported that they were able to overcome challenges and learned many things from the overall process. They also mentioned several creative moments they experienced, as well as the fact that they worked within a group framework, making decisions collectively. At the same time, they connected their school subjects with their theatrical work, noting improvements in the accuracy of their speech and in making connections between history, mythology, and Ancient Greek language.

However, an important role is played by the individuals comprising the group, as it is essential that they participate willingly and do not feel pressured. It is important that they enjoy the process, exercising their right to self-determination, and not participate out of obligation or due to pressure from a parent or guardian (González-Cutre, et al., 2016).

At the same time, facilitators must create a safe environment conducive to cultivating creativity and self-expression. In this way, expressive tools and perceptions can be strengthened in both students and facilitators, through the contradiction inherent in their relationship with objective reality, especially regarding social issues (Λενακάκης, 2004).

Furthermore, the theatre group process - as also employed in other studies - shows that children, and particularly adolescents, can not only meet the established goals but even exceed them. The design and organization of the theatre group offer participants the opportunity to take on an active role through a playful approach.

Indeed, in the research by Βουβούση (2022), it was observed that language development can occur in children, as they become creators of meaning and co-construct it through communication and collaboration.

However, the research comes with certain limitations, as the small number of participants and the focus on a single case restrict the potential for generalization. Additionally, the subjectivity in interpreting open-ended questions may not yield the desired results. Lastly, the absence of a control group limits the accuracy of measuring the influence that theatre may have had on the participants' perceptions.

Finally, some proposals for future research are suggested, which could supplement the collected data - specifically regarding the extent to which adolescents believe that theatre influences socialization and psychological well-being. Moreover, a comparative study between students who participated in a theatre group and those who did not - i.e., the creation of an intervention group and a control group - would provide further insights. Lastly, it would be of interest to investigate the impact of different theatrical methods on the influence of perceptions related to creativity and socialization through theatre.

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MOST IZMEĐU UČENJA I KREATIVNOSTI U GRČKIM ŠKOLAMA ISTRAŽIVANJE EDUKATIVNOG POZORIŠTA KROZ ŠKOLSKU PREDSTAVU PRVE NIŽE SREDNJE ŠKOLE NA KRFU

Sažetak: Ovaj rad istražuje obrazovni i kreativni uticaj učešća učenika u školskoj pozorišnoj produkciji *Nefelokouhóra* (*Oblačna zemlja kukavica*). Koristeći kombinovane metode, ovo istraživanje kombinuje kvantitativne podatke Likertove skale sa tematskom analizom kvalitativnih odgovora učenika. Dobijeni nalazi ukazuju da pozorišno angažovanje podstiče dublje učenje, kreativnost, saradnju i emocionalno izražavanje. Učenici su prijavili porast samopouzdanja, razvijeniju maštu i osećaj snažnije kohezije unutar grupe kroz procese kao što su probe, improvizacija i uobličavanje lika. Rezultati ističu vrednost pozorišta ne kao dopunske aktivnosti, već kao centralnog pedagoškog alata koji podržava inkluzivno, holističko i iskustveno učenje u kontekstu grčkog obrazovanja

Ključne reči: pozorišno obrazovanje, drama u obrazovanju, kreativnost, emocionalna inteligencija

Uvod

Pozorišno obrazovanje je široko priznato kao moćan alat za podsticanje veština mišljenja, kreativnosti i emocionalne inteligencije kod dece. Pozorište i umetnički predmeti u grčkom školskom sistemu obično se smatraju manje važnim predmetima, pa se zbog toga ne vrednuju, niti tretiraju onako kako bi trebalo.

Pozorište je, međutim, mnogo više od prostog dodatka nastavnom planu i programu, sa ciljem podučavanja dodatnog sadržaja. Ono je, zapravo, moćno sredstvo za sticanje životnih veština kao što su empatija, grupni procesi, komunikacija i mašta. To su veštine koje imaju daleko veći i širi domet od same učionice i obuhvataju celoživotni lični i profesionalni razvoj. Kao takvo, pozorište se mora smatrati osnovnim pedagoškim pristupom, a ne sporednim. Njegova primena u obrazovanju – od ranog detinjstva do odraslog doba kroz celoživotno učenje – nije samo korisna, već i neophodna za holističko i inkluzivno obrazovanje.

Kroz upotrebu tela, glasa, mašte i saradnje, pozorište omogućava učenicima da povežu znanje sa životom, transformišući pasivno usvajanje informacija u aktivno otkrivanje. U kulturi savremenog obrazovanja, gde standardizovano testiranje i kruti nastavni planovi i programi često vode glavnu reč, pozorište otvara prostor za slobodu izražavanja, eksperimentisanje i lični rast.

Ovaj rad istražuje obrazovni i kreativni uticaj dramskog angažmana na učenike koji pripremaju školsku predstavu *Nefelokoukochora*. Ova predstava, koja predstavlja učeničku adaptaciju antičke komedije, pruža bogatu studiju slučaja o tome kako dramski procesi – proba, improvizacija, otelotvorenje i izvođenje – mogu unaprediti učenje i kreativnost na sveobuhvatan i multidisciplinaran način.

Sintetišući kratak pregled literature o edukativnom pozorištu u Grčkoj sa empirijskim nalazima dobijenim na osnovu odgovora učenika putem upitnika, ovaj rad nastoji da ispita kako pozorišno iskustvo doprinosi razumevanju, angažovanju i kreativnom razvoju učenika. Primenom pristupa kombinovanih metoda, kvantitativne povratne informacije (Likertova skala) i kvalitativne povratne informacije (pitanja otvorenog tipa) tematski se analiziraju, kako bi se istražili stavovi učenika prema učenju kroz estetsko iskustvo.

Pregled literature

Pozorište se poslednjih nekoliko godina integriše u obrazovanje sa ciljem da se podstakne aktivno i iskustveno učešće dece. Kroz implementaciju pozorišnih aktivnosti u školski kontekst podstiču se saradnja i kreativnost, dok se istovremeno unapređuju interesovanja učenika i njihova intrinzična motivacija (Τσελφές & Παρούση, 2016). Pored toga, dramsko izvođenje stimuliše maštu, originalnost i pokret, te podstiče i kreativno mišljenje i kreativni pokret i delovanje koji su međusobno povezani (Παναγιωτάκη, 2024).

U savremenim obrazovnim kontekstima, gde su nastavne metode usmerene na dete, interakcija među učenicima je ključni faktor njihovog razvoja, posebno u interkulturalnim uslovima (Τσιπλητάρης, 1998). Kooperativno učenje i interakcija sa drugovima iz odeljenja ili pozorišnim partnerima doprinose razvoju kako kognitivnih, tako i kreativnih veština, razvijajući međusobno poverenje i prihvatanje (Sharan, 1980). Mnogi elementi dramskog obrazovanja doprinose

stvaranju inkluzivnog okruženja za učenje, što je prikazano u istraživanju Kampa i Tisoa (Kempe & Tissot, 2012), gde su osobe sa autizmom, integrisane u redovni obrazovni kontekst, razvile socijalne veštine kroz kreativni proces dramskog izvođenja, saradnju i obezbeđivanje sigurnog okruženja.

Karakteristika pozorišta koje podržava saradnju, a samim tim i sve njene pozitivne ishode, jeste **kolektivna kreativnost.** Iz tog razloga, naglasak se stavlja na razvoj hemije i poverenja među učesnicima ili glumcima, što se dalje neguje kroz improvizaciju. Kolektivna kreativnost obuhvata zanimljive elemente kao što su otkriće, neočekivanost i intersubjektivnost, dok istovremeno zahteva složen oblik komunikacije (Sawyer, 2014).

Kada je reč o improvizaciji, koja predstavlja i proces i rezultat, ona je definišuće obeležje kolektivne kreativnosti, jer se njena realizacija oslanja na sinergiju cele grupe (Sawyer, 2014). Kroz improvizaciju i kreiranje pozorišnih likova razvijaju se samosvest i razumevanje ponašanja. Pozorište funkcioniše kroz ovaj proces kao alat za društvenu transformaciju, doprinoseći razvoju pozitivnih ponašanja i obrazovanju u celini (Κλαδάκη και συν., 2024). Zanimljivo je da improvizacija postoji u svakom izvođenju, čak i ako je ono strukturisano, što je čini fundamentalnom i neodvojivom komponentom kreativnosti. Stoga možemo reći da pozorište doprinosi kako socijalizaciji - kroz interakciju i kontinuiranu, višestranu komunikaciju sa drugima – tako i stimulisanju kreativnosti (Sawyer, 2014).

Čini se da pozorišna umetnost pruža mogućnosti za samoizražavanje i povezivanje sa samim sobom i drugima. U istraživanju Kladaki (Κλαδάκη, 2024), koje je uključivalo pozorišnu intervenciju u ženskom zatvoru, istaknuti su pozitivni efekti pozorišta. Naime, učesnice su prepoznale pozorište kao sredstvo ličnog rasta i izrazile su želju da se bave sličnim aktivnostima, uprkos tome što su prvobitno imale uzdržan stav prema pozorištu. Rad u grupi imao je značajnu ulogu u podsticanju pozitivnih emocija i uživanja, dok je istovremeno podsticao kreativnost učesnica – u kombinaciji sa integracijom različitih stimulusa, kao što su muzika i pokret (muzičko-kinestetičko izražavanje), koje spaja muziku sa plesom, kao i slikanje.

Još jedan aspekt vredan pažnje jeste da je opušten pristup u pogledu pamćenja teksta za predstavu, kao i sloboda improvizacije, smanjio anksioznost i povećao kreativnost. Pored toga, učesnice su primetile porast društvenosti, samopoštovanja i samopouzdanja. Sve u svemu, pozorište je doprinelo samootkrivanju. Nakon završetka programa, iskazano je interesovanje za posećivanje predstava, a učesnice su se osećale optimistično i osnaženo, što naglašava pozitivan uticaj programa na njihovu percepciju ličnog i društvenog razvoja.

Pozorište može postojati svuda gde postoji kultura. Međutim, pozorište ne bi trebalo da održava distancu, već da otvara dijalog. Boal (Boal) je uveo Pozorište potlačenih sa ciljem da se podstakne učešće publike i razvije kritičko mi-

šljenje. Koristi su višestruke; navodi se da ono aktivira maštu, stimuliše emocije, nudi novu perspektivu, istražuje moguća rešenja i stvara plodno tlo za promene. Na taj način, pozorište se može koristiti prvenstveno za promovisanje razumevanja drugih i poboljšanje praksi (Wasylko & Stickley, 2003). Kako navodi i Lenakakis (Λενακάκης, 2008), između pozorišta i publike formira se komunikacijski kanal, a kroz pozorište i vežbe poverenja mogu se razviti socijalne veštine među učesnicima.

Nekoliko reči o kontekstu

Kao što je opšte poznato, Grčka je međunarodno priznata i prepoznata po svom bogatom kulturnom nasleđu i značajnom doprinosu razvoja antičkog pozorišta, koje predstavlja kamen temeljac zapadne civilizacije. Pozorišna tradicija antičke Grčke imala je odlučujuću ulogu u oblikovanju dramske umetnosti, obrazovanja i kolektivnog kulturnog identiteta kroz vekove.

Međutim, uprkos ovom istorijski utemeljenom kulturnom nasleđu, nemaju svi regioni Grčke jednak pristup pozorišnoj infrastrukturi i kulturnim resursima. U određenim oblastima, odsustvo adekvatnih objekata i institucionalne podrške značajno ograničava mogućnosti za pozorišno izražavanje i obrazovanje.

Ostrvo Krf predstavlja karakterističan primer ove kulturne neravnoteže. Iako Krf ima dugogodišnju kulturnu tradiciju, trenutno poseduje samo jedan pozorišni prostor, čiji su infrastrukturni uslovi nedovoljni da podrže gostovanja profesionalnih pozorišnih trupa. Kao rezultat toga, pozorišne produkcije visokog kvaliteta retko se prikazuju, što ograničava kulturna iskustva dostupna lokalnoj zajednici.

Ovaj nedostatak odgovarajuće pozorišne infrastrukture ima direktne posledice na decu i mlade koji su lišeni sistematske izloženosti pozorištu kao umetničkoj formi i obrazovnoj praksi. Dakle, njima nije omogućeno pozorišno obrazovanje i estetsko vaspitanje koje odgovara njihovom kulturnom nasleđu i razvojnim potrebama. Odsustvo konstantnih pozorišnih stimulusa ograničava ne samo njihovu umetničku pismenost, već i šire pedagoške benefite povezane sa pozorištem, kao što su kritičko mišljenje, kreativnost, emocionalno izražavanje i društvena osvešćenost.

Nekoliko reči o predstavi

Predstava pod nazivom *Nefelokouhóra* (*Oblačna zemlja kukavica*), u adaptaciji Harisa Romasa (Haris Romas), zasnovana je na Aristofanovoj komediji *Ptice*. Aristofan je bio briljantan komediograf. Nalazio je inspiraciju iz problema naroda, političkih rivalstava, novih filozofskih trendova, pojava korupcije u vlasti i finansijskih malverzacija onih koji vladaju. Ova konkretna predstava odnosi se

na izgradnju nove zemlje oslobođene korupcije i nejednakosti. Međutim, tokom njene izgradnje pojavljuju se mnogi pojedinci koji pokušavaju ili da obezbede mesto u njoj, ili da je iskoriste za sopstvenu korist.

Grupa počinje sa radom krajem septembra (jednom nedeljno, od 13:15 do 15:00), nakon škole. Učešće dece je dobrovoljno. Tokom prva dva meseca, deci se ne dodeljuju uloge, niti ulaze u samu predstavu koju postavljaju (u maju).

Nekoliko reči o ulozi autora i koordinatora školske pozorišne sekcije

U kontekstu ovog rada, dodeljene su jasno definisane uloge kako bi se obezbedila metodološka jasnoća i etička transparentnost. Istraživač je preuzeo ulogu spoljnog posmatrača, zadržavajući nepristrasni stav tokom celog procesa. Ova pozicija omogućila je sistematsko posmatranje i dokumentovanje obrazovnih i umetničkih praksi, bez intervenisanja u nastavnu ili organizacionu dinamiku grupe. Ostajući van ključnih procesa donošenja odluka i vođenja procesa, istraživač je nastojao da minimizira potencijalnu pristrasnost i očuva autentičnost uočenih interakcija.

Nasuprot tome, nastavnica engleskog jezika bila je aktivan i integralni član grupe. Ona je preuzela odgovornost koordinisanja i vođenja učesnika, olakšavanja pozorišnih aktivnosti i podržavanje opšte strukture radionica. Posebno treba istaći da je njeno angažovanje bilo zasnovano isključivo na dobrovoljnom učešću, jer je rukovodila grupom i održavala njen rad bez ikakve finansijske nadoknade. Njena posvećenost odražava snažan osećaj obrazovne odgovornosti i posvećenosti kulturnom i umetničkom razvoju, što je značajno doprinelo kontinuitetu i efikasnosti ove inicijative.

Jasna diferencijacija između posmatračke uloge istraživača i aktivne liderske uloge nastavnice obezbedila je uravnotežen dizajn istraživanja, omogućavajući kako strukturisano vođenje, tako i objektivno dokumentovanje procesa.

Najpre se fokusiramo na međusobno upoznavanje tima i učenje osnovnih pravila:

1. Savršen krug kada voditelj započne odbrojavanje.

2. Podižemo ruku kada želimo da drugi budu tihi, i tada jedan po jedan učenik podiže ruku i počinje sa pričom tek kada svi ostali utihnu.

3. Osnovni hod (da se popune svi prostori i izbegne međusobno sudaranje).

4. Zaustavljanje i okretanje tako da svi budu vidljivi (u odnosu na poziciju publike).

5. „Zaleđena slika“ je tehnika koju uče od prvog dana.

Dramske aktivnosti tokom proba

Aktivnosti upoznavanja grupe	Aktivnosti koncentracije i koordinacije	Aktivnosti građenja poverenja	Aktivnosti izražavanja	Improvizacije
Zombi igra	Zip zap boing	Aktivnosti naslepo	Kako govoriti – različita osećanja	Priča po azbučnom redu
Ime - pokret	Patka i aplauz		Govor tela i mimika - 5 čula	Vanzemaljski prevod
Zameni mesto ako….	Metle		Hodanje u različitim ritmovima	Brzalice
Zajedničke stvari	Lutke i lutkar		Izazov od 5 sekundi	Isti tekst – različite situacije
Dva kruga			Zaleđene slike – zvučni pejzaž	San iz detinjstva
U parovima				Gde sam i kuda idem
Snage i imena				Slaba kraljica
Šta bi bio da si… (voće, životinja)				Pozorište potlačenih

Mesec dana kasnije počinjemo sa radom na dramskom tekstu (čitanje i diskusija), a sa probama krajem novembra, ali uvek imamo neke igre zagrevanja, kako bismo se uveli u dobro raspoloženje.

Pitanja istraživanja:

- Kako pozorište doprinosi razvoju kreativnosti i aktivnog učenja u školskom okruženju?
- Na koji način učešće u školskoj pozorišnoj predstavi unapređuje kreativnost i lično izražavanje učenika?
- Na koje načine proces proba i izvođenja predstave doprinosi učenju, angažovanju i razumevanju obrazovnih sadržaja kod učenika?

Metodologija

U ovoj studiji primenjen je dizajn mešovitih metoda, koji kombinuje prikupljanje kvantitativnih i kvalitativnih podataka. Učenici su imali zadatak da odgovore na četiri pitanja Likertove skale (kvantitativni podaci) i pet pitanja otvorenog tipa (kvalitativni podaci) putem platforme *Google Forms*. Pored toga, sproveden je i veoma sažet pregled literature kako bi se iskustvo učenika pozicioniralo i povezalo sa trenutnom grčkom, ali i međunarodnom akademskom debatom o pozorištu u obrazovanju i o kreativnosti.

Korišćeni su sledeći istraživački instrumenti: standardizovani upitnik (Google Forms) koji je sadržao pitanja Likertove skale i pitanja otvorenog tipa, deskriptivna statistička analiza (prosek) kvantitativnih podataka i tematska analiza kvalitativnih podataka. Istraživanje i upitnik su sprovedeni na grčkom jeziku, kako bi se učenicima olakšalo davanje odgovora na pitanja, budući da im je to maternji jezik.

Uzorak populacije čini 11 učenika koji su bili deo pozorišne sekcije Prve gimnazije na Krfu i koji su dobrovoljno pristali da učestvuju u studiji. Oni su izveli predstavu *Nefelokokira* poznatog reditelja Harisa Romasa, zasnovanu na Aristofanovim *Pticama*.

Za utvrđivanje obrazaca i tema koje se ponavljaju, a tiču se kreativnog učinka, emocionalnog odjeka i obrazovnog uticaja, koristiće se tematska analiza kroz šest faza (Braun & Clarke, 2006) za ispitivanje kvalitativnih podataka na osnovu pitanja otvorenog tipa. Ključni stubovi analize bili su upoznavanje sa podacima, identifikovanje kodova, a zatim njihovo grupisanje radi interpretacije i uspostavljanja tematskih kategorija. Zbog malog uzorka, za analizu odgovora sa Likertove skale koristiće se deskriptivna statistika.

Sve procedure su sprovedene u skladu sa etičkim smernicama naučnog istraživanja, što uključuje informisani pristanak, dobrovoljno učešće, kao i anonimnost i poverljivost podataka učesnika.

Rezultati

Upitnik je sadržao tvrdnje Likertovog tipa kako bi se izmerio uticaj pripadnosti pozorišnoj grupi na različite aspekte ličnog i društvenog razvoja učesnika. Učesnici su na tvrdnje odgovarali na skali od 1 (Nimalo) do 5 (Veoma mnogo). Analiza je sprovedena na osnovu izračunavanja aritmetičke sredine za svaku tvrdnju.

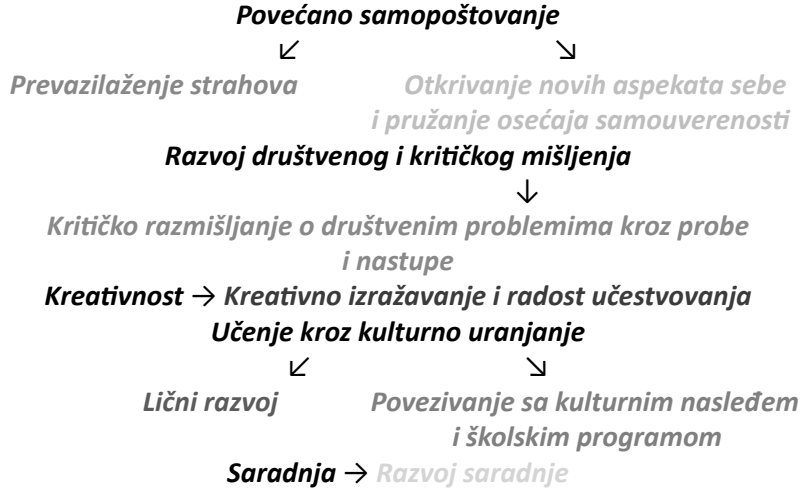
- Emocionalno izražavanje (Prosek: 4,0): Učenici se u velikoj meri slažu da je pozorište poslužilo za unapređenje emocionalnog izražavanja, pokazujući empatiju i lični razvoj.
- Mašta i kreativnost (Prosek: 4,57): Ovo je najviša ocena i pokazuje da je pozorišna grupa imala široku podršku kada je reč o kreativnoj dimenziji.

- Učenje van školskog okruženja (Prosek: 4,0): Učenici navode da kroz pozorište stiču jedinstvena iskustva učenja koja ne bi dobili u redovnoj nastavi u učionici.
- Saradnja (Prosek: 4,14): Pozitivan rezultat pokazuje da je grupa funkcionisala i kao izvor učenja socijalnih veština (timski rad, poštovanje drugih ljudi).

Pozorište mi je pomoglo da bolje iskažem svoja osećanja.	4,00
Pozorišna grupa je unapredila moju maštu i kreativnost.	4,57
Učešće u pozorišoj grupi naučilo me je stvarima koje ne bih naučio/la na drugim časovima.	4,00
Učešće u pozorišnoj grupi unapredilo je moju sposobnost saradnje sa drugima.	4,14

Kako bi se prethodno navedeni podaci povezali sa ličnim razmišljanjima dece, u nastavku sledi tematska analiza njihovih odgovora na pitanja otvorenog tipa.

Mapa tema



Definisanje tema

Tema	**Definicija**
Povećano samopoštovanje	Proces kroz koji pojedinci grade veće samopouzdanje i pozitivnu sliku o sebi, prevazilaženjem izazova i prepoznavanjem sopstvenih sposobnosti.
Razvoj društvenog i kritičkog mišljenja	Unapređivanje veština razumevanja perspektiva drugih ljudi, stupanje u smislene socijalne interakcije i promišljene i logičke analize situacija ili ideja.
Kreativnost	Sposobnost dolaženja do originalnih i maštovitih ideja, rešenja ili izraza, razmišljanjem van konvencionalnih okvira.
Učenje kroz kulturnu imerziju	Sticanje znanja i dubljeg razumevanja kroz aktivno učešće i neposredno iskustvo kulturne prakse, istorije i tradicije.
Saradnja	Sposobnost efikasnog rada sa drugima, deljenja ideja i odgovornosti radi postizanja zajedničkih ciljeva i podsticanja timskog rada.

Rezultati i diskusija

Nakon prikupljanja podataka i sprovođenja tematske analize, izdvojeno je sedam kodova, od kojih svaki odgovara jednoj od pet definisanih tema. Kategorizacijom kodova i definisanjem tematskih celina uspeli smo da stvorimo sveobuhvatniju sliku. U nastavku ćemo diskutovati o nalazima koji se odnose na povećano samopoštovanje, razvoj društvenog i kritičkog mišljenja, kreativnost, učenje kroz kulturnu imerziju i saradnju, te ćemo ih povezati sa rezultatima dobijenim putem upitnika.

Povećano samopoštovanje

Članstvo u pozorišnoj trupi omogućilo je učesnicima da rade na ličnoj anksioznosti, kao što je strah od javnog nastupa, i da je prevaziđu kroz probe i izvođenja predstave. Kroz ovaj proces zabeležen je viši nivo samopouzdanja, jer su učesnici otkrili sopstvene sposobnosti u domenu izražavanja emocija i upravljanja javnim govorom. Napredak i uspešno ostvarivanje uloga doprineli su jačanju vere u sebe, omogućavajući individualni rast i osnaživanje. U vezi sa literaturom,

drugi dokazi potvrđuju da aspekti koji se tiču „sebe", kao što su slika o sebi, samopouzdanje i emocionalno izražavanje, uspešno jačaju kroz ovakve aktivnosti (Asimidou i drugi, 2021; Celume i drugi, 2018).

Prosečna ocena od 4,0 za tvrdnju koja se odnosi na izražavanje osećanja potvrđuje da su učesnici osetili kako im je pozorište pomoglo da budu otvoreniji u izražavanju i razvijanju empatije. Kvalitativni rezultati takođe naglašavaju da su učesnici govorili o prevazilaženju straha i otkrivanju novih strana sopstvene ličnosti, postizanju većeg samopouzdanja i ličnog razvoja.

Razvoj društvenog i kritičkog mišljenja

Grupna izvođenja su omogućila učesnicima da posmatraju stvari iz različitih perspektiva, kako kroz analizu likova, tako i kroz interakciju sa drugim članovima grupe. Ovo je podstaklo veću socijalnu osetljivost i sposobnost kritičkog promišljanja o društvenim pitanjima prikazanim u predstavama (npr. rat, društveni problemi). Zahtevi za saradnjom i postizanjem konsenzusa takođe su podstakli refleksivno razmišljanje o grupnim procesima i donošenju odluka. Pozorište stvara plodno tlo za njihovu socijalizaciju, razvoj kritičkog mišljenja i izražavanje sopstvenog mišljenja (Τζήλου & Καλαφάτη, 2025). Ovakvo okruženje može povećati motivaciju učenika za učešće, stimulišući njihovu maštu i kreativno razmišljanje.

Kreativnost

Pozorišno okruženje je podstaklo kreativnost i maštu kroz mogućnost testiranja alternativnih uloga, improvizacije i kreativnog razmišljanja na nove načine. Kreativni proces nije bio ograničen samo na glumu, već je obuhvatao i čitanje teksta, scensku postavku i rešavanje problema tokom proba. Ova vrsta eksperimentisanja omogućila je kreativno izražavanje i inovativno razmišljanje izvan formalnog školskog okruženja. Pored toga, kroz učešće u ovakvim programima razvijaju se kreativnost i mašta učesnika (Celume i drugi, 2018).

Sa najvišom prosečnom ocenom od 4,57, mašta i kreativnost su se izdvojile kao kategorije na koje je pozorište najpozitivnije uticalo. Komentari ispitanika o improvizaciji, eksperimentisanju sa novim ulogama i prepuštanju kreativnom procesu podržavaju ovaj kvantitativni nalaz, ukazujući na funkciju pozorišta da stimuliše kreativno mišljenje.

Učenje kroz kulturnu imerziju

Kulturno nasleđe, mitološke i istorijske književne veze u predstavama, obogatile su učesnike širokim kulturnim kontekstom. Susret sa antičkim grčkim

istorijskim spisima i svedočanstvima upoznao ih je sa kulturnim nasleđem i jezikom. Iskustveno učenje je premostilo jaz između teorijskog znanja i praktičnog iskustva, gde su učesnici mogli bolje da razumeju i uvaže kulturni identitet. Takođe, mnogi učenici su tvrdili da su probe i izvođenje bili povezani sa predmetima iz školskog plana i programa. Na taj način možemo reći da učenici mogu učiti stvari u neformalnim okruženjima, kao što je pozorišna sekcija. Kroz pozorište, pojedinci se mogu povezati putem kulturnih perspektiva. Oni mogu učiti o sopstvenom nasleđu, a kao rezultat toga, kroz dijalog i diskusiju, može se postići i razumevanje i uspešna saradnja (Gonzales, 2017).

Prosečna ocena od 4,0 ukazuje na to da su učenici cenili jedinstveni obrazovni doprinos pozorišta kao dodatak tradicionalnom učenju u učionici. Njihovo bavljenje istorijskim i mitološkim sadržajima na probama i predstavama podržava temu kulturne imerzije, kao vrednog iskustvenog učenja.

Saradnja

Imperativ međuzavisnosti i zajedničkog truda radi stvaranja jedinstvene predstave, podstakla je izuzetne veštine timskog rada. Učenici su naučili da aktivno slušaju, tolerišu različita mišljenja i doprinose postizanju grupnog konsenzusa. Ova saradnja je razvila socijalnu koheziju i podršku koja je od suštinskog značaja za uspeh u kolektivnim kreativnim poduhvatima. Na kraju, većina učesnika doživljava pozorište kao sredstvo socijalizacije, jer ono izaziva osećaj sigurnosti i bliskosti unutar grupe – što je element koji im pomaže da grade i razvijaju odnose sa drugima (Gross, 2023; Hughes & Wilson, 2004).

Pozitivan rezultat od 4,14 koji se odnosi na saradnju oslikava komentare učesnika o timskom radu, slušanju drugih i zajedničkom donošenju odluka. Ovo ukazuje na to da je pozorišna grupa uspešno funkcionisala kao okruženje za socijalno učenje, podstičući interpersonalne veštine i veštine kritičkog mišljenja.

Diskusija

Ukratko, ova studija je potvrdila postojeću literaturu, odnosno da pozorište može poslužiti kao sredstvo za unapređenje kreativnosti, dok istovremeno deluje kao most za učenje, jačanje znanja i njegovo povezivanje sa kognitivnim sadržajem zvaničnog nastavnog plana i programa.

Iz svega navedenog je postalo očigledno da učešće u pozorišnoj grupi podstiče i kreativnost i socijalizaciju (Λυκεσάς, i drugi, 2008). Deca imaju priliku da upravljaju svojim emocijama, da se prilagođavaju različitim situacijama i rešavaju ih, kao i da prevaziđu svoje strahove i anksioznosti (Leseho & Maxwell, 2010).

U stvarnosti, kroz ove pozorišne grupe (u zavisnosti od primenjenih tehnika), adolescenti imaju višestruke koristi, kako u privatnom životu, tako i u svom

društvenom okruženju. Kroz ovo istraživanje, učesnici su naveli da su uspeli da prevaziđu izazove i da su naučili mnogo toga iz celokupnog procesa. Takođe su pomenuli nekoliko kreativnih trenutaka koje su doživeli, kao i činjenicu da su radili u okviru grupe, donoseći odluke kolektivno. Istovremeno, povezali su školske predmete sa svojim pozorišnim radom, primetivši poboljšanja u preciznosti svog govora i u uspostavljanju veza između istorije, mitologije i starogrčkog jezika.

Međutim, važnu ulogu igraju pojedinci koji čine grupu, jer je od ključne važnosti da oni učestvuju dobrovoljno i da ne osećaju pritisak. Važno je da uživaju u procesu, koristeći svoje pravo na samoopredeljenje, a ne da učestvuju iz obaveze ili zbog pritiska roditelja ili staratelja (González-Cutre, i drugi, 2016).

Istovremeno, fasilitatori moraju kreirati bezbedno okruženje koje pogoduje negovanju kreativnosti i samoizražavanja. Na ovaj način se mogu ojačati ekspresivni alati i percepcije, kako kod učenika, tako i kod fasilitatora, kroz protivrečnost koja je inherentna u njihovom odnosu sa objektivnom stvarnošću, posebno u pogledu društvenih pitanja (Λενακάκης, 2004).

Pored toga, proces pozorišne grupe (kako se primenjuje i u drugim radovima), pokazuje da deca, a posebno adolescenti, mogu ne samo da ispune utvrđene ciljeve, već i da ih prevaziđu. Dizajn i organizacija pozorišne grupe pružaju učesnicima priliku da preuzmu aktivnu ulogu kroz pristup zasnovan na igri.

Naime, u istraživanju koje je sprovela Βουβούση (2022), uočeno je da kod dece može doći do razvoja jezika, jer ona postaju stvaraoci značenja i ko-konstruišu ga kroz komunikaciju i saradnju.

Međutim, istraživanje ima određena ograničenja, s obzirom na to da mali broj učesnika i fokus na samo jedan slučaj ograničavaju mogućnost generalizacije. Pored toga, subjektivnost u interpretaciji otvorenih pitanja možda neće doneti željene rezultate. Na kraju, odsustvo kontrolne grupe ograničava preciznost merenja uticaja, koji je pozorište moglo imati na percepciju učesnika.

Navode se neki predlozi za buduća istraživanja koja bi mogla dopuniti prikupljene podatke – konkretno, u vezi s tim u kojoj meri adolescenti veruju da pozorište utiče na socijalizaciju i psihološko blagostanje. Pored toga, komparativna studija između učenika koji su učestvovali u pozorišnoj grupi i onih koji nisu,tj. kreiranje interventne grupe i kontrolne grupe, pružila bi dodatne uvide.

Na kraju, bilo bi značajno istražiti uticaj različitih pozorišnih metoda na uticaj percepcija povezanih sa kreativnošću i socijalizacijom kroz pozorište.

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WHAT'S HAPPENING IN PUPPET THEATRE – CONTEMPORARY TRENDS AND ARTISTIC MOVEMENTS

Abstract: The starting point for this text was the puppet festivals I attended between 2022 and 2024 in the Czech Republic, Poland, Serbia and Slovakia. These included Bábkarská Bystrica in Banská Bystrica, Bábková Žilina, the International Festival of Children's Theatres in Subotica, the ANIMO International Festival in Kwidzyn, the International Festival of Puppet Art (MFSL) in Bielsko-Biała, and Přelet nad loutkářským hnízdem (One Flew Over the Puppeteer's Nest) in Prague. I also refer to several performances from earlier years and others presented at different puppet festivals.

Keywords: theater festivals, puppet festivals, puppet theater, puppet art, theater for children

Introduction

Theatre festivals are an excellent opportunity to explore the latest trends, as the most interesting productions (according to the organisers, of course) are invited to these artistic gatherings. Theatre companies themselves also tend not to present works from their everyday repertoire, but rather those they regard as innovative and particularly successful in artistic and professional terms. Thus festivals become a lens focusing on what is new, surprising, and at times even shocking in contemporary theatre, which in turn highlights artistic trends.

In many countries, puppet theatre is regarded as a form of theatre for children. This is particularly evident in Poland, where professional puppet theatre has, since its beginnings, been directed at young audiences and centred on educational and formative values. As a result, most people associate puppet theatre with children.

Even professional theatre critics and scholars devote little attention to this form in their analyses and research. Puppet theatre is often treated as a didactic or folk form, and thus considered the domain of educators and ethnologists. Yet in the 20th century, theatre increasingly drew on the visual arts, mannequins, puppets and other non-acting, unconventional means of expression (Dadaism, Surrealism, cabaret, Bauhaus, Futurism, visual theatre, happenings and many other theatrical and paratheatrical phenomena that defy easy classification). This transformed theatre as a whole, and puppet theatre in particular.

As a result of the efforts of puppeteers worldwide, and thanks to the growing number of puppet festivals (especially international ones), which foster exchange, mutual inspiration and the promotion of theatre, the situation is changing. Today we can safely say that the **division between puppet theatre for children and for adults has become a reality**. A visible sign of this is the structure of festival programmes. Alongside performances for children, there is always a strand of artistic puppet theatre for adults. Even at the International Festival of Children's Theatres in Subotica, there are productions aimed at much older audiences, such as the outstanding *Kurosolo III "Hatenashi"* by Miyako Kurotani from Tokyo (2014), or the traditional *Magic Tree* by Cengiz Özek Shadow Theatre from Turkey (2024).

However, it should be emphasised that the boundary between the two trends is fluid. The division merely indicates the intended audience and serves more as a guideline than as an artistic limitation. It can also lead at times to misunderstandings and confusion. One example is the Serbian production *A Little Match Girl* (2022)[1]. The creators drew inspiration from H. C. Andersen's fairy tale about the girl with matches. The story was transposed to the present day, set in a large housing estate, where the audience witnessed how a child from a dysfunctional family, finding no support from adults or peers, gradually succumbs to social degradation – neighbourhood gangs, drugs and robberies become the protagonist's reality. The creators address important contemporary issues, yet the question arises: who is this theatrical analysis really aimed at – children, as intended, or rather their parents, guardians and teachers, in other words, an adult audience? Another example is Andrej Lyga's production, *A Fairytaile for the Brave*[2] from Prague, which, through dance and with the use of light, shadows, objects and a piece of clay, told a story about human fears, inner struggles and attempts to

[1] Youth Theatre Novi Sad, Festival of Ecological Theatre for Children and Youth, Freedom Is Priceless Association, director: S. Petrović; Festival in Subotica 2022.

[2] Bábkarská Bystrica 2024.

overcome helplessness. However, it was hardly a production for children, even though it was listed as such in the programme and there were young children in the audience. Their reactions were surprising and perhaps not entirely in keeping with the meaning of the individual scenes.

Puppet Theatre for Children

The concept of a child audience is understood much more broadly today than in the past. This stage of life is marked by great dynamism; children change quickly, and with them their needs, their understanding of life and their intellectual horizons. At present, we can distinguish several age groups – Early Years audiences, i.e. children under 3, preschoolers (3–6), primary school children (7–10), younger teenagers (10–14) and older teenagers (15–18)[3]. The repertoire must therefore be diversified not only in content but also in form. And this is indeed the case: festival stages feature productions for all these age groups.

However, certain problems arise with **Theatre for Early Years (TEY)**. TEY began to develop some 40 years ago through the theatrical experiments of Roberto and Valeria Frabetti from La Baracca theatre in Bologna. Today it is a fairly common form of theatrical and paratheatrical work staged across Europe by both institutional theatres and private companies. These productions are aimed at the youngest children, from the first months of life to the age of three. With such young audiences, it is especially important to adapt the performance space and to foster a sense of community. The closeness of parents, actors, the stage and familiar objects (toys, simple instruments and cushions often appear on stage) all help the children to feel comfortable and safe during the production. Such performances are often non-narrative, focusing on sounds, colours, forms and the structures of objects surrounding the children. This, however, makes them difficult to present at festivals.

In 2022, Divadlo FÍ presented *Koralový svet (Coral World)* in Žilina, and the organisers made every effort to create the right conditions for this production. Two actors invited the children to explore the depths of the sea. Mattresses were laid out on the floor for the young audience members and their carers, with seats for festival guests at the back. In front of the children, the adventure of a friendly turtle unfolded as it searched among sea plants, shells and scattered pearls for lost shapes – a triangle, a circle and a star. The children quickly scattered like colourful beetles, crossed the boundary between stage and audience marked by the actors, and with great curiosity and enthusiasm began to explore the elements of the set, paying little attention to the actors. They dominated the theatrical action, leaving the actors looking lost and helpless in the face of the situation.

[3] Of course, these divisions are indicative and should not be treated too rigidly.

Another problem was encountered by the "Groteska" Puppet Theatre from Krakow during its presentation at the MFSL in Bielsko-Biała (2024). The *W trawie. Laboratorium sensoryczne* (*In the Grass. Sensory Lab)*[4] performance showed the microcosm of a meadow – actors and children used magnifying glasses to observe beetles, ants and butterflies. The action began in the theatre foyer, with actors mingling with the children, who were also allowed onto the stage. However, in the festival format this only happened after the production. At the theatre's own building in Krakow, children attend with their parents and take part quite spontaneously in theatrical activities, but the festival audience consisted of organised groups from kindergartens under the supervision of teachers. Adult festival-goers were also present. All this made spontaneous participation difficult, if not impossible, for the children. A similar situation occurred with the Czech production *Microworlds*[5], presented during the festival in Prague. Here, the adult festival audience, gathered in large numbers in the theatre hall, took on the role of child spectators, trying to join in the fun – and there was something artificial about the situation.

The festival format means that TEY productions cannot fully serve their intended function. The theory underpinning this form is not yet firmly established, which leads to misunderstandings about the boundaries and purpose of TEY, which should be regarded as a performing art rather than strictly theatre. Many theatre practitioners do not accept TEY and at the same time fail to grasp the essence of these activities[6], which has consequences for the organisation of this type of production. Therefore, despite all the difficulties, it may still be worthwhile to include such productions in festival programmes.

Productions for preschoolers (aged 3–6) are much more common. The most pronounced trend here is the use of the conventions of *theatre of play*[7] and *object theatre*. Theatre of play is a formula that stems directly from the reality of children's play and games. The screen hiding the theatrical "kitchen" disappears. Puppets are treated as visual symbols, emblems of characters that emerge, as it were, between the puppet and the live actor. A distinctive feature of this theatre is

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[4] Author and stage director: Alicja Morawska-Rubczak, the most recognisable creator of TEY in Poland and also a theorist of this theatre.

[5] *Microworlds,* concept: J. Piktorová; Přelet nad loutkářským hnízdem 2023.

[6] This was demonstrated by a behind-the-scenes discussion among participants at the 15th Theatre Art Research Forum for Children and Youth in Subotica, which revealed a significant polarisation of opinions on the subject of Theatre for Early Year audiences.

[7] *Jan Dorman and Krystyna Miłobędzka – the creators of a new theatre for children in Poland (the theatre of play)/Jan Dorman i Kristina Milobendska – stvaraoci novog pozorišta za decu u Polijskoj (pozorište igre)*, in: *Theatre for children – artistic phenomenon*, a collection of paper, vol 5, edid. by H. Jurkowski, M. Radonijć, Theatre Museum of Vojvodina, International Festival of Childen's Theatres, Open Universicy Subotica, Subotica 2014; s. 155 – 164 and 165 – 173.

the rhythmisation of all its layers (stage movement, delivery of text), which often lends it a musical quality. This was the case, for example, in the highly interesting production by the Puppet Theatre from Bratislava – *Hugov svet (Hugo's World)*[8], in which the team of actors use word games, rhymes and counting rhymes, reinforcing their rhythm with simple instruments. Seated with the children at many small table-stages, the actors complement their activities with simple songs. They encourage the children to sing and play together, using small wooden puppets and folk toys. This shared play is possible because there are 6–9 children at each table, with whom one actor interacts. In this way, another feature of play theatre is realised – breaking down the barrier between stage and audience. Another example of a well-constructed play that brings actors and young audiences together is the production by the Czech Divadlo Lampion from Kladno – *Komodo*[9]. The story of a boy fascinated by dragons, who travels with his parents to Indonesia to see a living dragon – a monitor lizard – turns into play in the theatre and play with theatre. The children sit at tables arranged in a hexagon. In the centre is a small stage, serving several functions – at one moment the boy's bedroom, at another Komodo Island. Along the tables runs a gutter into which water is pumped, and the children launch boats with tourists onto it. Here the actors act more as guides, while the children are naturally drawn into the action. There is so much laughter, shouting and fun! There is no Komodo dragon in the production – instead, in the finale, the children draw dragons on the tables with chalk. The theatrical play continues until the children themselves decide to end it.

Another feature of theatre of play is the multifunctionality of objects and the associative nature of stage play. This method is taken directly from children's imaginative play. Make-believe games of "house", "school", "shop", "war" and the like are attempts to imitate reality. Yet they are not reflections of reality, but transformations of it – and this is precisely what theatre creators draw on. At the same time, objects play a special role in this play. When a child calls a block a car, this leads to a specific way of playing with that block: the child gives it the movement of a car, invents "car" situations and makes sounds associated with cars. Renaming can also involve denying the usual function of the object, and the less logical the change, the more laughter it provokes and the more joy it brings. In this way, children readily understand the play of form, the game of associations, or even a kind of theatrical happening.

The Odivo Theatre from Slovakia draws on this to create non-narrative productions that present the world of objects. In the productions *Aero* and *Cosmos*[10],

[8] *Hugov Svet,* concept and direction: J. Adámek Austerlitz; Bábkarská Bystrica 2024, MFSL Bielsko-Biała 2024.

[9] Concept and direction: Petr Sís, Jakub Maksymov; Bábkarská Bystrica 2024.

[10] Both performances were presented at numerous festivals.

the actors create stage images using the simplest objects, discovering their many uses and changing their functions. Inflatable plastic bags, balloons and blown-up coloured paper embody air on stage, while spheres, circles and suggestions of movement in gravity-free space create the impression of outer space. Similar effects are achieved by the German duo Florschütz & Döhnert in their production *Electric Shadows*[11], where the autonomous reality of object shadows is created in a surprising way. In these wordless interactions with objects, the presence of the actors and their acting are essential. There are frequent references to dance, pantomime and clowning. The presented convention of play theatre is developing towards increasingly close contact between actors and child audiences. The actors no longer create stage characters but become animators of space and leaders of theatrical games involving children. This way of making theatre, clearly derived from TEY plays, creates a safe space for children and serves an important role in theatrical initiation.

An interesting trend in children's theatre is productions that explore various aspects of everyday life. In the not very successful *The Dress-up Adventure* by Hungarian dancer Rita Gobi, the theme was the very process of dressing a child. A similar theme, though treated with much greater depth, was taken up by Czech director Braňo Mazúch in *No!* by the Puppet Theatre in Košice (Slovakia). This production unfolded around a bizarre spiral structure, animated by four actors playing characters modelled on the popular Minions. They are researchers of children's thoughts, and in a humorous way they show how children's imagination transforms everyday activities – brushing teeth, getting dressed, playing – into extraordinary adventures.

Traditional fairy tales and theatrical fables are becoming increasingly rare. When classic themes are taken up, they are transformed with varying success. Pushkin's *Tale of the Fisherman and the Fish*[12] gets bogged down in bizarre interactions with objects, the fairy tale of *Little Red Riding Hood* becomes a parody – in the Croatian staging (*A Sugar-made Fairy Tale)*[13], the wolf prefers sweets to meat, and in the production from Bosnia and Herzegovina (*Red Riding Hood)*[14], he eats Grandma's coffee pot, while Grandma, wanting to save the pot, jumps into the wolf's mouth herself. Similarly absurd solutions appeared in the staging of *Kocúr v čižmách* (*Puss in Boots*)[15]. The examples are endless – everywhere we see dynamic acting and surreal humour, sometimes even crossing the boundaries of good taste. Classic motifs and fairy-tale characters, enriched with references to

[11] Bábkarská Bystrica 2024.

[12] Puppet Theatre of Niš; Festival in Subotica 2024.

[13] Virovitica Theatre and City Theatre Joza Ivakić Vinkovici; Festival in Subotica 2024.

[14] Children's Theatre from Banja Luka; Festival in Subotica 2024.

[15] Nové divadlo Nitra; Bábková Žilina 2022.

superheroes (e.g. *Wolf in the Moon* by Divadlo Houže[16]) are presented in a completely new light. Tradition becomes only a reference, an association, a game. The postmodern deconstruction of old motifs, transposed into the present day, demystifies them and strips them of their former hidden meanings. These theatrical stories, unlike fairy tales or even fables, have no educational value – as La Fontaine or Perrault intended – nor therapeutic value, as Bruno Bettelheim would have wished. Their mystery is transformed into a game of absurdities which, unfortunately, offers neither comfort nor *catharsis*; instead, it amounts to little more than a more or less skilful piece of acting, a wild and perverse pastime that makes the audience laugh – but does it make them think? The question remains: are these really productions for children? Can someone unfamiliar with the original stories grasp the irony, mockery or innocent joke arising from the perverse combinations of old and contemporary meanings?

Konrad Dworakowski took a similar approach with L. F. Baum's *The Oz Wizard*[17], but gave it a new meaning and deliberately addressed his **production to a young audience**. All the characters are Dorothys, and the land of Oz is a space beyond the real world, where people escape from everyday life in search of help, or become absorbed by it and lose touch with reality. Dorothy is a woman unable to cope with life's challenges, the Tin Woodman is a boy permanently connected to digital devices – all are searching for the strength to be themselves. They can succeed only if they work together. The creators address contemporary issues of loneliness and depression, which affect a growing number of people, including ever younger children. Nevertheless, the production is dark, steeped in sadness and at times even frightening.

The Oz Wizard points to a completely new trend in contemporary theatre, focused on **mental health issues and other deficits that lead to social exclusion**. For example, *Mom's Hair*[18] shows a child struggling with their mother's depression, while at the same time allowing young viewers to understand this illness and how difficult it is for sufferers to fight with themselves. *Kosmita (The Alien)*[19] by the Zagłębie Children's Theatre in Będzin explores the situation of an autistic child within a family, especially his relationship with his brother. In *Robinson*, Czech artist Marek Zákostelecký[20] addresses the experience of a child in a coma. Robinson is the child, and the desert island is his inner world, from which

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[16] Bábková Žilina 2022

[17] Animation Theatre from Poznań; MFSL Bielsko-Biała 2024.

[18] Author: Gro Dahle, adaptation, direction and set design: Anita Piotrowska, Banialuka Puppet Theatre: MFTL Bielsko-Biała 2022.

[19] Author: Jędrzejewska-Wróbel, directed by D. Wiktorowicz, TDZ, premiere 2010.

[20] Banialuka Puppet Theatre, 2019.

he longs to escape and return to people. And when, after waking, the doctor asks the child, "Who are you?", he replies with relief: "Myself".

This new theatrical trend also includes the Czech production *Hrdinky?! (Heroins)*[21], by the Oukey Theatre Association from Brno, which tells the story of Helen Keller, who lost her hearing and sight as a child. With the help of her remarkable teacher, Anne Sullivan, she learns to connect with the world and becomes an active figure – an activist for people with disabilities.

The Bábkové Divadlo na Rázcestí from Banská Bystrica presented a **theatrical experiment** aimed at blind and visually impaired children – *O prvom rozprávkarovi* (*About the First Storyteller*)[22]. It is an adaptation of a Chinese fairy tale about a blind boy exiled from the duchy by his father because of his impairment and raised by wild animals in the forest. The story is told entirely through sounds, with sighted people asked to cover their eyes. It unfolds in the imagination of the audience, stimulated by words, music and sounds created live by the cast.

This important trend is complemented by a series of **productions with an ecological theme**. *The Duck After*[23] by the Act Anima Theatre from Slovakia tells the story of one of 28,000 plastic ducks that fell into the ocean during a storm, helping scientists trace ocean currents and tides. *Fabula Sylvestris* by the Musaši Entertainment Company from the Czech Republic[24], uses real branches to build a forest where every creature, tree and mushroom watches over the natural order until humans arrive and bring their mess and rubbish. In the production from Košice, *Hľadá sa snehuliak!* (*Looking for a Snowman*)[25], the snowman is black due to air pollution from dust.

It is also worth mentioning **poetic theatre** for children, a beautiful example of which is *Don't Wait for Me…*[26] by Compagnie La Neige Sur Les Cîles. Vera Rozanova, with the help of puppets, three sticks, computer animation, light and shadow, tells a story of wandering houses and their inhabitants in search of a safe place. In a dreamy, poetic vision, houses have wings or legs and sometimes slip away from their owners, who, while searching for them, meet other seekers. They learn each other's stories and, in doing so, also learn about themselves – until it turns out that their home is right there beside them, and that it is not the home that is lost, but their true selves … and they happily find themselves. No artificiality, no forced action – just a seamless flow of space, a play of lights and puppets. Extraordinary!

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[21] based on the book by J. Jarošová, directed by Z. Mikotová; Bábkarská Bystrica 2024.

[22] directed by Marían Pecko, Bábková Žilina 2022.

[23] Project/Design: Lucia Svobodová Vrana, Matej Truban, ANIMO Kwidzyn 2023.

[24] Přelet nad loutkářským hnízdem 2023 (Flight over the Puppeteer's Nest) 2023

[25] Author and director: Peter Palik, Puppet Theatre in Košice; Puppet Žilina 2019.

[26] Original project by Vera Rozanowa, Festival in Subotica 2024.

The Banialuka Puppet Theatre's production of *The Little Prince*[27] has a completely different, though equally poetic character, in which puppets are replaced by scattered sand-coloured cubes (a symbol of a plane crashed in the desert?) animated by visible actors. The title character is played by an actor on stage, surrounded by large and small cubes that are arranged to create not only the setting but also the other characters, even the Rose. These stage images are sometimes difficult to interpret, and even those familiar with Antoine de Saint-Exupéry's book struggled to understand the situations presented. This production requires preparing the audience for its reception and a discussion afterwards if it is to be fully appreciated. Otherwise, young viewers may be left helpless in the face of such a demanding form.

Puppet Theatre for Adults

Several specific trends can be distinguished in puppet theatre for adults. One of them is **theatre focused on philosophical themes and psychological analysis**. Many artists use a sophisticated visual form and poetic language. However, these productions are often hermetic and difficult to understand. One such example was *Anywhere* by the French Théâtre de l'Entrouvert[28], inspired by the story of the blind Oedipus wandering the world in the company of Antigone. In reality, it is a journey towards death. The actress – Antigone – accompanies Oedipus, a puppet made of ice. The puppet is animated in an unusual way, from the side wings, and Antigone, present on stage, is clearly there to watch over both the puppet and Oedipus. During the ambiguous journey, the ice puppet melts, which could be interpreted as slowly dissolving into nothingness – were it not for the fact that it never melts completely, and the remains of its icy "body" are suspended from the ceiling. This breaks the metaphor and leaves the viewer with the question: why ice? Similarly difficult to understand was *Dust*[29] by Figurentheater Wilde&Vogel from Leipzig, where poetic words, music and various theatrical objects serve as catalysts for reflections expressed in questions: "Who am I, and who have I become?" "Who are the others, and is there a possibility of understanding one another?" This type of theatre is aimed at a truly sophisticated and knowledgeable audience.

Asking similar questions, but in a completely different way – through its social engagement – was the deeply moving production by Divadlo Lišeň from Brno – *Kriplštreka*[30]. Referring to the style of *turpism* (a Polish artistic trend highlighting ugliness and the grotesque), it told the story of the final moments in

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[27] Banialuka Puppet Theatre, MFSL Bielsko-Biała, 2024.

[28] MFSL in Bielsko-Biała, 2024.

[29] MFSL in Bielsko-Biała, 2024.

[30] *Kriplštreka* concept and performance: Pavla Dombrovská, Ludék Vémola; Bábkarská Bystrica 2024.

the lives of a homeless alcoholic couple. The theatrical reality, created with perfectly animated puppets, shadow and light play, and live music, was filled with black humour juxtaposed with poetry and delicacy.

Another group of productions are purely **visual-art, non-narrative works** or those composed of loosely related images. An interesting example is *Body Concert* by American artist Kevin Augustine, who, inspired by the famous *Body Worlds* exhibition, created striking stage objects representing various parts of the body (leg, hand, heart, brain) and animated them in unique ways, discovering completely new meanings – for example, a skinless hand, detached from the body, became a blooming flower. Another example is *La Phazz* by the Spanish company Zero en Conducta, which used masks, puppets and, above all, pantomime to tell the story of an artist, Elliot, who lives on the border between reality and dreams, struggling with his inner fears.

Political productions are a visible trend at the festivals. It is clear that political theatre is becoming increasingly journalistic in nature. Here we see references to real people and real events. The creators draw inspiration from memoirs, reportage collections, columns and press articles. For example, *Putin's Skiing* by Divadlo Líšeň from Brno is based on the reportage of independent Russian journalist Anna Politkovskaya – *Tormented Russia. Diary of Rebellion*; while Marian Pecko's production from Banská Bystrica is a theatrical adaptation of the books by Belarusian Nobel Prize laureate Svetlana Alexievich, *Časy zo Second Handu. Koniec Červeného Človeka* (*Secondhand Times. The End of the Red Man*)[31]. The same reports were the basis for a production by the Spitfire Company from the Czech Republic – *Koniec Človeka?!? Reportáže Písané z Kuchyne (The End of Man?!? Reports Written from the Kitchen)*. The creators use not puppets but objects, photographs, multimedia projections and stage props. Spitfire Company proposed some particularly interesting solutions here. The production, based on various works by Alexievich, was set in a television studio where two presenters delivered fabricated information about the war in Afghanistan, the Chernobyl disaster and even World War II. However, the presenters soon step out of their roles and begin commenting on the propaganda with the words of ordinary people – witnesses to these events. The clash between falsehood and truth is striking and exposes the tragedy of a person alone in their suffering and fear of death. The production unfolds both through words and between words. On the studio table, alongside the papers, are platters of food. Through the cameras, we see tiny human figures drowning in caviar, dying beneath piles of ham in jelly, or burning in ashtrays doused with vodka. This grotesque vision depicts the utter hopelessness of human fate entangled in the political schemes of totalitarian leaders.

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[31] S. Alexievich, *Časy zo Second Handu. Koniec Črveného Človeka,* dir. M. Pecko; Bábkarská Bystrica 2024.

In light of the ongoing Russian-Ukrainian war, as well as other armed conflicts, issues of immigration and terrorist attacks, it is difficult to avoid political references. Husam Abed's moving productions about Palestine, war and family – rooted in his own experiences and presented at many festivals[32] , have taken on even deeper meaning following the escalation of the Israeli-Palestinian conflict. François Lazaro's staging of *Oresteja?*[33] at the Banialuka Puppet Theatre in Bielsko-Biała clearly refers to the reality of terrorist attacks, while the Finnish production *Invisible Lands* addresses the topic of immigration in an unusual way: "A shin as a path, the back – a barren desert and knees like sheer, insurmountable mountains. From a familiar place into unknown terrain – between puppetry and choreography, the bodies of performers become landscapes for miniature figures embarking on a journey into the unknown"[34].

In the face of these tensions, **traditional puppet theatre** also reveals its original meaning. At the most recent editions of the festivals in Banská Bystrica and Bielsko-Biała (2024), two different productions of the Ukrainian *vertep* (folk nativity play)[35] were presented, saturated with patriotic elements and evoking the creators' reference to the old function of theatre – integrating the nation. This was confirmed by Ukrainian actor and director Dmytro Gusakov, who stated at the *European Puppetry Tradition – Is It Still Alive?* conference in Prague (2023) that the war in Ukraine had sparked enormous interest among theatre companies in *vertep*. In the 2022–23 seasons as many as nine premieres based on this form of folk theatre were staged, provoking a lively response from audiences. By drawing on common historical and cultural roots, theatre awakens and strengthens the sense of national community. This is also a well-known phenomenon in Poland[36] and in the Czech Republic. And yet, at the aforementioned conference, an international panel of puppeteers and theatre scholars concluded that this form is disappearing from the artistic horizon or transforming, serving more as loose inspiration for contemporary puppeteers. This seemed to be confirmed by the programme of the Přelet nad loutkářským hnízdem festival, which took place alongside the conference. Two productions referring to classical Czech puppet theatre gave food for thought. *Punch and Judy* from the repertoire of the Buchty a

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[32] For example, at Polish festivals: Lalka też Człowiek (A Doll is also a Human Being) in Warsaw or Teatr w Walizce (Theatre in a Suitcase) in Łomża.

[33] MFSL Bielsko-Biała 2018.

[34] https://www.starke-stuecke.net/en/stage-plays/2020/invisible-lands/ (accessed: 10.08.2025).

[35] Vertep - literally "secret place", "grotto" or "cave" in the old Slavic language. (https://wepa.unima.org/en/vertep/)

[36] See E. Tomaszewska, *Old Traditional Polish Puppet Theatre In Contemporary Children's Theatre And In Education,* in: *Theatre For Children – Artistic Phenomenon A Collection Of Papers*, Volume 14, edited by M. Prpa Fink, Z. Đerić, Subotica 2024, pp. 15–28.

Loutky theatre pointed to the decline of this form: instead of spontaneous fun there was schematism; the production was devoid of power and joy and belonged to the category of theatrical open-air museum. By contrast, *Kašpárek and Zbojník*, co-produced by the DRAK Theatre in Hradec Králové and the Puppet Theatre in Bratislava, took the form of traditional Czech and Slovak marionette theatre and was used to explore Czech-Slovak relations. It seemed the creators wanted to evoke the historical and artistic community of Czech and Slovak puppetry. However, the production showed that prejudices and antagonisms are still present, even though hidden.

A new trend in puppet theatre is **feminist productions**. These include the aforementioned *Hrdinky?!*(*Heroins?!*)[37] by Divadlo Barka from Brno, *Dcéry Nebohého Plukovníka* (*The Daughters of the Late Colonel)*[38], based on the prose of K. Mansfield by Bábkové Divadlo Na Rázcestí, and *Masaryk(ová)*[39] by Divadlo na Cucky from Olomouc. The last of these productions lay somewhere between film, theatrical reportage and poetic theatre, between acting theatre and theatre of object – a form that, as it turns out, is becoming increasingly popular, directly connecting theatre with life while using objects and stage props instead of puppets. The situation is different in the monodrama by Poland's artist Natalia Sakowicz. Her original production, *Romans*, unfolds between the actress and a puppet, which serves as a sort of alter ego for the protagonist. The piece tells the story of the difficulties of understanding and accepting oneself and one's body, as well as the feelings of emptiness, loneliness and confusion.

Summary

Contemporary puppet theatre no longer seeks to tell fairy tales but focuses on real events, real emotions, fears and the experiences of contemporary people. It is becoming increasingly material, corporal and matter-of-fact theatre. Hence, many productions address political, feminist and ecological themes, as well as the challenges associated with modern-day illnesses (depression, autism, burnout, drug addiction) and social exclusion. Creators are increasingly reluctant to use dramatic texts – preferring instead to adapt prose, non-fiction, memoirs and biographies. Puppets are used less and less often to tell these stories, and when they are, they complement the actor or form part of the set design. In puppet theatre aimed at children, if puppets appear at all, they are usually tabletop puppets with the puppeteer visible. More often, objects are used, treated either as characters or

[37] *Hrdinky?!;* Bábkarská Bystrica 2024.

[38] K. Mansfield *Dcéry Nebohého Plukovníka,* directed by I. Škripková; Bábkarská Bystrica 2024.

[39] *Masaryk(ová)*, concept, screenplay, film: S. Vollman, M. Vyhnálková; Bábkarská Bystrica 2024.

as props in an ambiguous symbolic game with the viewer's imagination. Abstract visual forms are also common – figures, shapes, colours, shadows, and the interplay of light and dark.

Most of the productions presented at festivals use film, computer animation or various forms of digital visualisation. *Zakazane dzieci (Forbidden Children)*[40] by the Banialuka Puppet Theatre in Bielsko-Biała is based entirely on a combination of actor narration with digital and film images. Monika Gerboc from Puppentheater in Zwickau goes even further, creating a virtual 360° theatre. She has presented two of her 3D productions at numerous festivals. Using VR goggles, viewers watch actors and puppets on a virtual stage. The themes are two German Romantic ballads: *The Erlking* by J. W. Goethe and *Gold Diggers* by E. Geibl. This experiment raises questions about the boundaries of theatre, but it certainly has remarkable educational value. Thanks to virtual reality, children and young people can experience the atmosphere of Romantic texts without even leaving school. Required reading may turn out to be far more engaging than previously imagined. Still, the question remains: "is this theatre at all?"

In children's theatre, perhaps the most important novelty is the emergence of Theatre for Early Years and the increasingly widespread use of theatre of play as a form of theatrical initiation. It is also worth noting, however, that many young artists offer young audiences dark theatre, with sombre colours, faceless puppets resembling monsters and a certain inner pomposity – a pathos that seems to emphasise the superiority of the children's world over that of adults. At times one has the impression that these productions are only seemingly addressed to children, seemingly created with the audience in mind, but in reality made "for their own sake". This applies both to productions for children and for older audiences. We also sometimes encounter a preoccupation with form over substance, which raises the question: do the creators really have something to say to the audience?

If we were to identify the "three" most important trends that shape the direction of contemporary puppet theatre, they would be the mixing of various means of expression, the crossing of genre boundaries, and the blending of theatrical styles.

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Ewa Tomaszewska, PhD (Poland)

Ewa Tomaszewska, PhD, was born in Katowice in 1961, graduated in architecture from the Polytechnic of Krakow in 1986 and then in the stage management study (specialization – puppet theatre) from the Theatre Academy in Białystok (1990). She participated in different workshop e.g. with Peter Schumann from "Bread and Puppet Theatre", Henk Boervinkel from Figurenteater "Triangel" and Richard Bradshow. She has created performances for children at different Polish theatres in Białystok, Toruń, Łódź and Bielsko-Biała. Since 1990 she has worked at the Institute of Ethnology and Education in the Silesian University in Cieszyn where she has organized different theatrical courses. She has also prepared many performances with students under the Student's Scene which she established at the university. For 12 years she has been engaged in doing theatrical experiments concerning problems of theatre - art creation and reception of theatre form for and by children and teenagers. She is also the author of two books on Jan Dorman, original polish creator of artistic theatre for young audience (*Jan Dorman, poeta teatru* – 2010, *Jan Dorman – własną drogą* – 2012) and author of the book about the Polish – Czechoslovak and Polish – Czech – Slovak puppetry theatre contacts in Silesia – the mutual inspiration and influences and their impact on the contemporary Czech, Slovak and Polish puppetry theatre (*Tam i z powrotem. Rzecz o lalkarskich kontaktach polsko-czechosłowackich i polsko-czesko-słowackich* – 2014 and 2019).
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ŠTA SE DEŠAVA U LUTKARSKOM POZORIŠTU – SAVREMENI TRENDOVI I UMETNIČKI POKRETI

Sažetak: Polazna tačka za ovaj tekst bili su lutkarski festivali koje sam posetila između 2022. i 2024. godine u Češkoj, Poljskoj, Srbiji i Slovačkoj. Među njima su bili: *Bábkarská Bystrica* u Banskoj Bistrici, *Bábková Žilina*, Međunarodni festival pozorišta za decu u Subotici, Međunarodni festival *ANIMO* u Kvidzinu, Međunarodni festival lutkarske umetnosti (*MFSL*) u Bjelsko-Bjali i *Přelet nad loutkářským hnízdem* (*Prelet nad lutkarskim gnezdom*) u Pragu. Takođe obuhvatam nekoliko predstava iz ranijih godina, kao na one izvedene na drugim lutkarskim festivalima.

Ključne reči: pozorišni festivali, lutkarski festivali, lutkarsko pozorište, lutkarska umetnost, pozorište za decu

Uvod

Pozorišni festivali su odlična prilika za istraživanje najnovijih trendova, s obzirom na to da se na ova umetnička okupljanja pozivaju najzanimljivije produkcije (naravno, prema mišljenju organizatora). Sama pozorišta takođe nastoje da ne prikazuju komade sa svog svakodnevnog repertoara, već one koje smatraju inovativnim i posebno uspešnim u umetničkom i profesionalnom smislu. Na taj način festivali postaju objektiv koji se fokusira na ono što je novo, iznenađujuće, a povremeno čak i šokantno u savremenom pozorištu, što zauzvrat ističe umetničke trendove.

U mnogim zemljama lutkarsko pozorište se smatra oblikom pozorišta za decu. Ovo je posebno izraženo u Poljskoj, gde je profesionalno lutkarsko pozorište, od svojih samih početaka, bilo usmereno na mladu publiku i usredsređeno na obrazovne i formativne vrednosti. Kao rezultat toga, većina ljudi lutkarsko pozorište povezuje sa decom.

Čak i profesionalni pozorišni kritičari i naučnici posvećuju malo pažnje ovoj formi u svojim analizama i istraživanjima. Lutkarsko pozorište se često tretira kao didaktička ili folklorna forma, te se stoga smatra domenom pedagoga i etnologa. Ipak, u 20. veku, pozorište se sve više oslanjalo na vizuelne umetnosti, lutke i druga neglumačka, nekonvencionalna sredstva izražavanja (dadaizam, nadrealizam, kabare, Bauhaus, futurizam, vizuelni teatar, hepeninzi i mnogi drugi pozorišni i parapozorišni fenomeni koji prkose jednostavnoj klasifikaciji). Ovo je transformisalo pozorište u celini, a posebno lutkarsko pozorište.

Zahvaljujući naporima lutkara širom sveta, kao i sve većem broju lutkarskih festivala (naročito međunarodnih), koji podstiču razmenu, uzajamnu inspiraciju i promociju pozorišta, situacija se menja. Danas sa sigurnošću možemo reći da je **podela na lutkarsko pozorište za decu i za odrasle postala stvarnost**. Vidljiv znak toga jeste struktura festivalskih programa. Pored predstava za decu, uvek postoji i segment umetničkog lutkarskog pozorišta za odrasle. Čak i na Međunarodnom festivalu pozorišta za decu u Subotici postoje produkcije namenjene znatno starijoj publici, kao što su izvanredna *Kurosolo III „Hatenashi"* u izvođenju Miyako Kurotani iz Tokija (2014) ili tradicionalna *Magično drvo* Teatra senki Cengiz Özek iz Turske (2024).

Međutim, treba naglasiti da je granica između ova dva trenda fluidna. Podela samo ukazuje na ciljnu publiku i služi više kao smernica nego kao umetničko ograničenje. Ona takođe povremeno može dovesti do nesporazuma i zabune. Jedan od primera je srpska produkcija *Devojčica sa šibicama* (2022)[1]. Autori su inspiraciju crpeli iz bajke H.K. Andersena o devojčici sa šibicama. Priča je premeštena u savremeno doba, smeštena u veliko stambeno naselje, gde je publika svedočila tome kako dete iz disfunkcionalne porodice, ne pronalazeći podršku odraslih ni vršnjaka, postepeno podleže socijalnoj degradaciji – komšijske bande, droga i pljačke postaju stvarnost protagoniste. Autori se bave važnim savremenim problemima, ali se postavlja pitanje: kome je ova pozorišna analiza zaista namenjena – deci, kako je planirano, ili pre njihovim roditeljima, starateljima i nastavnicima, odnosno odrasloj publici? Drugi primer je produkcija Andreja Lige (Andrej Lyga), *Bajka za hrabre*[2] iz Praga, koja je kroz ples i uz upotrebu svetlosti, senki, predmeta i komada gline, ispričala priču o ljudskim strahovima, unutraš-

[1] Pozorište mladih Novi Sad, Festival ekološkog pozorišta za decu i mlade (FEP), Udruženje *Sloboda nema cenu*, reditelj: S. Petrović; Festival u Subotici 2022.

[2] Bábkarská Bystrica 2024.

njim borbama i pokušajima da se prevaziđe bespomoćnost. Međutim, to je teško mogla biti produkcija za decu, iako je tako bilo navedeno u programu i iako je u publici bilo male dece. Njihove reakcije su bile iznenađujuće i možda ne sasvim u skladu sa značenjem pojedinačnih scena.

Lutkarsko pozorište za decu

Koncept dečje publike danas se shvata znatno šire nego u prošlosti. Ovu fazu odlikuje velika dinamičnost; deca se brzo menjaju, a sa njima i njihove potrebe, njihovo razumevanje života i njihovi intelektualni horizonti. Trenutno možemo razlikovati nekoliko starosnih grupa – publiku najmlađeg uzrasta, odnosno decu mlađu od tri godine, predškolce (3–6), decu mlađeg školskog uzrasta (7–10), mlađe adolescente (10–14) i starije adolescente (15–18)[3]. Repertoar stoga mora biti raznovrstan, ne samo po sadržaju, već i po formi. I to zaista jeste slučaj: na festivalskim scenama pojavljuju se produkcije za sve ove starosne grupe.

Međutim, određeni problemi se javljaju sa **pozorištem za najmlađe (Theatre for Early Years – TEY)**. TEY je počeo da se razvija pre oko 40 godina kroz pozorišne eksperimente Roberta i Valerije Frabeti iz pozorišta La Baracca u Bolonji. Danas je to prilično uobičajen oblik pozorišnog i parapozorišnog rada koji širom Evrope izvode kako institucionalna pozorišta, tako i privatne trupe. Ove produkcije su namenjene najmlađoj deci, od prvih meseci života do navršene tri godine. Kod tako mlade publike posebno je važno prilagoditi izvođački prostor i podstaći osećaj zajedništva. Bliskost roditelja, glumaca, scene i poznatih predmeta (na sceni se često pojavljuju igračke, jednostavni instrumenti i jastuci) pomaže deci da se tokom predstave osećaju prijatno i bezbedno. Ovakve predstave su često nenarativne, fokusirane na zvuke, boje, forme i strukture predmeta koji okružuju decu. To ih, međutim, čini teškim za prikazivanje na festivalima.

Pozorište Divadlo FÍ je 2022. godine izvelo predstavu *Koralový svet (Koralni svet)* u Žilini, a organizatori su uložili sve napore da stvore odgovarajuće uslove za ovu produkciju. Dvoje glumaca pozvalo je decu da istraže morske dubine. Na podu su bili poređani dušeci za mladu publiku i njihove staratelje, dok su mesta za goste festivala bila u zadnjem delu. Pred decom se odvijala avantura jedne prijateljski nastrojene kornjače koja je među morskim biljkama, školjkama i rasutim biserima tragala za izgubljenim oblicima – trouglom, krugom i zvezdom. Deca su se brzo rastrčala poput šarenih buba, prešla granicu između scene i publike koju su označili glumci, i sa velikom radoznalošću i entuzijazmom počela da istražuju elemente scenografije, obraćajući malo pažnje na glumce. Ona su dominirala pozorišnom radnjom, ostavljajući glumce da izgledaju izgubljeno i bespomoćno pred novonastalom situacijom.

[3] Naravno, ove podele su samo indikativne i ne bi ih trebalo posmatrati suviše kruto.

Sa još jednim problemom susrelo se Lutkarsko pozorište *Groteska* iz Krakova tokom svog izvođenja na MFSL-u u Bjelsko-Bjali (2024). Predstava *W trawie. Laboratorium sensoryczne (U travi. Senzorna laboratorija)*[4] prikazala je mikrokosmos livade – glumci i deca su koristili lupe kako bi posmatrali bube, mrave i leptire. Radnja predstave je počela u foajeu pozorišta, gde su se glumci pomešali sa decom, kojoj je takođe bio dozvoljen izlazak na scenu. Međutim, u festivalskom formatu to se dogodilo tek nakon predstave. U matičnoj zgradi pozorišta u Krakovu, deca dolaze sa roditeljima i sasvim spontano učestvuju u pozorišnim aktivnostima, ali festivalsku publiku činile su organizovane grupe iz vrtića pod nadzorom vaspitača. Bili su prisutni i odrasli posetioci festivala. Sve ovo je deci otežalo, ako ne i onemogućilo, spontano učešće. Slična situacija dogodila se i sa češkom produkcijom *Mikrosvetovi*[5]*,* izvedenom tokom festivala u Pragu. Ovde je odrasla festivalska publika, okupljena u velikom broju u pozorišnoj sali, preuzela ulogu dečje publike, pokušavajući da se uključi u igru – i u toj situaciji bilo je nečeg usiljenog.

Festivalski format znači da TEY produkcije ne mogu u potpunosti da ispune svoju predviđenu funkciju. Teorija koja podupire ovu formu još uvek nije čvrsto utemeljena, što dovodi do nesporazuma u vezi sa granicama i svrhom TEY-a, koji bi pre trebalo posmatrati kao izvođačku umetnost, nego striktno kao pozorište. Mnogi pozorišni praktičari ne prihvataju TEY i istovremeno ne uspevaju da dokuče suštinu ovih aktivnosti[6], što ima posledice na organizaciju ove vrste produkcija. Stoga, uprkos svim poteškoćama, i dalje može biti vredno uključiti ovakve predstave u festivalske programe.

Produkcije za predškolce (uzrasta 3–6 godina) znatno su češće. Najizraženiji trend ovde je korišćenje konvencija *pozorišta igre*[7] i *pozorišta predmeta*. Pozorište igre je formula koja proističe direktno iz realnosti dečje igre. Paravan koji skriva pozorišnu „kuhinju" nestaje. Lutke se tretiraju kao vizuelni simboli, amblemi likova koji se pojavljuju, između lutke i živog glumca. Istaknuto obeležje ovog pozorišta jeste ritmizacija svih njegovih slojeva (scenskog pokreta, kazivanja teksta), što mu često daje muzikalni kvalitet. To je bio slučaj, na primer, u

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5 *Mikrosvetovi* (*Microworlds*), koncept: J. Piktorová, *Přelet nad loutkářským hnízdem*, 2023.

6 To je pokazala i diskusija među učesnicima 15. Foruma za istraživanje pozorišne umetnosti za decu i mlade u Subotici, koja je otkrila značajnu polarizaciju mišljenja o temi Pozorišta za publiku najmlađeg uzrasta (Theatre for Early Year audiences).

7 Jan Dorman i Kristina Milobendska (Krystyna Miłobędzka) – *stvaraoci novog pozorišta za decu u Poljskoj (pozorište igre), u: Pozorište za decu – umetnički fenomen*, zbornik radova, knjiga 5, priredili H. Jurkovski (H. Jurkowski), M. Radonjić, Pozorišni muzej Vojvodine, Međunarodni festival pozorišta za decu, Otvoreni univerzitet Subotica, Subotica 2014; str. 155–164 i 165–173.

veoma zanimljivoj produkciji Lutkarskog pozorišta iz Bratislave – *Hugov svet*[8], u kojoj glumački ansambl koristi igre rečima, rime i brojalice, pojačavajući njihov ritam jednostavnim instrumentima. Sedeći sa decom za mnogo malih stolova-scena, glumci dopunjuju svoje aktivnosti jednostavnim pesmama. Oni podstiču decu da pevaju i igraju se zajedno, koristeći male drvene lutke i narodne igračke. Ova zajednička igra je moguća jer za svakim stolom sedi 6–9 dece sa kojima jedan glumac stupa u interakciju. Na taj način se ostvaruje još jedna odlika *pozorišta igre* – rušenje granice između scene i publike.

Još jedan primer dobro konstruisane igre koja spaja glumce i mladu publiku jeste produkcija češkog Pozorišta Divadlo Lampion iz Kladna – *Komodo*[9]. Priča o dečaku fasciniranim zmajevima, koji sa roditeljima putuje u Indoneziju da vidi živog zmaja – komodo varana – pretvara se u igru u pozorištu i igru pozorištem. Deca sede za stolovima raspoređenim u šestougao. U centru se nalazi mala scena koja ima nekoliko funkcija – u jednom trenutku to je dečakova spavaća soba, u drugom ostrvo Komodo. Duž stolova prolazi kanal u koji se pumpa voda, a deca na njega spuštaju čamce sa turistima. Ovde glumci deluju više kao vodiči, dok su deca prirodno uvučena u akciju. Ima toliko smeha, vike i zabave! U predstavi nema komodo zmaja – umesto toga, u finalu, deca kredom crtaju zmajeve po stolovima. Pozorišna igra se nastavlja sve dok sama deca ne odluče da je prekinu.

Druga odlika *pozorišta igre* jeste višefunkcionalnost predmeta i asocijativna priroda scenske igre. Ovaj metod je preuzet direktno iz dečje maštovite igre. Igre uloga poput „kuće“, „škole“, „prodavnice“, „rata“ i slično jesu pokušaji oponašanja stvarnosti. Ipak, one nisu odraz stvarnosti, već njena transformacija – a upravo to koriste pozorišni stvaraoci. Istovremeno, predmeti igraju posebnu ulogu u ovoj igri. Kada dete kocku nazove automobilom, to vodi do specifičnog načina igre sa tom kockom: dete joj daje pokret automobila, izmišlja „automobilske“ situacije i proizvodi zvuke povezane sa automobilima. Preimenovanje takođe može uključivati i poricanje uobičajene funkcije predmeta, a što je promena manje logična, to više smeha izaziva i donosi više radosti. Na taj način deca sa lakoćom razumeju igru forme, igru asocijacija, ili čak svojevrsni pozorišni hepening.

Slovačko pozorište Odivo se oslanja na ovo kako bi stvorilo nenarativne produkcije koje prikazuju svet predmeta. U predstavama *Aero* i *Kosmos*[10], glumci kreiraju scenske slike koristeći najjednostavnije predmete, otkrivajući njihovu višestruku primenu i menjajući njihove funkcije. Plastične kese, baloni i naduvani papir u boji otelotvoruju vazduh na sceni, dok sfere, krugovi i naznake kretanja u

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[8] *Hugov svet, koncept i režija*: J. Adámek Austerlitz; Bábkarská Bystrica 2024, MFSL Bjelsko-Bjala 2024.

[9] Koncept i režija: Petr Sís, Jakub Maksymov; Bábkarská Bystrica 2024.

[10] Obe predstave su prikazane na mnogim festivalima.

prostoru bez gravitacije stvaraju utisak kosmosa. Slične efekte postiže i nemački duo Florschütz & Döhnert u svojoj produkciji *Električne senke*[11], gde se na iznenađujući način stvara autonomna stvarnost senki objekata. U ovim neverbalnim interakcijama sa predmetima, prisustvo glumaca i njihova gluma su od suštinskog značaja. Česte su reference na ples, pantomimu i klovnove. Prikazana konvencija *pozorišta igre* razvija se ka sve bližem kontaktu između glumaca i dečje publike. Glumci više ne stvaraju scenske likove, već postaju animatori prostora i vođe pozorišnih igara u koje su uključena deca. Ovaj način stvaranja pozorišta, jasno izveden iz igara pozorišta za najmlađe, stvara bezbedan prostor za decu i igra važnu ulogu u pozorišnoj inicijaciji.

Zanimljiv trend u pozorištu za decu jesu produkcije koje istražuju različite aspekte svakodnevnog života. U ne baš uspešnoj predstavi *Avantura prerušavanja* mađarske plesačice Rite Gobi, tema je bio sam proces oblačenja deteta. Sličnu temu, mada obrađenu sa mnogo većom dubinom, pokrenuo je češki reditelj Braňo Mazúch u predstavi *Ne!* u izvođenju Lutkarskog pozorišta u Košicama (Slovačka). Ova produkcija se odvijala oko bizarne spiralne strukture koju animiraju četiri glumca, igrajući likove modelovane po uzoru na popularne Malce (Minions). Oni su istraživači dečjih misli i na duhovit način pokazuju kako dečja mašta transformiše svakodnevne aktivnosti – pranje zuba, oblačenje, igru – u nesvakidašnje avanture.

Tradicionalne bajke i pozorišne basne postaju sve ređe. Kada se klasične teme i preuzmu, one se transformišu sa promenljivim uspehom. Puškinova *Bajka o ribaru i ribici*[12] zapinje u bizarnim interakcijama sa predmetima, a bajka *Crvenkapa* postaje parodija – u hrvatskoj postavci *(Bajka od šećera)*[13], vuk više voli slatkiše nego meso, dok u produkciji iz Bosne i Hercegovine *(Crvenkapa)*[14], on jede bakinu džezvu za kafu, a baka, želeći da spasi džezvu, sama uskače u vukova usta. Slična apsurdna rešenja pojavila su se i u postavci predstave *Kocúr v čižmách (Mačak u čizmama)*[15]. Primeri su beskrajni – svuda vidimo dinamičnu glumu i nadrealni humor, koji ponekad prelazi čak i granice dobrog ukusa. Klasični motivi i likovi iz bajki, obogaćeni referencama na superheroje (npr. *Vuk na Mesecu* pozorišta Divadlo Houže[16]), prikazani su u potpuno novom svetlu. Tradicija postaje samo referenca, asocijacija, igra. Postmoderna dekonstrukcija starih motiva, prenetih u današnjicu, demistifikuje ih i lišava njihovih nekadaš-

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11 Bábkarská Bystrica 2024.

12 Pozorište lutaka Niš; Festival u Subotici 2024.

13 Pozorište Virovitica i Gradsko kazalište „Joza Ivakić" Vinkovci; Festival u Subotici 2024.

14 Dečje pozorište Republike Srpske iz Banja Luke; Festival u Subotici 2024.

15 Nové divadlo Nitra; Bábková Žilina 2022.

16 Bábková Žilina 2022.

njih skrivenih značenja. Ove pozorišne priče, za razliku od bajki ili čak basni, nemaju edukativnu vrednost – onako kako su to La Fonten ili Pero zamislili – niti terapeutsku vrednost, kako bi to želeo Bruno Betelhajm. Njihova misterija se transformiše u igru apsurda koja, nažalost, ne pruža ni utehu ni *katarzu*; umesto toga, ona se svodi na manje-više veštog glumačkog komada (ili na malo više od toga), na divlje i izvrnute zabave koja zasmejava publiku – ali da li je navodi na razmišljanje? Pitanje ostaje: da li su ovo zaista predstave za decu? Može li neko, ko nije upoznat sa originalnim pričama, da razume ironiju, ismevanje ili nevinu šalu koja proizilazi iz izvrnutih kombinacija starih i savremenih značenja?

Konrad Dvorakovski (Konrad Dworakowski) je primenio sličan pristup sa *Čarobnjakom iz Oza*[17] L. F. Bauma, ali mu je dao novo značenje i svesno uputio svoju **produkciju mladoj publici**. Svi likovi su Doroti, a zemlja Oz je prostor izvan stvarnog sveta, gde ljudi beže od svakodnevice u potrazi za pomoći, ili ih apsorbuje i gube korak sa stvarnošću. Doroti je žena koja ne uspeva da se nosi sa životnim izazovima, Limeni Drvoseča je dečak trajno povezan sa digitalnim uređajima – svi oni traže snagu da budu ono što jesu. Mogu uspeti samo ako rade zajedno. Autori se bave savremenim problemima usamljenosti i depresije, koji pogađaju sve veći broj ljudi, uključujući i sve mlađu decu. Bez obzira na to, produkcija je mračna, prožeta tugom, a povremeno čak i zastrašujuća.

Čarobnjak iz Oza ukazuje na potpuno novi trend u savremenom pozorištu, fokusiran na **pitanja mentalnog zdravlja i druge nedostatke koji vode ka društvenoj isključenosti.** Na primer, predstava *Mamina kosa*[18] prikazuje dete koje se bori sa majčinom depresijom, dok istovremeno omogućava mladim gledaocima da razumeju ovu bolest i to koliko je obolelima teško da se bore sa samim sobom. *Kosmita (Vanzemaljac)*[19] Pozorišta za decu Zagłębie u Bendžinu istražuje situaciju autističnog deteta unutar porodice, a posebno njegov odnos sa bratom. Češki umetnik Marek Zákostelecký[20] u predstavi *Robinzon* bavi se iskustvom deteta u komi. Robinzon je dete, a pusto ostrvo je njegov unutrašnji svet iz kojeg čezne da pobegne i vrati se ljudima. A kada nakon buđenja lekar pita dete: „Ko si ti?", ono sa olakšanjem odgovara: „Ja".

Ovaj novi pozorišni trend uključuje i češku produkciju *Hrdinky?! (Heroine?!)*[21], udruženja Pozorišta Oukey iz Brna, koja donosi priču o Helen Keler, devojčici koja je u detinjstvu izgubila sluh i vid. Uz pomoć svoje izuzetne

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[17] Pozorište animacije iz Poznanja; MFSL Bjelsko-Bjala 2024.

[18] Autor: Gro Dahle, adaptacija, režija i scenografija: Anita Piotrowska, Lutkarsko pozorište Banjaluka: MFTL Bjelsko-Bjala 2022.

[19] Autor: Jędrzejewska-Wróbel, režija: D. Wiktorowicz, TDZ, premijera 2010.

[20] Lutkarsko pozorište Banjaluka, 2019.

[21] Zasnovano na knjizi J. Jarošová, režija: Z. Mikotová; Bábkarská Bystrica 2024.

učiteljice En Salivan (Anne Sullivan), ona uči kako da se poveže sa svetom i postaje aktivna ličnost – aktivistkinja za osobe sa invaliditetom.

Lutkarsko pozorište Bábkové Divadlo na Rázcestí iz Banjske Bistrice predstavilo je *pozorišni eksperiment* namenjen slepoj i slabovidoj deci – *O prvom rozprávkarovi (O prvom pripovedaču)*[22]. To je adaptacija kineske bajke o slepom dečaku koga je otac, zbog njegovog nedostatka, proterao iz vojvodstva, a kojeg su u šumi odgajile divlje životinje. Priča se u potpunosti prenosi putem zvuka, dok se od dece koja vide traži da pokriju oči. Ona se odvija u mašti publike, stimulisana rečima, muzikom i zvukovima koje glumačka ekipa stvara uživo.

Ovaj važan trend dopunjuje i serija **produkcija sa ekološkom tematikom**. Predstava *Patka posle*[23] teatra Act Anima iz Slovačke donosi priču o jednoj od 28.000 plastičnih patkica koje su tokom oluje pale u okean, pomažući naučnicima da prate okeanske struje i plimu. *Fabula Sylvestris* trupe Musaši Entertainment iz Češke[24] koristi prave grane za izgradnju šume u kojoj svako stvorenje, drvo i pečurka, vode računa o prirodnom poretku, sve dok ne stignu ljudi i donesu svoj nered i smeće. U produkciji iz Košica, *Hľadá sa snehuliak! (Traži se sneško)*[25], sneško belić je crn zbog zagađenja vazduha prašinom.

Vredi pomenuti i **poetsko pozorište** za decu, čiji je prelep primer predstava *Ne čekaj me…*[26] trupe La Neige Sur Les Cîles. Vera Rozanova, uz pomoć lutaka, tri štapa, kompjuterske animacije, svetlosti i senke, priča priču o lutajućim kućama i njihovim stanovnicima u potrazi za bezbednim mestom. U ovoj zamišljenoj, poetskoj viziji, kuće imaju krila ili noge i ponekad izmaknu svojim vlasnicima koji, tragajući za njima, sreću druge tragače. Oni upoznaju priče jedni drugih i, čineći to, spoznaju i same sebe – sve dok se ne ispostavi da je njihov dom tu odmah pored njih, i da to nije izgubljen dom, već njihovo pravo ja… i oni srećno pronalaze sebe. Bez veštačkih elemenata, bez usiljene radnje – samo neprimetan protok prostora, igra svetla i lutaka. Izvanredno!

Predstava *Mali Princ*[27] Lutkarskog pozorišta Banjaluka ima potpuno drugačiji, mada podjednako poetski karakter, u kojoj su lutke zamenjene razbacanim kockama boje peska (simbol aviona srušenog u pustinji?) koje animiraju vidljivi glumci. Naslovni lik igra glumac na sceni, okružen velikim i malim kockama koje se slažu tako da kreiraju ne samo scenografiju, već i ostale likove, pa čak i Ružu. Ove scenske slike je ponekad teško interpretirati, pa su čak i oni koji su upoznati sa

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22 Režija: Marían Pecko, Bábková Žilina 2022.

23 Projekat/Dizajn: Lucia Svobodová Vrana, Matej Truban, ANIMO Kwidzyn 2023.

24 *Přelet nad loutkářským hnízdem* 2023 (*Prelet nad lutkarskim gnezdom*) 2023

25 Autor i reditelj: Peter Palik, Lutkarsko pozorište u Košicama; Lutkarska Žilina 2019.

26 Autorski projekat Vere Rozanove, Festival u Subotici 2024.

27 Lutkarsko pozorište Banjaluka, MFSL Bjelsko-Bjala 2024.

knjigom Antoana de Sent Egziperija imali poteškoća da razumeju prikazane situacije. Ova produkcija zahteva pripremu publike za njeno prihvatanje, kao i diskusiju nakon izvođenja, ukoliko se želi njeno potpuno razumevanje. U suprotnom, mladi gledaoci mogu ostati bespomoćni pred ovako zahtevnom formom.

Lutkarsko pozorište za odrasle

U lutkarskom pozorištu za odrasle može se izdvojiti nekoliko specifičnih trendova. Jedan od njih je **pozorište fokusirano na filozofske teme i psihološku analizu**. Mnogi umetnici koriste sofisticiranu vizuelnu formu i poetski jezik. Međutim, ove produkcije su često hermetične i teške za razumevanje. Jedan od takvih primera bila je predstava *Anywhere (Bilo gde)* francuskog Théâtre de l'Entrouvert[28], inspirisana pričom o slepom Edipu koji luta svetom u pratnji Antigone. U stvarnosti, to je putovanje ka smrti. Glumica – Antigona – prati Edipa, lutku napravljenu od leda. Lutka se animira na neobičan način, iz bočnih loža, a Antigona, prisutna na sceni, očigledno je tu da pazi i na lutku i na Edipa. Tokom ovog višeznačnog putovanja, ledena lutka se topi, što bi se moglo protumačiti kao sporo rastakanje u ništavilo – da nije činjenice da se nikada ne otopi u potpunosti, a ostaci njenog ledenog „tela" ostaju da vise sa plafona. Ovo narušava metaforu i ostavlja gledaoca sa pitanjem: zašto baš led? Slično teška za razumevanje bila je i predstava *Prašina*[29] Figurentheater Wilde&Vogel iz Lajpciga, gde poetske reči, muzika i različiti pozorišni predmeti služe kao katalizatori za razmišljanja izražena kroz pitanja: „Ko sam ja i ko sam postao?" „Ko su drugi i postoji li mogućnost međusobnog razumevanja?" Ova vrsta pozorišta namenjena je istinski sofisticiranoj i upućenoj publici.

Duboko dirljiva produkcija teatra Divadlo Líšeň iz Brna – *Kriplštreka*[30] postavljala je slična pitanja, ali na potpuno drugačiji način – kroz svoj društveni angažman. Oslanjajući se na stil *turpizma* (poljski umetnički pravac koji ističe ružnoću i grotesku), ova predstava je donela priču o poslednjim trenucima u životu jednog beskućničkog alkoholičarskog para. Pozorišna stvarnost, kreirana pomoću savršeno animiranih lutaka, igre senki i svetlosti, kao i žive muzike, bila je ispunjena crnim humorom koji je stajao nasuprot poeziji i nežnosti.

Drugu grupu produkcija čine čisto **vizuelno-umetnička, nenarativna dela** ili ona sastavljena od labavo povezanih slika. Zanimljiv primer je *Body Concert (Koncert tela)* američkog umetnika Kevina Ogastina (Kevin Augustine) koji je, inspirisan čuvenom izložbom *Body Worlds*, kreirao upečatljive scenske predmete

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[28] MFSL u Bjelsko-Bjali, 2024.

[29] MFSL u Bjelsko-Bjali, 2024.

[30] Koncept i izvođenje predstave *Kriplštreka*: Pavla Dombrovská, Luděk Vémola; Bábkarská Bystrica 2024.

koji predstavljaju različite delove tela (noge, ruke, srce, mozak) i animirao ih na jedinstvene načine, otkrivajući potpuno nova značenja – na primer, šaka bez kože, odvojena od tela, postala je rascvetali cvet. Još jedan primer je predstava *La Phazz* španske trupe Zero en Conducta, koja je koristila maske, lutke i, pre svega, pantomimu kako bi ispričala priču o umetniku Eliotu, koji živi na granici između jave i sna, boreći se sa svojim unutrašnjim strahovima.

Političke produkcije predstavljaju vidljiv trend na festivalima. Jasno je da političko pozorište sve više poprima novinarski karakter. Ovde vidimo reference na stvarne ljude i stvarne događaje. Autori crpe inspiraciju iz memoara, zbirki reportaža, kolumni i novinskih članaka. Na primer, predstava *Putinovo skijanje* teatra Divadlo Líšeň iz Brna zasnovana je na reportaži nezavisne ruske novinarke Ane Politkovske – *Zlostavljana Rusija. Dnevnik pobune*; dok je produkcija Marijana Pecka iz Banske Bistrice pozorišna adaptacija knjiga beloruske dobitnice Nobelove nagrade Svetlane Aleksijevič, *Časy zo Second Handu. Koniec Červeného Človeka (Vreme sekend-henda. Kraj crvenog čoveka)*[31]. Te iste reportaže bile su osnova i za produkciju češke trupe Spitfire Company – *Koniec Človeka?!? Reportáže Písané z Kuchyne (Kraj čoveka?!?Reportaže pisane iz kuhinje)*. Autori ne koriste lutke, već predmete, fotografije, multimedijalne projekcije i scenske rekvizite. Trupa Spitfire Company je ovde ponudila neka posebno zanimljiva rešenja. Produkcija, zasnovana na različitim delima Aleksijevičeve, bila je smeštena u televizijski studio gde dvoje voditelja saopštavaju lažirane informacije o ratu u Avganistanu, černobiljskoj katastrofi, pa čak i o Drugom svetskom ratu. Međutim, voditelji ubrzo izlaze iz svojih uloga i počinju da komentarišu propagandu rečima običnih ljudi – svedoka tih događaja. Sudar laži i istine je upečatljiv i razotkriva tragediju čoveka koji je sam u patnji i strahu od smrti. Predstava se odvija kako kroz reči, tako i između njih. Na studijskom stolu, pored papira, nalaze se ovali sa hranom. Kroz kamere vidimo sićušne ljudske figure kako jedu ogromne količine kavijara, umiru pod gomilama šunke ili gore u pepeljarama zalivenim vodkom. Ova groteskna vizija prikazuje potpunu bezizlaznost ljudske sudbine zapletene u političke šeme totalitarnih vođa.

U svetlu aktuelnog rusko-ukrajinskog rata, kao i drugih oružanih sukoba, pitanja imigracije i terorističkih napada, teško je izbeći političke reference. Dirljive produkcije Husama Abeda o Palestini, ratu i porodici – ukorenjene u njegovom sopstvenom iskustvu i predstavljene na mnogim festivalima[32] – dobile su još dublje značenje nakon eskalacije izraelsko-palestinskog sukoba. Izvedba predsta-

[31] S. Alexievich, *Časy zo Second Handu. Koniec Červeného Človeka*, režija M. Pecko; Bábkarská Bystrica 2024.

[32] Na primer, na poljskim festivalima: *Lalka też Człowiek (I lutka je čovek)* u Varšavi ili *Teatr w Walizce (Pozorište u koferu)* u Lomži.

ve *Oresteja?*[33] Fransoa Lazara u Lutkarskom pozorištu Banjaluka u Bjelsko-Bjali jasno upućuje na stvarnost terorističkih napada, dok finska produkcija *Nevidljive zemlje* obrađuje temu imigracije na neobičan način: *Cevanica kao staza, leđa – pusta pustinja, a kolena poput strmih, nepremostivih planina. Iz poznatog mesta u nepoznati teren – između lutkarstva i koreografije, tela izvođača postaju pejzaži za minijaturne figure koje kreću na put u nepoznato*[34].

Uoči ovih tenzija, **tradicionalno lutkarsko pozorište** takođe otkriva svoje prvobitno značenje. Na najnovijim izdanjima festivala u Banskoj Bistrici i Bjelsko-Bjali (2024), predstavljene su dve različite produkcije ukrajinskog *vertepa* (narodne božićne predstave)[35], prožete patriotskim elementima i osvrtom autora na staru funkciju pozorišta – integraciju nacije. To je potvrdio i ukrajinski glumac i reditelj Dmytro Gusakov, koji je na konferenciji *Evropska lutkarska tradicija – da li je još uvek živa?* u Pragu (2023) izjavio da je rat u Ukrajini izazvao ogromno interesovanje pozorišnih trupa za *vertep*. U sezonama 2022-2023. godine postavljeno je čak devet premijera zasnovanih na ovoj formi narodnog pozorišta, izazvavši srdačan prijem kod publike. Oslanjajući se na zajedničke istorijske i kulturne korene, pozorište budi i jača osećaj nacionalne zajednice. Ovo je takođe dobro poznat fenomen u Poljskoj[36] i Češkoj.

Pa ipak, na pomenutoj konferenciji, međunarodni panel lutkara i teatrologa zaključio je da ova forma nestaje sa umetničkog horizonta ili se transformiše, služeći savremenim lutkarima više kao okvirna inspiracija. Činilo se da to potvrđuje i program festivala *Přelet nad loutkářským hnízdem* (*Prelet nad lutkarskim gnezdom*), koji se održavao uporedo sa konferencijom. Dve produkcije koje se odnose na klasično češko pozorište lutaka dale su povoda za razmišljanje. *Pančˇ i Džudi* sa repertoara pozorišta Buchty a Loutky ukazao je na pad ove forme: umesto spontane zabave, nastupio je šematizam; produkcija je bila lišena snage i radosti i pripala je kategoriji pozorišnog muzeja na otvorenom. Nasuprot tome, *Kašpárek and Zbojník (Kašparek i razbojnik)*, u koprodukciji Pozorišta DRAK iz Hradec Kralove i Lutkarskog pozorišta iz Bratislave, preuzeo je formu tradicionalnog češkog i slovačkog marionetskog pozorišta i iskorišćen je za istraživanje češko-slovačkih odnosa. Činilo se da su autori želeli da prizovu istorijsku i umetničku zajednicu češkog i slovačkog lutkarstva. Međutim, produkcija je pokazala da su predrasude i antagonizmi i dalje prisutni, iako skriveni.

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[33] MFSL Bielsko-Biała 2018.

[34] *https://www.starke-stuecke.net/en/stage-plays/2020/invisible-lands/* (pristupljeno: 10.VIII 2025).

[35] *Vertep* – bukvalno „skriveno mesto", „grota" ili „pećina" na staroslovenskom jeziku. *(https://wepa.unima.org/en/vertep/)*

[36] Videti: E. Tomaševska (E. Tomaszewska), *Staro tradicionalno poljsko pozorište lutaka u savremenom pozorištu za decu i obrazovanju*, u: *Pozorište za decu – umetnički fenomen, zbornik radova*, knjiga 14, priredile M. Prpa Fink, Z. Đerić, Subotica 2024, str. 15–28.

Novi trend u pozorištu lutaka jesu **feminističke produkcije**. Među njih spadaju pomenute *Hrdinky?! (Heroine?!)*[37] pozorišta Divadlo Barka iz Brna, *Dcéry Nebohého Plukovníka (Ćerke pokojnog pukovnika)*[38], zasnovane na prozi K. Mensfild u izvođenju Bábkové Divadlo Na Rázcestí i *Masaryk(ová)*[39] teatra Divadlo na Cucky iz Olomouca. Ova poslednja produkcija našla se negde između filma, pozorišne reportaže i poetskog teatra, između *glumačkog pozorišta* i *pozorišta predmeta* – forme koja, ispostavlja se, postaje sve popularnija, direktno povezujući pozorište sa životom, dok umesto lutaka koristi predmete i scenske rekvizite. Drugačija je situacija u monodrami poljske umetnice Natalije Sakovič. Njena autorska produkcija, *Romans*, odvija se između glumice i lutke, koja služi kao svojevrsni alter ego protagonistkinje. Komad govori o teškoćama razumevanja i prihvatanja sebe i sopstvenog tela, kao i o osećanjima praznine, usamljenosti i zbunjenosti.

Rezime

Savremeno lutkarsko pozorište više ne teži da priča bajke, već se fokusira na stvarne događaje, stvarne emocije, strahove i iskustva savremenog čoveka. Ono postaje sve više materijalno, telesno i faktičko pozorište. Stoga se mnoge produkcije bave političkim, feminističkim i ekološkim temama, kao i izazovima povezanim sa savremenim bolestima (depresija, autizam, sagorevanje, zavisnost od droga) i društvenim isključivanjem. Autori se sve više nerado odlučuju za dramske tekstove – radije biraju adaptacije proze, dokumentarne literature, memoara i biografija. Lutke se sve ređe koriste za pričanje ovih priča, a kada se i pojave, one dopunjuju glumca ili čine deo scenografije. U lutkarskom pozorištu namenjenom deci, ako se lutke uopšte i pojave, to su obično stone lutke sa vidljivim animatorom. Češće se koriste predmeti, tretirani bilo kao likovi, bilo kao rekviziti u višeznačnoj simboličkoj igri sa maštom gledaoca. Apstraktne vizuelne forme su takođe česte – figure, oblici, boje, senke i igra svetlosti i tame.

Većina produkcija predstavljenih na festivalima koristi film, kompjutersku animaciju ili različite oblike digitalne vizuelizacije. Predstava *Zakazane dzieci (Zabranjena deca)*[40] Lutkarskog pozorišta Banjaluka, prikazana u Bjelsko-Bjali, u potpunosti je zasnovana na kombinaciji glumačke naracije sa digitalnim i filmskim slikama. Monika Gerboc iz Puppentheater u Cvikau ide još dalje, kreirajući virtuelno pozorište od 360°. Predstavila je dve svoje 3D produkcije na brojnim

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37 *Hrdinky?!*; Bábkarská Bystrica 2024.

38 K. Mansfield, *Dcéry Nebohého Plukovníka*, režija I. Škripková; Bábkarská Bystrica 2024.

39 *Masaryk(ová),* koncept, scenario, film: S. Vollman, M. Vyhnálková; Bábkarská Bystrica 2024.

40 Rež. A. Augustynowicz, *Korčak danas*, Međunarodni festival za decu i mlade; Varšava 2022.

festivalima. Koristeći VR naočare, gledaoci posmatraju glumce i lutke na virtuelnoj sceni. Teme su dve nemačke romantičarske balade: *Vilinski kralj* J. V. Getea i *Kopači zlata* E. Gajbla. Ovaj eksperiment pokreće pitanja o granicama pozorišta, ali svakako ima izuzetnu edukativnu vrednost. Zahvaljujući virtuelnoj stvarnosti, deca i mladi mogu iskusiti atmosferu romantičarskih tekstova, čak i bez napuštanja škole. Obavezna lektira može se ispostaviti daleko zanimljivijom nego što se ranije zamišljalo. Ipak, ostaje pitanje: *da li je ovo uopšte pozorište?*

U pozorištu za decu, možda najvažnija novina jeste pojava *Pozorišta za najmlađe* (*Theatre for Early Years*) i sve rasprostranjenija upotreba *pozorišta igre* kao forme pozorišne inicijacije. Međutim, takođe vredi primetiti da mnogi mladi umetnici nude mračno pozorište mladoj publici, sumornih boja, sa bezličnim lutkama koje podsećaju na čudovišta i sa određenom unutrašnjom pompeznošću – patosom koji kao da naglašava superiornost dečijeg sveta nad svetom odraslih. Povremeno se stiče utisak da su ove produkcije samo prividno upućene deci, prividno kreirane sa publikom na umu, a u stvarnosti stvorene „radi sebe samih". Ovo važi kako za produkcije za decu, tako i za stariju publiku. Ponekad nailazimo i na preokupaciju formom umesto suštinom, što pokreće pitanje: *da li autori zaista imaju šta da kažu publici?*

Ako bismo izdvojili „tri" najvažnija trenda koji oblikuju pravac savremenog lutkarskog pozorišta, to bi bili mešanje različitih izražajnih sredstava, prelaženje granica žanra i prožimanje pozorišnih stilova.

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Dr Eva Tomaševska (Poljska)

Dr Eva Tomaševska (Ewa Tomaszewska, PhD) rođena je u Katovicama 1961. godine. Diplomirala je arhitekturu na Politehnici u Krakovu 1986. godine, a potom i na studijama pozorišne režije (smer – lutkarsko pozorište) na Pozorišnoj akademiji u Bjalistoku (1990).

Učestvovala je na različitim radionicama, između ostalog sa Piterom Šumanom iz *Teatra hleb i lutke* (Peter Schumann, *Bread and Puppet Theatre*), Henkom Burvinkelom iz Figurenteatra *Triangel* (Henk Boervinkel, Figurenteater *Triangel*) i Ričardom Bredšoom (Richard Bradshaw).

Kreirala je predstave za decu u različitim poljskim pozorištima u Bjalistoku, Torunju, Lođu i Bjelsko-Bjali.

Od 1990. godine radi na Institutu za etnologiju i obrazovanje Šleskog univerziteta u Ćešinu, gde organizuje različite pozorišne kurseve.

Takođe je pripremila mnoge predstave sa studentima u okviru Studentske scene koju je osnovala na univerzitetu.

Već 12 godina bavi se izvođenjem pozorišnih eksperimenata koji se tiču problema pozorišno-umetničkog stvaralaštva i prijema pozorišne forme kod dece i tinejdžera.

Autorka je dve knjige o Janu Dormanu, poljskom stvaraocu umetničkog pozorišta za mladu publiku (*Jan Dorman, poeta teatru* – 2010; *Jan Dorman- własną drogą* – 2012) i autorka je knjige o poljsko-čehoslovačkim i poljsko-češko-slovačkim lutkarskim pozorišnim kontaktima u Šleskoj – o međusobnim inspiracijama, uticajima i njihovom uticaju na savremeno češko, slovačko i poljsko lutkarsko pozorište (*Tam i z powrotem. Rzecz o lalkarskich kontaktach polsko-czechosłowackich i polsko-czesko-słowackich* – 2014. i 2019).

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THE CHILD AND THE PUPPET ON A JOURNEY FROM THE MINIATURE TO THE AMBIENT STAGE

Abstract: Inhabiting different spaces where puppets come to life - from the miniature stage within the intimate setting of a room, all the way to the ambient stage filled with puppets of all shapes and sizes - the child faces a seemingly difficult, almost impossible task of separating and perceiving each of the presented visual elements and contents individually. However, their flexibility and adaptability to these different spaces can be utterly surprising, and highly inspiring for theatre and puppetry creators.

Keywords: puppet theatre, child, puppet, miniature stage, ambient stage, puppet animation, film animation

When speaking of puppet theatre for children and its different expressive forms, one should emphasize the role of the puppet within a specific theatre act. One of the crucial questions concerning this type of theatre concerns the space in which puppet plays are performed, specifically, the domains where the puppet comes to life through the puppeteer. In this sense, it is crucial to establish the boundaries within which the puppet moves and to determine when that magical moment of its animation occurs. Furthermore, a more or less clear distinction should be made between institutionalized and non-institutionalized spaces, investigating whether life can be breathed into a puppet at any given moment of everyday life, in any place, and outside the confines of the theatre. Even the smallest nook can serve as a stage, whether located in an urban environment or in nature. When discussing the spaces where puppets operate through actor-animators, the fundamental division is into closed (indoor) and open (outdoor) spaces. This division

is, therefore, identical to that in theatres with live actors; however, the difference lies in the fact that, in the case of outdoor puppets, a transformation occurs that is adapted to the given space. This is reflected in a change of dimensions, or a multiple increase compared to their usual size, which is impossible to achieve with live actors. Manipulating large puppets requires a greater number of actor-animators. Regarding scenography, it is more compact on the traditional stage, representing a more natural environment for the puppet in which it functions better. In an ambient setting, the puppet does not navigate as easily as a live actor due to its dependent position relative to the puppeteer and, consequently, the limitations in viewing it from all angles; therefore, its character can only come to the fore within a relatively smaller and restricted space of such an environment.

The question of children's aesthetic experience in puppet theatre is also highly significant, as children are considerably more sensitive than adults regarding the perception of the puppet and its actions depending on the size and type of space. Thus, a child will view a miniature puppet stage situated within a small, intimate space in one way, and completely differently when that same stage is placed within an incomparably larger outdoor setting. In this sense, it is interesting to consider the miniature puppet theatres that Paul Klee made for his son, Felix. These theatres were preceded by Klee's escape from the horrors of war in 1916 - before the Bauhaus was established - by starting to make hand puppets for his son. With the puppets Klee designed and crafted, he and Felix were able to experiment, creating miniature theatrical performances in their home. Klee modeled this puppet theatre after "Punch and Judy" shows. For the first puppets, Klee made the heads, while his friend Sasha von Sinner created the costumes. Like the Punch and Judy figures, these were hand puppets, and he completed a series of 50 puppets in total by 1925. Felix later remarked that the puppet theatre transformed him into a magician, and his subsequent love for the theatre and the beginning of his career at the Friedrich Theatre in Dessau as an assistant director actually trace back to these days of puppet theatre (Goldblatt 2006: 170).[1] If we take into account the fact that at nine years old, Felix helped his father write a script for a puppet show, we should examine whether that script would have had the same effect, primarily on a child, if the miniature stage had been set up in an open, ambient space. In this regard, it is interesting to draw a parallel with outdo-

[1] Besides working extensively in theatre, Ingmar Bergman had a great passion for puppet theatre. This was the focus of his early career before he eventually shifted most of his attention to filmmaking. When Bergman was ten, he was gifted a children`s movie projector. Its strange moving images cast onto his mother`s bedsheet, opened up a deeply mysterious, challenging and dreamlike world that would become a lifelong source of inspiration. At the same time, he maintained his own puppet theatre making puppets by hand, painting sets, setting up lights, rotating the stage, and writing his own texts. Having fallen in love with both film and theatre as a child, he dedicated his entire professional life to them.

or puppet theatre performances such as Peter Schumann's "Bread and Puppet Theatre", Basil Twist, those at the festival in Charleville-Mézières, etc., where the puppets are sometimes several times larger than humans - namely, to determine the shifts in children's perception and aesthetic experience depending on the size of the stage, the puppets, and the overall space.

Klee's miniature puppet theatre was intended primarily for him and his son, with the possibility of including only a few other individuals as the audience. Therefore, due to the small dimensions of the stage, it implies an intimate atmosphere and a performance within a domestic setting, more precisely, a room. As a young boy, Felix Klee was able to perceive the hand puppets within the boundaries of that space, where even a miniature puppet stage can come to the fore. If we were to place such a small stage, along with equally small puppets, into an open outdoor ambient environment, a child would face difficulties in engaging their imagination. They would not be able to perceive the puppets brought to life, at least not to the extent that would be possible within a small, enclosed space. Physical parameters must also be taken into account, specifically the limitations regarding the inaccessibility of the puppet stage itself to the sightlines of the majority of the audience, as it is natural to expect a larger number of spectators to gather in such a setting. Otherwise, it would be difficult to justify such an idea, unless it served a specific artistic concept, which again would fall outside the broader consideration of puppet theatre and its enduring existence in such a space. If the puppets were to step outside the confines of the miniature stage, the effect in an open ambient space would certainly not match that of a small, enclosed environment. A child, in particular, would not be able to discern such drastic spatial transitions in an area that practically lacks clear boundaries, even if certain physical barriers were established within it. For instance, even if the puppet were to move through the audience, reaching the most distant spectators, the ultimate skills of the actor-animator would not significantly alter this outcome. Such a tiny puppet would become almost completely swallowed by the vastness of the natural environment, making its physical materiality far more prominent than its capacity to come alive. Although an adult's impression of the puppet's animation would also be considerably altered in an ambient setting, these shifts would manifest on a much larger scale in a child, primarily due to their cognitive and imaginative processes, which function differently from those of adults.

If we now turn our consideration to puppets of significantly larger dimensions, Peter Schumann's "Bread and Puppet Theater" can serve as an excellent example. Although this theatre represents a unique theatrical experiment, conducted mostly outdoors, that defies war and makes a symbolic sacrifice in the name of peace, one must take into account the fact that Schumann initially performed

his plays in smaller, enclosed spaces.[2] Originating from Silesia, which belonged to Nazi Germany until 1945, where he engaged in sculpture and dance, Schumann immigrated to the USA in 1961 and founded the aforementioned theatre in New York in 1963. The grim and bleak atmosphere of post-war Germany ensured that war, or rather the protest against it, became one of the central themes in his performances. Among the various means utilized by this theatre troupe was fresh, homemade bread dipped in sauce.[3] A direct association here would be bread and wine as the bearers of the divine presence linked to Christ, or his body and blood.[4] The puppets Schumann frequently used were around ten feet tall, and each had a distinct construction for movement. They were thus nearly twice the size of an average-height human, which is entirely understandable considering they were deployed among masses of people in vast, open-air spaces. Furthermore, by combining smaller puppets with those reaching heights of up to five or six metres, the impact on the spectators was far more powerful. Schumann's giant puppets also served as a tool for the anti-war activities of this theatre, which was, in a sense, a propaganda theatre. Moreover, due to their massive proportions, these giant puppets served in many theatres as a visual metaphor for the political and social oppression of the people.

Interestingly, although a child would not be able to comprehend the ideas and intentions this theatre presents to its audience in the same manner as an adult, the puppets themselves would be highly accessible and appealing to them. This is due not only to the size of the puppets but also to the very concept of Schumann's performances, which were staged within urban spaces, on the streets of New York. Being directly involved in the action together with all the other spectators, and considering the fact that the puppets significantly tower over even adults,

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[2] Peter Schumann explicitly insists that "the best audience is the one that never goes to the theatre" (Erven 1988: 55). Furthermore, Edward Gordon Craig believed that the theatre should be destroyed in order to be saved, and that actors poison the very air without which art is impossible. According to him, the theatre is also dying from its boxes and galleries, from evening gowns and suits, and from people who come there simply to digest their heavy dinner (Jurkowski 2008: 98).

[3] When bread is viewed as a symbol of Christ`s body, it is treated with a kind of reverence and awe felt toward what that symbol represents. For Schumann, bread is not merely a food item, but is also essential for life. As a postwar refugee in northern Germany, he experienced hunger and was forced to steal. This difficult period of his life influenced Schumann`s subsequent passion for freshly baked bread, which he made himself within his community and later shared with people at the beginning of his performances. Independent of the Christian religious symbolism that is also present in Bread and Puppet Theatre, this gesture carried not only the public-ritual meaning of `breaking bread together` (resembling the breaking of the Christmas loaf), but also the symbolic suggestion that theatre should be substantial, nourishing, and banal as bread itself (see Harding and Rosenthal 2009: 354).

[4] Louis-Marie Chauvet, a French Catholic theologian, believes that bread is not only a symbolic path of connection between the earth, heaven, God and mortals, but is also something more - `essential bread` (Chauvet 1995: 399).

such a spectacle must certainly be fascinating and utterly extraordinary to a child. In this case, just as in a small, enclosed setting, the child is directly included in the performance itself, but in an even more immediate way. Or, to put it differently, the child is not left to rely on their imagination to such an extent; rather, they are physically immersed in an imaginative world through the actors' intervention within the space itself. Similar effects, despite the different setting, can be observed in their first event, "Our Domestic Resurrection Circus," performed in 1970, which marked the transition of the "Bread and Puppet Theatre" from city streets to a rural environment, to a farm in Glover, Vermont, which belonged to the father of Schumann's wife, Elka.[5] In this particular performance, the audience is seated, and the actor-animators and puppets are positioned further away on a vast, grassy stage; nevertheless, even here, a child will have a completely different experience compared to an intimate, enclosed space. This is because the five- or six-metre-tall puppets, animated by four actor-animators using poles, are adapted to the scale of the vast area. In this instance, the size of the puppets compensates for their distance from the viewer and the grand dimensions of the stage itself. Such unusual spatial relationships are even more intriguing to a child than to an adult, and they have the potential to redirect their already established imagination from the realm of the standard puppet theatre into a natural environment. This new space, with hills and endless stretches of trees rising behind the grassy stage, appears to the child as if it expands into infinity. For this reason, it may seem that they are unable to grasp and shape their experiences into a coherent visual framework.

However, it is hardly surprising that a child is capable of developing unpredictable perceptual mechanisms, given that they navigate standard puppet theatre surprisingly well. More precisely, despite lacking an adult's highly developed capacity for abstraction, a child is familiar with the phenomenon of relatively small stage props representing incomparably larger objects or spaces. This is the case, for instance, with a small pool (whether empty or filled with water) that is meant to represent an incomparably larger lake or sea. Nevertheless, a child might find themselves in a problematic situation regarding this matter if that same pool were of significantly larger dimensions, even within an enclosed space. This occurred in the 2009 performance of *Metamorphoses* by Romanian director Silviu Purcărete, where nearly the entire stage was filled with water. It was just below the actors' knees; had the water been any deeper, their movement would have been substantially hindered, unlike puppets (which were not present in this production) that

[5] They founded a museum theare and organized a weekend summer event until 1998. These events represented a combination of political commentary and playfulness. Like most performances by Schumann`s theatre troupe, this one was also largely focused on action rather than dialogue. It was attended by up to three thousand people who sat on improvised gravel stands. Some performers wore masks, while others operated puppets of various sizes using several sticks.

would move much more easily regardless of the water level. Thus, we encounter a seeming paradox here as well: a child can, at least in their own way, employ their imagination to envision a much smaller object as something considerably larger, yet a significantly greater number of available elements confuses them, even though, by some logic, these should facilitate their perception and abstraction.

Theatre possesses the power to depict significantly larger territories, objects, and means of transportation, which usually remain stationary, upon a restricted theatrical stage. Thus, in one of the opening scenes of Lars von Trier's film *Medea* (1988), Creon moves through a cave and encounters Jason at the end of the passage. Along the way, he comes across two small ships, more like large boats (the downsizing of objects that are substantially larger in reality, as a characteristic of theatrical expression), which the Argonauts are preparing for the journey to Colchis in search of the Golden Fleece. These ships rest in shallow water, looking rather marooned, and we as spectators are required to imagine that the depth of the water, as well as the entire body of water, is much greater, especially if such a scene were to be performed in the theatre. We can draw a parallel here with the mock naval battles that took place primarily in the Roman Empire, within the confined spaces of water-filled arenas, utilizing full-scale ships. A child could easily imagine a small ship on a puppet stage as being larger, and would likewise abstract the dry surface it rests upon (where, for instance, water is only projected via a digital projector) into a vast body of water. However, a problem would arise if the child, in a movie or a television broadcast, were to see a shot depicting a sea with no visible boundaries or end; in that case, unlike on the puppet stage, they would have to conceptualize those boundaries in order to form the image of the sea in their mind through imaginative thinking. Right at the beginning of the film *Medea*, shots appear showing only the sea and the horizon, and at one point, Medea emerges from the water. If we imagine a puppet in her place, the child would not only fail to grasp the boundaries of the sea, but would also find it astonishing why the puppet happened to be right there.

In Basil Twist's 2013 puppet performance *Seafoam Sleepwalk*, staged on La Jolla beach in San Diego as part of the WithOutWalls festival, we can observe how close to the shore as many as ten actor-animators in wetsuits bring to life a large, two-part puppet. This female-figured puppet is initially born from the seafoam like Venus (though not transparently naked like the mythological goddess, and only emerging with the upper part of her body), only to transform after some time into a strange green creature with jaws, while the actors take off their wetsuits and partially expose their bodies instead of Venus. Although a child would be unable to comprehend these symbolic transformations, at least not to a significant extent, the visual presentation itself would be more or less clear to them, regardless of the fact that here too (as in the film *Medea*), we are dealing with a body of water that has no visible end. Furthermore, a cinematic example that could be

said to represent the reverse situation for a child compared to the one shown in the film *Medea* is a scene from Don Chaffey's film *Jason and the Argonauts* (1963), in which Jason and the Argonauts clash with the bronze Talos.[6] In the scene at the end of the film, they battle skeletons with swords. These animations were crafted by the famous animator Ray Harryhausen, who brought these characters to life using stop-motion (frame-by-frame) animation. We can compare Talos and the skeletons to puppets, but ones of small dimensions, at most about thirty centimeters tall. Consequently, a child experiences these figures far more intensely when brought to life on the movie screen than they would live, especially Talos (the skeletons in the film are the same size as humans), who, as a giant, is much larger than the people.[7]

It is also interesting how a child perceives puppets of various sizes, from small ones to those that are quite large, since this diversity creates shifting, or rather elusive, visual impressions. This is precisely what occurs at the famous festival in the French town of Charleville-Mézières, which represents not only the center of French puppetry but also one of the primary hubs of puppet art in the world.[8] Here, a child can encounter giant puppets brought to life by a large

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[6] Talos is a bronze giant who, in one version, was a descendant of the race of bronze men born from ash trees, while in another, he was one of the automata, a creation of Hephaestus made either by Zeus`s command or as a gift to Minos. He was given to the Phoenician princess Europa to guard both her and the island of Crete. During the Argonauts` battle with this giant, Jason at one point sneaks up on him from behind and opens a cap on his heel (a weak spot, like Achilles` heel); subsequently, the fluid flows out of the opening, causing him to begin to disintegrate and ultimately collapse to the ground with all his weight.

[7] Harryhausen developed a technique known as dynamation, which combined stop-motion animation with live-action footage. In Dynamation, the live-action footage was filmed first, and then the creatures were animated using stop-motion to interact seamlessly with the live actors and environments. This technique allowed Harryhausen to create believable and thrilling scenes previously considered impossible. The skeleton fight scene is a milestone achievement in stop-motion animation, on which Harryhausen and his team worked for months, as the seven skeletons fighting Jason and the Argonauts were animated individually (see Rodriguez 2025). This scene, featuring five skeletons with swords and two with spears, is widely considered by many to be the greatest single stop-motion sequence ever filmed. The components of all seven skeletons were made of white metal, so extra care was necessary during their assembly. All bones were appropriately positioned and pinned (using a micro-drill similar to those used by dentists, though suitable for metal) and glued for additional support. Each skeleton was then bolted to the base, providing much-needed support for a seemingly weak point of attachment, namely the skeletons' heels. These fragile joints required extra reinforcement. The images on the shields were decoupaed, and the details on Jason's tunic were hand-painted in gold (Glassy 2013: 191–192).

[8] The World Puppet Theatre Festival is held every two years, with around 250 troupes from five continents presenting their creations to a global audience exceeding 150,000. During 10 days, this festival hosts around 200 performances, street shows, meetings, exhibitions, and other festivities. The techniques displayed vary from traditional ones, featuring glove and string puppets, to more contemporary innovations, including *marionnettes portées* (puppets controlled by rods from

number of actor-animators, as well as the tiniest ones animated by a single actor. What facilitates the child's perception in this instance is the fact that (especially regarding smaller puppets) they can move from one so-called stage to another, watching up close as the puppets come to life before their very eyes through the actors' performance. When speaking of a diversity of visual content that could disrupt a child's perception, and yet within whose imaginative shaping and abstraction they might navigate unexpectedly well, one should consider a performance intended primarily for adults: specifically, Robert Wilson's project with his "Byrd Hoffman School of Byrds," which created *Ka Mountain* in 1972 for the Shiraz Arts Festival in Iran. The performance unfolded continuously for seven days and seven nights (September 2–9), beginning with a six-hour overture at the foot of Haft-tan Mountain. Afterward, the performance space gradually shifted uphill onto podiums and rocky ledges, culminating at the very summit. Throughout this journey, the audience followed the performers along pre-marked paths of movement (see Holmberg 1996)[9].

Leaving aside the fact that this ascent and the daily viewing of performances would be exceptionally exhausting for a child, and that they probably would not be able to endure it all (many adults did not even dare to begin, while others

behind) and shadow theatre. The first festival of the International Puppetry Institute (IIM) was held in Charleville-Mézières in 1961. Fourteen companies participated, and the second national congress of the Union of French Guignolists and Puppeteers was also held. The year 1972 was significant as it hosted the highly successful 11th UNIMA (Union Internationale de la Marionnette) Congress. This served as a springboard for the International Puppet Theatre Festival, which then achieved global status. In 1980, the headquarters of UNIMA was relocated from Warsaw (where it had been for eight years, and previously in Prague for forty years) to Charleville-Mézières, where it remains to this day. This small French town is one of the key centers of puppetry arts in the world. It is home to the International Puppetry Institute (Institut International de la Marionnette) and the National Higher School of Puppetry Arts (École Nationale Supérieure des Arts de la Marionnette). Additionally, the International Association of Puppetry Friendly Cities (AVIAMA) was founded in this town, which also hosts the World Puppet Theatre Festival (Festival Mondial des Théâtres de Marionnettes).

[9] This performance was a kind of ritual and pilgrimage across seven hills of arid, rocky terrain, and included an old man's journey to one of these hills, while multiple unrelated events occurred simultaneously across all seven. Each day, a different actor played the old man, and this change suggested the idea of the seven phases through which human life allegedly passes. The old man paused at various locations, identifying with snippets of such symbols of Western civilization as Noah's Ark, the Acropolis, and the New York City skyline. Few observer-participants managed to endure all seven days, although they could stop and rest at the locations where the actors paused for somewhat longer periods to perform. Along the winding path, there were life-sized replicas of the old man and other figures, such as pink flamingos, a papier-mâché fish, apples, snakes, and live animals in cages. One dinosaur stood at the base of the central mountain and another at its summit, where on the seventh night, in a grand apocalyptic moment, a seven-foot ape headed upward (Shevtsova 2007: 10).

gave up at some point during the climb), it is interesting to consider what their reaction would be to all the animal puppets placed on the mountain. Given that flamingos, papier-mâché fish, and human-sized snakes, as well as dinosaurs, were located right on the path, along the winding trail, these animal puppets would appear to the child as an integral part of the entire mountain landscape. An adult would also perceive them as a constituent part of that whole but the more developed cognitive aspect of their personality would direct them toward interpreting these animals within the context of the entire space and performance, which would also involve separating them from that whole to consider their meaning. The fact is that a child would also be aware that these are not live animals, yet their developed imagination and less developed cognitive abilities would immerse them into that "animal world." Regardless of the fact that these so-called puppets are static, since they are not brought to life by actor-animators, the mere fact that they are, in a certain way, adapted to nature tells us that a child could experience them as enlivened animals. Live animals might confuse the child to some extent, given that they are contrasted with inanimate animals, but the boundaries between the cages and nature would clearly define their perception. Or, assuming the child possesses a highly developed imagination, these live animals in cages could simply freeze upon exiting that enclosure into the much larger space of nature.

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DETE I LUTKA NA PROPUTOVANJU OD MINIJATURNE DO AMBIJENTALNE POZORNICE

Sažetak: Obitavajući u različitim prostorima u kojima oživljavaju lutke – od minijaturne pozornice u intimnom prostoru sobe, pa sve do ambijentalne pozornice ispunjene lutkama najrazličitijih veličina – dete se nalazi pred naizgled teškim, gotovo nemogućim zadatkom da sve predočene vizuelne elemente i sadržaje razdvoji i percipira ih svaki ponaosob. Ali, njegova fleksibilnost i prilagodljivost ovim prilično udaljenim prostorima može biti krajnje iznenađujuća, i inspirativna za pozorišne, odnosno lutkarske stvaraoce.

Ključne reči: lutkarsko pozorište, dete, lutka, minijaturna pozornica, ambijentalna pozornica, animacija lutaka, filmska animacija

Kada govorimo o lutkarskom pozorištu za decu i njegovim različitim izražajnim formama, trebalo bi istaći ulogu lutke koja joj se pripisuje u određenom pozorišnom činu. Jedno od ključnih pitanja kada govorimo o ovoj vrsti pozorišta jeste ono koje se odnosi na prostor u kojem se izvode lutkarske predstave, odnosno, u kojim područjima lutka, pomoću lutkara, oživljava. U tom smislu je važno utvrditi granice između kojih se lutka kreće, i kada se dešava taj čarobni trenutak njenog oživljavanja. Takođe, trebalo bi napraviti i manje-više jasnu distinkciju između institucionalizovanih i neinstitucionalizovanih prostora, i da li lutki može biti udahnut život u bilo kojem trenutku svakodnevice, na bilo kom mestu i van okvira pozorišta. I najmanji kutak može poslužiti kao pozornica, bilo da se on nalazi u urbanoj sredini ili prirodi. Kada se govori o prostorima u kojima lutke pomoću glumaca-animatora deluju, osnovna podela bi bila na one zatvorene i otvorene. Ta podela je, dakle, ista kao u pozorištima

sa živim glumcima, ali je razlika ta što se u slučaju lutaka u eksterijeru odvija transformacija koja je saobražena datom prostoru; ona se ogleda u promeni dimenzija, odnosno višestrukom povećanju u odnosu na njihovu uobičajenu veličinu, što nije izvodljivo sa glumcima. Za pokretanje velikih lutaka potreban je veći broj glumaca-animatora, a što se tiče scenografije, ona je na tradicionalnoj pozornici kompaktnija i predstavlja prirodniju sredinu za lutku u kojoj ona bolje funkcioniše. U ambijentalnom okruženju, lutka se ne snalazi tako dobro kao živi glumac zbog svog zavisnog položaja u odnosu na lutkara, i iz tog razloga ograničenja u njenom sagledavanju iz svih uglova, te stoga jedino u relativno manjem i ograničenom prostoru takvog okruženja njen karakter može doći do izražaja.

Veoma je bitno i pitanje estetskog doživljaja kod dece u lutkarskom pozorištu, jer su ona znatno osetljivija od odraslih u vezi sa percipiranjem lutke i njenih radnji u zavisnosti od veličine i vrste prostora. Tako će dete na jedan način sagledavati minijaturnu lutkarsku pozornicu koja je smeštena u malom i intimnom prostoru, a potpuno drugačije kada se ta pozornica postavi u neuporedivo veći prostor u prirodi. Zanimljivo je u tom smislu razmotriti i minijaturna lutkarska pozorišta koja je Paul Kle (Klee) pravio za svog sina Feliksa. Ovim pozorištima je prethodilo Kleovo bekstvo od strahota rata 1916. godine – pre nego što je ustanovljen Bauhaus – na taj način što je počeo da pravi ručne lutke za svog sina. Sa lutkama koje je Kle dizajnirao i napravio, on i Feliks su mogli da eksperimentišu, stvarajući minijaturna pozorišna izvođenja u njihovoj kući. Kle je ovo lutkarsko pozorište pravio po uzoru na predstave *Panč i Džudi*. Za prve lutke Kle je pravio glave, a njegov prijatelj Saša fon Siner (Sasha von Sinner) kostime. Kao i figure Panč i Džudi, to su bile ručne lutke, a seriju od ukupno 50 lutaka zaokružio je 1925. godine. Feliks je kasnije govorio o tome da ga je lutkarsko pozorište pretvorilo u mađioničara, a njegova kasnija ljubav prema pozorištu i početak rada u Fridrih teatru u Desauu kao asistenta režije, zapravo seže još do ovih dana lutkarskog pozorišta (Goldblatt 2006: 170).[1] Ako uzmemo u obzir činjenicu da je sa devet godina Feliks pomogao svom ocu da napiše scenario za lutkarsku predstavu, trebalo bi razmotriti da li bi taj scenario imao isti efekat, pre svega na dete, i kada bi minijaturna pozornica bila postavljena u otvorenom ambijentalnom prostoru. U tom pogledu je interesantno na-

[1] Pored toga što je Ingmar Bergman dosta radio i u pozorištu, njegova velika ljubav je bilo lutkarsko pozorište. Bergmanu je, doduše, ono bilo u fokusu na početku karijere, pre nego što će se kasnije u najvećoj meri posvetiti filmu. Kada je Bergman imao deset godina, dobio je na poklon dečji kinoprojektor koji mu je svojim neobičnim pokretnim slikama projiciranim na majčinom čaršavu otkrio jedan krajnje tajanstven, izazovan i snolik svet koji će mu kasnije postati neiscrpan izvor stvaralaštva. Istovremeno je imao i svoje lutkarsko pozorište, pa je tako sam pravio lutke, crtao dekore, nameštao osvetljenje, rotirao scenu, pisao tekstove. Još kao deča, podjednako je zavoleo film i pozorište, i njima je posvetio čitav svoj profesionalni život.

dovezati se na lutkarska pozorišna izvođenja na otvorenom poput *Hleba i lutke* Pitera Šumana (Peter Schumann), Bazila Tvista (Basil Twist), ona na festivalu u Šarlvil Mezijeru itd, gde su lutke i po nekoliko puta veće od ljudi, odnosno, ustanoviti promene u dečjoj percepciji i estetskom doživljaju u zavisnosti od veličine pozornice, lutaka i čitavog prostora.

Kleovo minijaturno lutkarsko pozorište bilo je namenjeno prvenstveno za njega i njegovog sina, a eventualno bi kao publika moglo da bude uključeno još samo nekoliko osoba. Dakle, prevashodno zbog malih dimenzija pozornice, ono podrazumeva intimnu atmosferu, izvođenje u prostoru kuće, tačnije sobe. Feliks Kle je, kao dečak, mogao da percipira i same ručne lutke u granicama tog prostora, u kojem i minijutarna lutkarska pozornica može da dođe do izražaja.

Ako bismo takvu malu pozornicu, zajedno sa takođe malim lutkama, postavili u neko ambijentalno okruženje u otvorenom prostoru, dete bi imalo problem da uključi svoju imaginaciju. Tačnije, ono ne bi bilo u mogućnosti da same lutke sagledava kao oživljene, barem u većoj meri, nego što bi to bio slučaj u malom zatvorenom prostoru. Trebalo bi uzeti u obzir i fizičke parametre, odnosno ograničenja u pogledu nepristupačnosti same lutkarske pozornice pogledima najvećeg dela publike, jer je prirodno očekivati da se u takvom ambijentu okupi veći broj gledalaca. U suprotnom bi bilo teško opravdati takvu ideju, osim u slučaju da je reč o specifičnom konceptu, što opet ne bi bio deo šireg razmatranja lutkarskog pozorišta, odnosno njegovog trajnog postojanja u takvom jednom prostoru. Ako bi lutke iskoračile iz prostora minijaturne pozornice, efekat svakako ne bi bio isti u otvorenom ambijentalnom prostoru kao i u malom zatvorenom prostoru. Naročito dete ne bi moglo da uoči takve drastične promene u prostoru koji praktično nema jasne granice, čak i ako bi se u njemu postavile i nekakve fizičke granice. Lutka bi se, recimo, kretala kroz publiku, dostizala i do onih najudaljenijih gledalaca, ali i najbolje veštine glumca-animatora ne bi u nekoj većoj meri izmenile taj efekat. Ovako mala lutka bi se gotovo u potpunosti utopila u veliki prostor prirodnog ambijenta, a do izražaja bi došla i njena materijalnost naspram moći da oživi. Iako bi i kod odrasle osobe utisak povezan sa lutkinim oživljavanjem bio dosta izmenjen u ambijentalnom okruženju, kod deteta bi se ove promene manifestovale u znatno većem obimu, i to prvenstveno zbog njegovih kognitivnih i imaginativnih procesa koji se inače odvijaju na drugačiji način nego kod odraslih.

Ako sada uzmemo u razmatranje lutke znatno većih dimenzija, kao dobar primer može da nam posluži pozorište *Hleb i lutke* (*Bread and Puppet Theater*) Pitera Šumana. Iako ovo pozorište predstavlja svojevrsni pozorišni eksperiment, i to uglavnom na otvorenom, koji prkosi ratu i u ime mira podnosi simboličku žrtvu, trebalo bi uzeti u obzir činjenicu da je Šuman, u početku, predstave izvodio

u zatvorenom i manjem prostoru.[2] Poreklom iz Silesije (koja je do 1945. godine pripadala nacističkoj Nemačkoj), gde se bavio skulpturom i plesom, Šuman se 1961. preselio u SAD, a 1963. godine osnovao pomenuto pozorište u Njujorku. Loša i turobna atmosfera u posleratnoj Nemačkoj uticali su da jedna od glavnih tema u njegovim izvođenjima bude rat, odnosno, protest protiv rata. Među nekim od sredstava koje je koristila ta pozorišna trupa bio je domaći sveži hleb koji se umakao u sos.[3] Direktna asocijacija na ovo bili bi hleb i vino kao nosioci božanske prisutnosti koja se vezuje za Hrista, odnosno njegovo telo i krv.[4]

Lutke koje je Šuman često koristio bile su oko deset stopa visoke i svaka je imala različitu konstrukciju za kretanje. One su bile skoro duplo veće od čoveka prosečne visine, što je sasvim razumljivo kada se uzme u obzir činjenica da su upotrebljavane u masi ljudi, na otvorenom, velikom prostoru. Takođe, kombinacijom manjih lutaka i onih koje su dostizale visinu i do pet, šest metara, efekat na posmatrače je bio mnogo snažniji. Ogromne Šumanove lutke su predstavljale i sredstvo za antiratno delovanje ovog, u neku ruku i propagandnog teatra. Inače, one su u mnogim pozorištima, zbog svojih velikih proporcija, predstavljale vizuelnu metaforu za političko i socijalno ugnjetavanje naroda.

Zanimljivo je da, iako dete ne bi moglo da poput odrasle osobe shvati ideje i namere koje ovo pozorište predočava svojoj publici, njemu bi lutke kao lutke bile itekako prijemčive. Ne radi se samo o veličini lutaka, nego i o konceptu Šumanovih predstava koje su izvođene u urbanom prostoru, na ulicama Njujorka. Bivajući sa svim ostalim gledaocima direktno uključeno u akciju sa ovim lutkama, a uzimajući pritom u obzir i činjenicu da lutke znatno nadvisuju i odrasle osobe, detetu ovakav prizor svakako mora biti fascinantan i krajnje neuobičajen.

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[2] Piter Šuman eksplicitno insistira da je *najbolja publika ona koja nikada ne ide u pozorište* (Erven 1988: 55). A Edvard Gordon Kreg (Edward Craig) je mislio da bi pozorište trebalo uništiti kako bi se ono ujedno i spasilo, i da glumci truju vazduh bez koga je umetnost nemoguća. Takođe, njegovo mišljenje je da pozorište umire od loža i galerija, večernjih odela, od ljudi koji dolaze da u njemu svare svoju obilnu večeru (Jurkovski 2008: 98).

[3] Kada se hleb posmatra kao simbol Hristovog tela, tretira se sa nekom vrstom poštovanja i strahopoštovanja koje se oseća prema onome što taj simbol označava. Za Šumana hleb nije samo prehrambeni artikal, već je i neophodan za život. On je nakon rata, kao izbeglica u severnoj Nemačko, bio gladan, pa je tako bio primoran da krade. Ovaj težak period života je uticao na kasniju Šumanovu pasioniranost sveže ispečenim crnim hlebom koji je sâm proizvodio u svojoj zajednici i kasnije delio ljudima na početku svojih izvođenja. Nevezano za simboliku u hrišćanskoj religiji koja je takođe prisutna kod *Hleba i lutaka*, ovaj gest nije sa sobom nosio samo javno-ritualni smisao „zajedničkog lomljenja hleba" (poput lomljenja božićne pogače), nego takođe i simboličku sugestiju da bi pozorište trebalo da bude supstancijalno, hranljivo i banalno kao i sam hleb (v. Harding and Rosenthal 2009: 354).

[4] Luj-Mari Šove (Louis-Marie Chauvet), francuski katolički teolog, smatra da hleb nije samo simbolična putanja povezanosti između zemlje, neba, Boga i smrtnika, već je takođe i nešto više, „suštinski hleb" (Chauvet 1995: 399).

Ono je u ovom slučaju, kao i u malom zatvorenom prostoru, direktno uključeno u samu predstavu, samo na još neposredniji način. Ili drugačije rečeno, dete ovde nije u tolikoj meri prepušteno svojoj imaginaciji, već je fizički, intervencijom aktera u samom prostoru, uronjeno u imaginativni svet.

Slični efekti, iako je u pitanju drugi prostor, mogu se uočiti i u prvoj akciji *Naš domaći cirkus vaskrsenja* izvedenoj 1970. godine, koja predstavlja izlazak pozorišta *Hleb i lutke* sa gradskih ulica u seosku sredinu, na farmu u Gloveru, Vermontu, koja je pripadala ocu Šumanove supruge Elke.[5] U ovom izvođenju gledaoci jesu u sedećem položaju, a glumci-animatori i lutke su izdvojeni dalje na prostranoj travnatoj pozornici, ali će i ovde dete imati potpuno drugačiji doživljaj, nego u nekom intimnom zatvorenom prostoru. Jer, lutke od po pet, šest metara, koje animira po četiri glumca-animatora pomoću štapova, saobražene su velikom prostoru. Veličina lutaka u ovom slučaju nadoknađuje njihovu udaljenost od gledaoca i velike dimenzije same pozornice. Detetu su ovakve neuobičajene relacije još zanimljivije nego odrasloj osobi, i mogu preusmeriti njihovu već ustaljenu imaginaciju iz prostora standardnog lutkarskog pozorišta u prirodno okruženje. Ovaj novi prostor, sa brdima i nepreglednim drvećem iza travnate pozornice, detetu deluje kao da se širi u beskraj. Iz tog razloga se možda čini da ono nije u stanju da sagleda i uobliči svoje doživljaje u koherentan vizuelni okvir.

Ali, ne bi trebalo da čudi da je dete sposobno da razvije nepredvidive opažajne mehanizme, budući da se ono iznenađujuće dobro snalazi u standardnom lutkarskom pozorištu. Tačnije, bez obzira na to što dete nema, kao odrasla osoba, razvijenu moć apstrahovanja, njemu je blizak fenomen relativno malih rekvizita na pozornici koji predstavljaju mnogo veće objekte ili prostore. To je slučaj sa, recimo, malim bazenom (prazan, ili eventualno ispunjen vodom) koji bi trebalo da predstavlja neuporedivo veće jezero ili more. Međutim, dete bi moglo da se nađe u problematičnoj situaciji u vezi sa tim pitanjem, ukoliko bi taj bazen i u zatvorenom prostoru bio mnogo većih dimenzija. To se desilo u predstavi *Metamorfoze* rumunskog reditelja Silviua Purkaretea (Purcărete) iz 2009. godine, gde je gotovo čitava pozornica bila ispunjena vodom. Ona je bila dubine do ispod kolena glumaca, a da je kojim slučajem bila veća dubina vode, znatno bi bilo otežano njihovo kretanje, za razliku od lutaka (kojih inače nije bilo u ovoj predstavi) koje bi se kretale znatno lakše bez obzira na nivo vode. Dakle, i ovde imamo naizgled jedan paradoks – da dete može, makar na neki svoj način, da putem imaginacije zamisli mnogo manju stvar kao znatno veću – a da ga znatno veći broj

[5] Tu su oni osnovali muzej i organizovali letnji događaj vikendom, sve do 1998. godine. Ovi događaji su predstavljali kombinaciju političkih komentara i razigranosti. Kao i većina izvođenja Šumanove pozorišne trupe, i ovo je bilo najvećim delom usmereno na akciju, a ne na dijalog. Prisustvovalo je i do tri hiljade ljudi koji su sedeli na improvizovanim tribinama od šljunka. Neki izvođači su nosili maske, a drugi su rukovali lutkama različitih veličina pomoću nekoliko štapova.

raspoloživih elemenata zbunjuje, iako bi po nekoj logici trebalo da mu olakšaju percipiranje i apstrahovanje.

Pozorište, inače, ima tu moć da mnogo veća područja i objekte, kao i prevozna sredstva koja najčešće miruju, prikaže na ograničenoj pozorišnoj sceni. Tako se u jednoj od početnih scena filma Larsa fon Trira (von Trier) *Medeja* (*Medea*, 1988), Kreont kreće kroz pećinu i susreće se na kraju prolaza sa Jasonom. Na tom putu on nailazi na dva mala broda, više poput većih čamaca (umanjivanje objekata koji su u stvarnosti znatno veći, kao karakteristika pozorišnog izraza), koje Argonauti pripremaju za put u Kolhidu, u potrazi za zlatnim runom. Ovi brodovi se nalaze u plitkoj vodi, više nasukani, a mi kao gledaoci treba da zamislimo da je dubina vode, kao i čitave vodene površine mnogo veća, naročito ako bi takva scena bila izvedena u pozorištu. Ovde možemo napraviti paralelu i sa lažnim pomorskim bitkama koje su se prvenstveno odigravale u Rimskom carstvu, u ograničenim prostorima arena ispunjenim vodom, a u njima su korišćeni brodovi u prirodnoj veličini. Dete bi neki mali brod na lutkarskoj sceni moglo da zamisli kao da je veći, ali bi i suvu podlogu na kojem se on nalazi (na kojoj se, recimo, samo pomoću projektora prikazuje voda) apstrahovalo kao neku ogromnu vodenu površinu.

Ali, problem bi se javio u slučaju kada bi dete u nekom filmu ili snimku na televiziji videlo kadar koji prikazuje more bez vidljivih granica, odnosno kraja, jer bi tada, za razliku od lutkarske pozornice, moralo da spozna te granice kako bi imaginativnim razmišljanjem formiralo sliku mora u svojoj glavi. Upravo na početku filma *Medeja* pojavljuju se kadrovi u kojima se vidi samo more i horizont, a u jednom trenutku Medeja izranja iz vode. Ako zamislimo da je na njenom mestu lutka, dete ne samo da ne bi moglo da spozna granice mora, nego bi mu bilo i krajnje začuđujuće zbog čega se lutka našla baš tu.

Suprotno tome, u lutkarskoj predstavi Bazila Tvista iz 2013. godine *Uspavljivanje morske pene*, izvedenoj na plaži La Džola u San Dijegu, u okviru festivala *WithOutWalls*, možemo videti kako blizu obale, čak deset glumaca-animatora u ronilačkim odelima, oživljavaju veliku lutku iz dva dela. Ova lutka ženske figure, poput Venere, najpre se rađa iz morske pene (ali ne transparentno naga kao boginja iz mitologije, i samo izranja gornjim delom svog tela), da bi se nakon nekog vremena transformisala u čudno zeleno stvorenje sa čeljustima, a glumci skinuli ronilačka odela i delimično razotkrili svoja tela, umesto Venere. Iako ove simboličke transformacije dete ne bi moglo da pojmi, barem ne u većoj meri, sam vizuelni prikaz bi mu bio manje-više jasan, bez obzira i na činjenicu da je i ovde (kao i u filmu *Medeja*) u pitanju vodena površina kojoj se ne vidi kraj. Takođe, filmski primer za koji bismo mogli reći da, u slučaju deteta, predstavlja obrnutu situaciju od one prikazane u filmu *Medeja*, jeste scena iz filma *Jason i argonauti* (*Jason and the Argonauts*, 1963) Dona Čefija (Chaffey) u kojoj se Ja-

son i argonauti sukobljavaju sa bronzanim Talom.[6] A u sceni na kraju filma oni se mačevima bore protiv kostura. Za ove animacije je zaslužan čuveni animator Rej Harihausen (Ray Harryhausen), koji je stop animacijom (kadar-po-kadar) oživeo ove likove. Tala i kosture možemo uporediti sa lutkama, ali onim koje su malih dimenzija, najviše tridesetak centimetara visoke. Stoga se dešava to da dete daleko snažnije doživljava pomenute figure oživljene na filmskom platnu nego uživo, i to naročito Tala (kosturi su u filmu iste veličine kao i ljudi) koji je kao div mnogo veći od ljudi.[7]

Interesantno je i na koji način dete percipira lutke različitih veličina, od onih malih pa do prilično velikih, budući da mu ova raznolikost stvara promenljive, bolje reći neuhvatljive, vizuelne utiske. To se upravo dešava na poznatom festivalu u francuskom gradiću Šarlvil Mezijer, koji predstavlja ne samo centar francuskog lutkarstva, već i jedno od glavnih sedišta lutkarske umetnosti u svetu.[8]

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[6] Tal je bronzani div koji je u jednoj varijanti bio potomak rase bronzanih ljudi izniklih iz jasenovog drveta, a u drugoj jedan od automatona, odnosno Hefestova tvorevina koja je napravljena po Zevsovom nalogu, ili kao poklon Minoju. Poklonjen je feničanskoj princezi Evropi kako bi čuvao i nju i ostrvo Krit. Tokom borbe argonauta sa ovim divom, Jason mu se u jednom trenutku prikrada otpozadi, otvara poklopac na njegovoj peti (slaba tačka kao i kod Ahila), potom iz otvora ističe tečnost, da bi počeo da se raspada i na kraju se i svom težinom sruši na tlo.

[7] Harihausen je razvio tehniku poznatu kao *dinamacija* (*dynamation*), koja je kombinovala stop animaciju sa snimkom igranih filmova. U dinamaciji je prvo snimljen snimak igranog filma, a onda su stvorenja stop animacijom animirana da besprekorno međusobno deluju, sa živim glumcima i okruženjima. Ova tehnika je omogućavala Harihausenu da stvori uverljive i uzbudljive scene koje su prethodno smatrane nemogućim. Scena borbe sa kosturima je značajno dostignuće u stop animaciji, na kojem je Harihausen sa svojim timom radio mesecima, jer je sedam kostura koji se bore sa Jasonom i argonautima animirano zasebno (v. Rodriguez 2025). Ovu scenu, u kojoj pet kostura ima mačeve a dva koplja, mnogi smatraju za najveću pojedinačnu sekvencu stop animacijom ikada snimljenu. Komponente svih sedam kostura su napravljene od belog metala, tako da je dodatna briga bila neophodna u njihovom sklapanju. Sve kosti su pozicionirane prikladno i zakačene (koristeći mikro bušilicu, sličnu onoj koju upotrebljavaju zubari, iako pogodnu za metal) i zalepljene zbog dodatne podrške. Svaki kostur je onda zakačen za bazu, pružajući preko potrebnu podršku za naizgled slabu tačku vezivanja, naime, pete kostura. Ovim krhkim zglobovima je bila potrebna dodatna podrška. Slike na štitovima su dekupažirane, a detalji na Jasonovoj vojničkoj bluzi su ručno naslikane zlatnom (Glassy 2013: 191-192).

[8] Svetski festival pozorišta lutaka održava se svake druge godine, a oko 250 trupa sa pet kontinenata predstavljaju svoje kreacije gledaocima iz celog sveta, čiji broj premašuje i 150.000. Tokom 10 dana ovaj festival organizuje oko 200 predstava, uličnih predstava, sastanaka, izložbi i drugih svečanosti. Prikazane tehnike variraju od tradicionalnih, sa ručnim i žičanim lutkama, ka savremenijim inovacijama preko *marionnettes portées* (lutke kontrolisane šipkama pozadi) i pozorišta senki. Prvi festival Međunarodnog lutkarskog instituta (IIM) je održan u Šarlvil Mezijeru 1961. godine. Učestvovalo je četrnaest kompanija, a održan je takođe i drugi nacionalni kongres unije francuskih ginjolista i lutkara. Godina 1972. je bila značajna jer je održan veoma uspešan 11. kongres UNIMA-e (Unima International de la Marionnette). To je bila odskočna daska za Međunarodni festival pozorišta lutaka koji je postao svetski. Sedište UNIMA-e je 1980. godine preseljeno iz Varšave (osam godina, a prethodno u Pragu četrdeset godina) u Šarlvil Mezijer, gde je i ostalo do današnjih dana. Ovaj mali francuski grad je jedan od ključnih centara lutkarske

Dete ovde može da se sretne sa ogromnim lutkama koje oživljava veći broj glumaca-animatora, pa sve do onih najmanjih koje animira samo jedan glumac. Ono što detetu olakšava percipiranje u ovom slučaju, jeste činjenica da (posebno kada je reč o manjim lutkama) može da ide od jedne do druge tzv. pozornice i izbliza gleda lutke koje, pomoću glumaca, pred njegovim očima oživljavaju.

Kada govorimo o raznolikosti vizuelnih sadržaja koji detetu mogu poremetiti percepciju, ali u čijem imaginativnom oblikovanju i apstrahovanju bi ono moglo i da se neočekivano dobro snađe, jeste predstava namenjena prvenstveno odraslima, tačnije projekat Roberta Vilsona (Wilson) i njegove škole *Byrd Hoffman School of Byrds*, koji je 1972. godine za Umetnički festival u Širazu u Iranu uradio *Planinu Ka* (*Ka Mountain*). Predstava se odvijala neprekidno sedam dana i sedam noći (2-9. septembar), a počela je šestočasovnom uvertirom u podnožju Haft-tan planine. Potom se prostor događanja postepeno pomerao uzbrdo, na podijume i stenovite useke, da bi se scensko zbivanje završilo na samom vrhu. Publika je, pritom, sledila izvođače unapred označenim pravcima kretanja (v. Holmberg 1996).[9]

Ako izuzmemo činjenicu da bi detetu ovaj uspon i svakodnevno gledanje predstava bilo izuzetno naporno, i da verovatno ne bi moglo da to sve iznese (mnogi odrasli se nisu usudili ni da krenu, a drugi su u nekom trenutku tokom uspona odustali), interesantno je kakva bi bila njegova reakcija na sve lutke životinje koje su bile postavljene na planini. S obzirom na to da su se flamingosi, papir-maše ribe i zmije u ljudskoj veličini, kao i dinosaurusi, nalazili na samom putu, na vijugavoj stazi, detetu bi ove lutke životinje izgledale kao integralni deo čitavog planinskog pejzaža. Doduše, i odrasla osoba bi ih sagledavala kao sastavni deo te celine, ali bi ih razvijeniji kognitivni aspekt ličnosti usmerio na tumačenje ovih životinja u kontekstu čitavog prostora i predstave, što bi podrazumevalo i njihovo izdvajanje iz te celine kako bi se razmotrilo njihovo značenje. Činjenica je da bi

umetnosti u svetu. U njemu se nalaze Međunarodni lutkarski institut (Institut International de la Marionnete) i Viša državna škola za lutkarsku umetnost (Ecole nationale supérieure des arts de la marionnette). Takođe, u ovom gradiću je osnovano međunarodno udruženje gradova prijatelja lutkarstva (AVIAMA), a održava se i Svetski festival pozorišta lutaka (Festival mondial des Théâtres de Marionnettes).

[9] Ova predstava je bila neka vrsta rituala i hodočašća preko sedam brda sušnog kamenitog terena, i uključivala je putovanje starca na jedno od ovih brda, dok se više nepovezanih događaja dešavalo istovremeno na svih sedam. Svaki dan je drugi glumac igrao starca, a ova promena je nagoveštavala ideju sedam faza kroz koje ljudski život navodno prolazi. Starac je zastajao na različitim mestima, identifikujući se sa isečcima takvih simbola zapadne civilizacije, kao što su Nojeva barka, Akropolj i linija horizonta Njujorka. Malo posmatrača-učesnika je uspelo da izdrži svih sedam dana, iako su mogli da stanu i odmore se na mestima gde su se i glumci zaustavljali nešto duže zbog izvođenja. Na vijugavoj stazi su se nalazile replike starca i drugih figura u ljudskoj veličini, kao što su ružičasti flamingosi, papir-maše riba, jabuke i zmije, i prave životinje u kavezima. Jedan dinosaurus je stajao u podnožju centralne planine, a drugi na njenom vrhu, gde je sedme noći, u velikom apokaliptičnom trenutku, majmun od sedam stopa pošao nagore (Shevtsova 2007: 10).

i dete bilo svesno da nisu u pitanju žive životinje, ali bi ih razvijena imaginacija i manje razvijene kognitivne sposobnosti uronile u taj „životinjski svet“. Nebitno što su ove tzv. lutke statične, budući da ih ne oživljavaju glumci-animatori, sama činjenica da su one, na izvestan način, saobražene prirodi, govori nam da bi dete moglo da ih doživi kao oživljene životinje. Žive životinje bi na neki način mogle da zbune dete, budući da su im suprotstavljene nežive životinje, ali bi granice između kaveza i prirode jasno odredile njegovo percipiranje. Ili, ako uzmemo da dete ima izrazito razvijenu imaginaciju, ove žive životinje u kavezima mogle bi se, naprosto, zamrznuti izlaskom iz tog u mnogo veći prostor prirode.

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Predavao je Istoriju umetnosti na Fakultetu dramskih umetnosti u Beogradu (najpre u zvanju docenta, a potom i vanrednog profesora), od 2015. do 2021. godine. Od oktobra 2022. godine predaje, u zvanju vanrednog profesora, predmete Istorija umetnosti (3–6) i Pregled istorije umetnosti na Fakultetu savremenih umetnosti.
Objavio je knjige *Prakseologija likovne umetnosti* (Albatros plus, Beograd, 2014), *Nacrt za jednu pedagošku praksu: slučaj Paula Klea* (Albatros plus, Beograd, 2014), *Praktikum*

za uvod u vizuelne studije (Albatros plus, Beograd, 2015), *Nauka u umetnosti: Van Gogov pogled iza horizonta* (Albatros plus, Beograd, 2019), *Pozorište iza pozornice: izvori i granična područja* (Pozorišni muzej Vojvodine, Novi Sad, 2020), *Pozorište u alternativnim područjima: podzemni, podvodni i kosmički teatar* (Pozorišni muzej Vojvodine, Novi Sad, 2021), *Fotografija, književnost i film* (Matica srpska, Novi Sad, 2022) i *Robokap i filmski dvojnici: filozofija i film* (Filmski centar Srbije, Beograd, 2023).

U pripremi za štampu su knjige *Lutka i njene metamorfoze* (Matica srpska) i *Lični identitet i film: telo i izmenjena stanja svesti* (Albatros plus).

Objavio je oko sedamdeset naučnih radova u stranim i domaćim časopisima iz oblasti istorije umetnosti, moderne i savremene umetnosti, teatrologije, filmologije, filozofije filma, estetike fotografije i vizuelnih studija.

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THE AESTHETICS OF THE PUPPET AND THE EXPERIENCE OF THE PUPPETRY THEATRICAL ACT

Abstract: The language of puppetry is a sign system that makes a puppetry performance a collection of aesthetic signs aimed at evoking emotion in people. Art is experienced, and its beauty is felt. During the performance, a message is sent from the stage to the auditorium, which the audience receives and decodes. The puppet's "live" presence on the puppet stage depends both on the animator who breathes life into it through animation, and on the recipient who accepts it as alive. In art, the puppet's imperfection turned into artistic reality (plastic deformation) unexpectedly gains an aesthetic function, or more precisely, it becomes artistic beauty. The power of the puppet's aesthetics lies in its symbolism, figurativeness, and conciseness. Puppetry seeks a vision of the world viewed as a set of elements in motion.

Keywords: puppetry, aesthetics, audience, decoding, aesthetic pleasure

The task of art, including puppetry, is to discover new means of expression possessing poetic and aesthetic values, which offer the viewer beauty, sense, meaning, and truth that cannot be separated. In doing so, puppet theatre opposes the conventional structure of contemporary directing. Artistic language is a set of expressive and formative procedures known to both the creator and the recipient. The language, the speech of puppetry, is a sign system that makes a puppet performance a work of art - a collection of aesthetic signs aimed at evoking emotion in people. "Puppetness is a stylistic phenomenon of a specific puppet-stage lan-

guage, which provokes the imagination to see the invisible,"[1] and therein lies the crucial difference between puppet theatre and other performing arts.

It is difficult to make a list of criteria to define art and contemporary aesthetics in puppetry. Aesthetics itself is a philosophy (of art), which deciphers the meaning and secrets of a theatrical performance through the relationships between stories, sounds, images, and shapes, leading to aesthetic pleasure. Puppet art is presented to the viewer primarily to be perceived and experienced emotionally and sensually. "Every communication is a transmission of a message about an object, event, or similar, by means of a sign or a system of signs. A system of signs is always interpreted through a specific pattern – a code. This method of interpretation is called decoding."[2] Puppetry continuously works on discovering ever newer forms and means of expression that offer their own diverse aesthetics. Unlike any other type of performing art, it rapidly explores ways of creating and the possibilities of combining differences between bodies, materials, objects, shadows, figures, and puppets.

Poetics, an essential feature of puppetry, acts as a disruptor of strict dramatic structures, resisting the patterns of reality and realism, and bringing forth a different aesthetics. Its strength and form express themselves in the condensation of text and the revelation of riddles through play. With poetics come the unconscious, the unpredictable, the irrational, and passion. The relationship between the form of a work of art and the aesthetic emotion that arises during both the creation and the observation of that work of art is a subject of constant research.

Directors use effects of atypicality, a metaphor that shapes what is not spoken through the text or shown, along with an obligatory intensification of the experience of puppet language, figures, and stylistic devices, which relates more to emotion than to meaning. A puppet director has the opportunity/freedom to be a stage writer, which means working ON THE STAGE, and not ON THE TEXT being staged. Visual dramaturgy, as a theatre of images, is a stage form whose visual aspect dominates and asserts itself as the main characteristic of the aesthetic experience. Art is born the moment an inspired director provides their collaborators, as aesthetic seekers, with ideas, sketches, and abundant material to create a performance. Talented, educated artists (set designers, puppet makers, technologists, actors...) then, relying on their power of judgment, personal touches, and unique strokes, elaborate, rework, refine, and reshape that material

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[1] Tsvetanov, Miroslav, "How and When the Essential Quality of Puppet Theatre Manifests Itself, Making Us Believe in the Puppet" („Как и кога се проявява същностното качество на куклениятеатър, което ни кара да вярваме на куклата"), ***60 Years of Higher Education for Puppet Theatre in Bulgaria,*** Jubilee Collection of Scientific Articles, Faber, Sofia, 2023, p. 124.

[2] Panić, Vladislav, **Psychology and Art**, Zavod za udžbenike i nastavna sredstva, Belgrade, 2005, p. 220.

into the aesthetic form of fine art. The creative process is driven both by the need for a specific enjoyment in creative work and by a specific boldness. Naturally, the first and last word belongs to the director, the creator of the stage work.

Working in puppet theatre provides a visual artist with the opportunity for full artistic expression and a more complex resolution of forms, granting them artistic freedom of creation. It also enables them to shift the boundary between what we recognise as form, what is distorted, and what is formless. We can define "scenography for puppet theatre as a sense of aesthetics in the dynamics of the material, but also as a play of signs, when the visuality itself creates the stage story."[3] In recent decades, the multi-component language of the theatre and the diverse means of creating content independent of the dramatic text have contributed to the introduction of the concepts of visual dramaturgy and scenographic dramaturgy into theatrical terminology.

The criteria for evaluating the quality of a work, a puppet performance, are originality, creativity that is "read" from the balance of forms and the use of materials, and innovation. Ingenious creation is characterised by resourcefulness in handling materials, techniques, and methods, such as how to use an old thing in a new way, which demands a high degree of abstract comprehension from the artist. One must be a master to first conceive the appearance of a puppet, implying a knowledge of the human soul, and then proceed to solve various technical problems and construct precise mechanisms. Technique can serve both kitsch and art alike.

An everyday object on stage visually remains what it is, but assumes the function of a stage character, enhanced by the animation of the actor-animator, who invests all their creative energy to prove their faith in the life of the object they are animating. In the theatre of materials, we also encounter stage processes based on the shaping of characters and images from raw materials: wood, stone, clay... which, thanks to animation, undergo various metamorphoses. Parts of the human body can also be part of a specific stage character. The creator of a theatrical puppet is not satisfied merely with the appearance or form of the puppet, even if it were ideal, if it remains motionless. Puppetry demands a vision of the world viewed as a set of elements in motion, and every puppet has different possibilities and ways of moving.

In puppet theatre, as a house of possible impossibilities, the play of puppets as an attraction is of crucial importance. The signs that create the impression of a puppet's life are design, its movement, and speech. The animator is a someone, while the puppet is a something. It does not belong to itself but to the animator,

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[3] Karadzhova, Petya, "The Visual Language of the Stage and the Role of the Artist." („Визуалният език на сцената и ролята на художника"), *60 Years of Higher Education for Puppet Theatre in Bulgaria: Jubilee Collection of Scientific Articles*. Faber, Sofia, 2023, p. 211.

serving as their instrument according to the principle that a minimum of their (the animator's) expression should result in the maximum expressiveness of the puppet they are animating, thereby contributing to its aesthetics. It is the animator whose skill ensures that preference is not given to the geometry of the puppet's movement, and by providing it with the rhythmic structure of music, they turn that intensive and expressive movement into an aesthetic gesture. Man, the animator, is indispensable to the puppet/material, whereas the puppet does not wish to resemble him, either in form or in flaws. Left behind, separated from the animator, it becomes a mere thing.

Creators primarily create for their soul, not for the intellect. The artist is at odds with themselves, not with what they create. Artists begin with their experience of some internal or external stimulus and seek expression, the articulation of unconscious spiritual forces and states, whereas the viewer begins with the expression, so that the aesthetic emotion felt during perception may guide them toward an experience and a better understanding of the world and themselves. The perception of movement is visual, but it is also felt through the viewer's "muscular sense" and "inner ear." The puppet enters the stage as a possibility, representing what humans cannot reach, and the relationship between the animator, through the puppet, and the audience is something intimate. Just as the actor is the subject on the dramatic stage, so the puppet, which has an illusion of life in the theatre, is the subject on its own puppet stage. The puppet differs from the actor because it has different properties and expressive capabilities. The puppet's "live" presence depends as much on the animator who breathes life into it as it does on the recipient in whom its stage presence is reflected. "A puppet would not be alive if there were no one to accept it as alive."[4] The character of the phenomenon of play is that things are accepted as real, while their unreality is simultaneously implied, even though their truthfulness is believed in at the same time.

The puppet is determined by material, construction, and the technique of manipulation, which is not considered its limitation. It is precisely thanks to this that it is elevated to the level of aesthetic value - puppetness. "The proportions of the parts of the human figure are naturally determined and are considered beautiful; accordingly, their disproportion is considered ugly."[5] Puppetness (the puppet) is characterised by plastic disproportion or deformation. "Puppet deformation (puppet imperfection) as a departure from the pattern of beauty is precisely an indirect form of representing the artistic character of the puppet."[6] In art, the

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[4] Pavlova, Gina, ***Aesthetic Projections of the Theatre Puppet* (*Естетически проекции на театралната кукла*),** "GEA 2000", Sofia, 2015, p. 55.

[5] Belo, Shuli, ***The Beauty of the Ugly Puppet (Красотата на грозната кукла),*** Janet 45, Plovdiv, 2008, p. 11.

[6] Ibid., p. 13.

puppet's imperfection turned into artistic reality (plastic deformation) unexpectedly gains an aesthetic function, and it becomes artistic beauty.

The power of the puppet's aesthetics lies in its symbolism, figurativeness, and conciseness. All puppets that belong to classical techniques can be called *old puppets*: marionettes, hand puppets (guignol), rod puppets, shadows... A generalised stage puppet does not exist. The character of a theatrical puppet is realised through its basic form, line, graphics, plasticity, and the quality of the material. The goal of its creation is not merely to entertain the viewer or to be displayed in an exhibition, because a puppet performance is defined more by movement without a puppet/figure than by a puppet/figure without movement. The language of the puppet is liberated from words, arising from its movement possibilities. It serves the performance, and the goal of the performance is art.

Twentieth-century puppets are created by visual artists specifically for one particular performance, rather than by craftsmen, as was common until then. This figure/puppet plays only one role because, once made, it remains unchanged forever and can infinitely repeat its stage life in the specific performance for which it was created. They can be considered *old-new* puppets because they belong to traditional puppetry techniques to which, this time, the author has given their individual stamp. *New puppets* include any material or immaterial object (e.g., light, shadow...) treated as a stage character, a partner, a bearer of an idea, an aesthetic object that constitutes a metaphor, and which is animated by the actor-puppeteer. Both the visible and invisible worlds belong to the puppet, which, together with the animator, it is reduced to the scale of the puppet stage for the duration of the performance. The term "new" puppet is not linked to new technology or new materials, but to its manner of existence on stage. The actor-animator increasingly incorporates new disciplines into their work, such as a perfect command of the techniques of other arts such as dance, circus, visual, and applied arts... For instance, the company Zero en Conducta utilizes dance, while Moju-Bonte employs a new technique: their doubles merged with the actor's body, so that we lose the sense of who is the live figure and who is the inanimate form; Olivier de Sagazan engages in reshaping himself and his body before our eyes...

Puppet theatre cannot exist without a puppet performance, just as a puppet performance lacks credibility without an audience. During the performance, a message is sent from the stage to the auditorium. It is sent by the writer, director, set designer, puppet maker, composer, lighting designer, actors... Aside from their art, actors have elements that additionally help (or hinder) them in sending the message: costumes, puppets, masks, props. We discuss the expressive means of puppet theatre art as the "puppetry language." The sent message is received by the viewers who decode it according to accepted conventions thereby crowning the creative process. Decoding (reading) is based on what the viewers know and what they ought to feel during the performance. "The degree of reception, the

depth of feeling, the richness of arising (emerging) associations, and the clarity of thought are largely individual for each recipient of aesthetic pleasure, and depend on their general and artistic culture, as well as their personal life experience."[7] Viewers know that theatrical art is based on creating a fictional world on a theatre stage or in a performing space (street, park...). It is clear to them that someone moves and animates the puppets (from above by wire or strings, from below by a rod or using hands) and that the actors speak for them, while children surrender themselves completely to the theatrical illusion. The relationship between the author and the audience has a feedback connection.

Without an audience, a performance lacks the character of aesthetic reality, as a work of art acquires aesthetic authenticity only in the encounter with its audience and their experiences. "The viewer's participation in a puppet performance is of exceptional importance both for the life of the performance itself and for the sense of aesthetic pleasure they derive from it."[8] The viewer in a puppet theatre is an indispensable participant in the life of the puppet on stage. As an "observer, they work on the piece because reception is also an active process. Without their reception and aperception, the work of art would not exist."[9] The idea offered from the stage is left open so that the viewer has the opportunity to complete it through their imagination. The intensive participation of the viewer's imagination ought to "fill in the blanks, complete the expression and gesture, and read not a direct, but a powerful generalised sign,"[10] whereby they become both a participant and a creator of the performance.

Only in puppet theatre viewers have the privilege of witnessing the miracle of " bringing to life", which is fascinating to both adults and children. "The artistic-creative process of animation is the factor that makes puppet art more picturesque, symbolic, communicative, and relative than other types of art."[11] Regardless of the space in which the performance is played, aesthetic evaluations and the emotional reception of the puppet play are conditioned by the viewer's personal attitude toward the performance. "It is obvious that the aesthetic feeling is pleasant and that its intensity can range from quiet enjoyment to an ecstasy of

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[7] Pavlova, Gina, ***Aesthetic Projections of the Theatre Puppet* (*Естетически проекции на театралната кукла),*** "GEA 2000", Sofia, 2015, pp. 52-53.

[8] Pavlova, Gina, ***Aesthetic Projections of the Theatre Puppet* (*Естетически проекции на театралната кукла),*** "GEA 2000", Sofia, 2015, p. 59.

[9] Panić, Vladislav, **Psychology and Art**, Zavod za udžbenike i nastavna sredstva, Belgrade, 2005, p. 21.

[10] Pavlova, Gina, ***Aesthetic Projections of the Theatre Puppet* (*Естетически проекции на театралната кукла),*** "GEA 2000", Sofia, 2015, p. 59.

[11] Ibid., p. 54.

joy."[12] Surprises, unusual twists in the stage event, or the appearance of a new image demand understanding and interpretation from the viewer, which evokes additional pleasure while watching the performance.

For a children`s audience, the artistically created world holds the significance of reality. In that world of fantasy, the child participates actively, both physically and psychologically. While watching the performance, children "feel like participants in a real event, the truth of which they do not doubt, despite the fact that throughout the entire performance, deep in their hearts, they are aware that the puppet moving and speaking before them is a dead object (...) but the experience is so intense that it does not hinder the experiencing of everything the puppet goes through, whereby the fact that it is a thing is suppressed in consciousness."[13] Art is experienced, and its beauty is felt. Everyone has the right to enjoy the works of art they love, and if they experience and deeply feel the work, they do not have to express their opinion, thus achieving the fundamental, anthropological meaning of existence. "In the right way, art is only felt, and one talks - if one absolutely must, and one does not have to - only about what is seen, heard, and read in a work of art!"[14] We often ask children`s audiences after watching a performance whether they liked it and what they liked about it. Their answers are scarce: yes, no, everything, the princess, when the prince killed the dragon with a sword...

For a stage artistic truth that reveals the secrets and meaning of human life and the world, the faithful imitation of nature or historical events is not significant, especially not on a puppet stage where, by combining elements of real life, new and perhaps unknown, but artistically convincing combinations are created, which acquire their artistic form and justification. This is pointed to by "animistic perception and thinking, characteristic of a child, when life, feelings, and intentions are attributed to physical objects."[15] In the isolated, closed world of stage conventions, the puppet appears normal, natural. This apparent normality forces the viewer and enables them, to believe in its stage life, even though they know that the puppet is not a living being but a moving object. Without this belief, the puppet could not artistically (through beauty) affect the viewer. Younger viewers "share common feelings, laugh, sigh, and cry together... which testifies to the existence of an interaction between the emotions displayed on stage and the

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[12] Krech, David, and Richard Crutchfield, **Elements of Psychology**, Naučna knjiga, Belgrade, 1978, p. 263.

[13] Kamenov, Emil, and Sanja Filipović, ***The Wisdom of the Senses,*** Part V, Children`s Dramatic Creativity, Dragon, Novi Sad, 2010, p. 52.

[14] Petrović, Sreten, ***Aesthetics and Experience,*** Dereta, Belgrade, 2019, p. 132.

[15] Krech, David, and Richard Crutchfield, **Elements of Psychology**, Naučna knjiga, Belgrade, 1978, pp. 44-45.

emotions of the audience."[16] The experience of the aesthetic implies the ability to distinguish between the real and the hinted at (the symbolic). Without this ability, the viewer is incapable of aesthetic emotion and aesthetic experience.

Psychologist Lev Vygotsky was among the first to understand a work of art as a sum of aesthetic signs aimed at evoking emotions in people. Fantasy, relying on memory and the mind, combines the traces of past excitements into relationships that did not exist in the viewer's experience. "The decoding of stage signs is part of a creative process in which the viewer participates with his imagination, feelings, and thoughts. This richness of codes and keys for their decoding is an essential part of the aesthetic pleasure that the viewer receives from puppet art."[17] What fantasy has created, although it does not correspond to reality, evokes a genuinely experienced feeling that overcomes a person, because this materialised imagination begins to exist realistically in the world and act as a new active force. "Every human is a creator who establishes a perceptive order out of a chaos of stimuli,"[18] because when looking at the stage, we never observe just one thing, but rather perceive the relationships among things and ourselves.

Taste is important both for aesthetic creation,the genesis of a work, and is inseparable from its experience and the process of intellectual formation, the taking of a stance by the recipient/viewer. The aesthetic experience consists of several components: emotional, cognitive, educational, formative, evaluative, imaginative, motivational... Writing about the reception of a work of art, Theodor Adorno placed the *Expert* at the top of the ladder. The *Expert* is broad-minded, perceives everything essential in a work, possesses the ability to notice details and elements of a work of art, their interconnectedness, and relationships, distinguishes the depicted from the allusion or hint, and is familiar with all the possibilities of artistic expression. It is clear to them that art can be chaos, but also order and harmony. How much does it really mean to possess vast knowledge, while not intimately feeling the presence of beauty?

On the next level of message recipients is the *Art Lover*, who experiences a work of art and evaluates it spontaneously, but cannot perceive the details and their interconnectedness. It is possible that "the perception of things can change under the influence of our knowledge, motivation, emotional states, and other physiological conditions."[19] They are educated recipients, follow art, and are in-

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[16] Kamenov, Emil, and Sanja Filipović, ***The Wisdom of the Senses,*** Part V, Children`s Dramatic Creativity, Dragon, Novi Sad, 2010, p. 53.

[17] Pavlova, Gina, ***Aesthetic Projections of the Theatre Puppet* (*Естетически проекции на театралната кукла),*** "GEA 2000", Sofia, 2015, p. 57.

[18] Krech, David, and Richard Crutchfield, Elements of Psychology, Naučna knjiga, Belgrade, 1978, p. 117.

[19] Ibid., p. 46.

formed, yet they cannot merge all the details and parts of the work into a whole, meaning they cannot penetrate the essence of art. Adorno does not forget the *Ressentiment-Consumers*, who adopt only what is officially accepted and are intolerant toward anything new or exploratory, nor those for whom art is entertainment and relaxation and who constitute the most numerous audience.

If the distinction between good and bad, artistic and non-artistic, is lost, it represents a defeat for culture and art, because as such, they are incapable of educating (education is based on the distinction between value and non-value), and theatre in general has an educational role. How much can theatre critics contribute to this? It depends on whether they are educated, and whether they possess imagination, intellect, spirit, and taste, for we know that there are also biased or self-serving "critics" driven by financial and political gain. Both artists and critics have a need for expression and can be original: the artist through a certain material, and the critic through the form of an essay, study, or review (works that remain within the domain of thought). Talent is a rare, innate ability possessed by a potential artist. A critic is probably talented, but not a genius, whereas an artist is certainly talented, and perhaps a genius. Art is the most emotional form of communication. Every aesthetic experience consists of inextricably linked elements: emotional, cognitive, and evaluative. The experience of the art of a puppet performance is based on perception, the synthesis of data, emotional experience, cognitive understanding, aesthetic and moral evaluation, comparison... Emotions operate even before we have formulated our attitude to the performance and, interestingly, when we later recall what we saw, we realise that we have forgotten certain events, scenes, and characteristics of space and characters, but not the emotion that the performance evoked.

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Marijana Petrović (Belgrade, 1957) graduated from the Faculty of Philology in Belgrade, majoring in Yugoslav Literature and Serbo-Croatian Language. She obtained her Master's degree from the Faculty of Dramatic Arts, Department of Theatre Studies, under the mentorship of Prof. Vladimir Jevtović, PhD. From 1978 to 2022, she was permanently engaged as an actress at the "Duško Radović" Little Theatre in Belgrade. She is the recipient of the "Little Prince" Lifetime Achievement Award, the biennial ASSITEJ "Donka Špiček" Award (for the promotion of children's and youth's rights to culture and art), and numerous acting awards, including those from the Biennial of Yugoslav Puppetry in Bugojno, the Kotor International Theatre Festival for Children, the Meetings of Puppet Theatres of Serbia, as well as the "Milena Načić" and "Božidar Valtrović" awards, among others. She has presented her scientific works at professional international symposia. Her theatre studies contributions, articles, and translations from Russian and Bulgarian have been published in over 30 different journals and anthologies. She has published the following titles: *Sun Circle*, *Meadow*, *When Moma Cuts His Nails*, *Peđa Won't Sleep*, *Milica Takes a Bath, Irena at the Hairdresser*, and *About an Actor with a Puppet*. She also edited the monograph *Little Theatre "Duško Radović" – 70 Years of Diversity*.

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ESTETIKA LUTKE I DOŽIVLJAJA LUTKARSKOG POZORIŠNOG ČINA

Sažetak: Jezik lutkarstva je znakovni sistem koji čini lutkarsku predstavu skupom estetskih znakova usmerenih na izazivanje emocije u ljudima. Umetnost se doživljava, a njena lepota oseća. Sa scene se tokom predstave šalje poruka u gledalište, koju gledaoci primaju i dekodiraju je. Lutkino „živo" prisustvo na lutka sceni zavisi kako od animatora koji joj udahne život animacijom, tako i od recipijenta koji je prihvata kao živu. U umetnosti, lutkina nesavršenost pretvorena u umetničku realnost (plastična deformacija) neočekivano dobija estetsku funkciju, tačnije, postaje umetnička lepota. Snaga estetike lutke je u njenoj simbolici, figurativnosti i jezgrovitosti. Lutkarstvo traži sliku sveta posmatranu kao skup elemenata u pokretu.

Ključne reči: lutkarstvo, estetika, publika, dekodiranje, estetski užitak

Zadatak umetnosti, pa i lutkarske, jeste da otkriva nova izražajna sredstva poetske i estetske vrednosti, koja gledaocu nude lepotu, smisao, značenje i istinu, koje on ne može da razdvoji, čime se lutkarsko pozorište suprotstavlja uobičajenoj strukturi savremene režije. Umetnički jezik je skup izražajnih i oblikovanih postupaka koji su poznati i stvaraocu i primaocu. Jezik, govor lutkarstva je znakovni sistem koji čini lutkarsku predstavu umetničkim delom, skupom estetskih znakova usmerenih na izazivanje emocije u ljudima. *Lutkovnost je stilski fenomen specifičnog lutkarsko-scenskog jezika, koji provocira maštu da vidi nevidljivo*[1] i u tome je važna razlika lutkarskog pozorišta od drugih scenskih umetnosti.

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1 Цветанов Мирослав, *Как и кога се проявява същностното качество на куклення театър, което ни кара да вярваме на куклата, 60 години висше образование за куклен театър в България,* Юбилеен сборник с научни статии, Фабер, София, 2023. стр. 124.

Teško je napraviti spisak kriterijuma kako bismo definisali umetnost i savremenu estetiku u lutkarstvu. Estetika je i sama filozofija (umetnosti), koja odgoneta smisao i tajne pozorišne predstave kroz odnose priče, zvukova, slika i oblika, koji dovode do estetskog uživanja. Lutkarska umetnost se predstavlja gledaocu prvenstveno zato da bude osećajno, čulno primljena i doživljena. *Svaka komunikacija je prenos saopštenja o nekom predmetu, događaju i slično pomoću nekog znaka ili sistema znakova. Sistem znakova se uvek tumači pomoću određenog obrasca – koda. Takav način tumačenja naziva se dekodiranje*.[2] Lutkarstvo neprestano radi na otkrivanju sve novijih oblika i izražajnih sredstava koji nude svoje različite estetike. Kao nijedna druga vrsta scenske umetnosti, ono ubrzano istražuje načine stvaranja i mogućnosti kombinovanja razlika između tela, materijala, predmeta, senki, figura i lutaka.

Poetika, bitna odlika lutkarstva, deluje kao rušilac/remetilac strogih dramskih struktura, opirući se obrascima stvarnosti, realizmu i donosi drugačiju estetiku. Njena snaga i forma se ispoljavaju u sažimanju teksta i otkrivanju zagonetki kroz igru. S poetikom dolazi nesvesno, nepredvidivo, iracionalno i zanos. Odnos forme umetničkog dela i estetske emocije koja se javlja i pri stvaranju i pri posmatranju umetničkog dela je predmet stalnih istraživanja.

Reditelji koriste efekte netipičnosti, metaforu koja oblikuje ono što nije izrečeno tekstom ili prikazano, uz obavezno intenziviranje doživljaja lutkarskog jezika, figura i stilskih postupaka, što se više odnosi na emociju, a ne na značenje. Lutkarski reditelj ima mogućnost/slobodu da bude scenski pisac, što znači da radi NA SCENI, a ne NA TEKSTU koji se postavlja. Vizuelna dramaturgija, kao pozorište slika, jeste scenska forma čiji vizuelni aspekt dominira i nameće se kao glavna karakteristika estetskog iskustva. Umetnost se rađa već kad inspirisan reditelj pruži saradnicima, estetskim tragaocima, svoje ideje, nacrte i obilan materijal kako bi se realizovala predstava. Zatim, talentovani, školovani umetnici (scenografi, kreatori lutaka, tehnolozi, glumci…), oslanjajući se na svoju moć suđenja, ličnim pečatima, svojim neponovljivim potezima taj materijal razrađuju, prerađuju, dorađuju i preoblikuju u estetsku formu lepe umetnosti. Stvaralački proces pokreće, kako potreba za specifičnim uživanjem u kreativnom radu, tako i specifična smelost. Naravno, prva i poslednja je reč reditelja, tvorca scenskog dela.

Rad u lutkarskom pozorištu pruža mogućnost likovnom umetniku za pun likovni izraz, kompleksnije rešavanje formi dajući mu likovnu slobodu stvaranja. Omogućeno mu je i pomeranje granice između onoga što prepoznajemo kao formu, onoga što je izobličeno i onoga što je bezoblično. Možemo se odrediti prema *scenografiji za lutkarsko pozorište, kao o osećaju za estetiku u dinamici materijalnog, ali isto tako i kao igri znakova, kada sama likovnost stvara scensku*

[2] Panić dr Vladislav, *Psihologija i umetnost*, Zavod za udžbenike i nastavna sredstva, Beograd, 2005. str. 220.

priču.[3] Više komponentni jezik pozorišta i raznovrsna sredstva stvaranja sadržaja nezavisno od dramskog teksta, doprineli su poslednjih decenija uvođenju pojmova: vizuelna dramaturgija i scenografska dramaturgija u pozorišnu terminologiju.

Kriterijumi za procenjivanje kvaliteta dela – lutkarske predstave su: originalnost, kreativnost koja se „čita" iz ravnoteže formi i upotrebe materijala, te inovacija. Domišljato stvaranje karakteriše dosetljivost u rukovanju materijalima, tehnikama, metodama, kako na nov način upotrebiti staru stvar, što od umetnika traži visok stepen apstraktne moći poimanja. Treba biti majstor i prvo osmisliti izgled lutke, podrazumevajući poznavanje ljudske duše, pa pristupiti rešavanju različitih tehničkih problema i konstruisanja preciznih mehanizama. Tehnika može biti u službi kako kiča, tako i umetnosti.

Upotrebni predmet na sceni vizuelno ostaje ono što jeste, ali prima na sebe funkciju scenskog lika, pojačanu animacijom glumca animatora, koji ulaže svu kreativnu energiju, kako bi dokazao svoju veru u život tog predmeta koji animira. U pozorištu materijala srećemo i scenske procese zasnovane na uobličavanju likova i slika od neobrađenog materijala: drveta, kamena, gline… koji, zahvaljujući animaciji, podležu različitim metamorfozama. Delovi ljudskog tela takođe mogu biti deo određenog scenskog lika. Kreator pozorišne lutke ne zadovoljava se samo oblikom lutke, izgledom, makar bio idealan ukoliko je nepokretan, jer lutkarstvo traži sliku sveta posmatranu kao skup elemenata u pokretu, a svaka lutka ima drugačije mogućnosti i način kretanja.

U lutkarskom pozorištu, kao kući mogućih nemogućnosti, najvažnija je igra lutaka kao atrakcija. Znaci koji stvaraju utisak života lutke su: dizajn, njeno kretanje i govor. Animator je neko, a lutka je nešto. Ona ne pripada sebi, nego animatoru, kao njegov instrument po principu: da minimum njegove (animatorove) ekspresije treba da rezultira maksimalnom izražajnošću lutke koju animira, čime on daje svoj doprinos njenoj estetici. Animator je taj čija veština utiče da se ne daje prednost geometriji pokreta lutke, već dajući mu ritmičku strukturu muzike, čini da taj njen intenzivan, ekspresivan pokret postane estetski gest. Čovek, animator je lutki/materijalu neophodan, dok ona ne želi da liči na njega, ni oblikom, ni nedostacima. Ostavljena, odvojena od animatora, ona postaje stvar.

Stvaraoci prvenstveno kreiraju za svoju dušu, a ne za razum. Umetnik je u nesporazumu sa samim sobom, a ne sa onim što stvara. Umetnici polaze od svog doživljaja nekog unutarnjeg ili spoljašnjeg podsticaja i traže izraz, artikulaciju nesvesnih duhovnih sila i stanja, a gledalac polazi od izraza, da bi ga estetska emocija pri opažanju vodila ka doživljaju i boljem razumevanju sveta i sebe. Percepcija pokreta je vizuelna, ali se ona oseća i „mišićnim čulom" i „unutraš-

[3] Караджова Петя, *Визуалният език на сцената и ролята на художника, 60 години висше образование за куклен театър в България*, Юбилеен сборник с научни статии, Фабер, София, 2023. стр. 211.

njim uhom“ gledaoca. Lutka na scenu stupa kao mogućnost, predstavljajući ono što ljudi ne mogu da dosegnu, a odnos animatora preko lutke sa publikom je nešto prisno. Kao što je glumac subjekat na dramskoj sceni, tako je i lutka koja u pozorištu ima prividan život, subjekat na svojoj, lutka sceni. Lutka se razlikuje od glumca, jer ima drugačija svojstva i izražajne mogućnosti. Lutkino „živo“ prisustvo zavisi koliko od animatora koji joj udahne život, toliko i od recipijenta u kome se odražava njena scenska prisutnost. *Lutka ne bi bila živa, ako nema ko da je prihvati kao živu*.[4] Karakter fenomena igre je da se stvari prihvataju kao prave, a da se u isto vreme podrazumeva njihova nestvarnost, iako se istovremeno veruje u njihovu istinitost.

Lutka je određena materijalom, konstrukcijom i tehnikom manipulacije, što se ne smatra njenim ograničenjem. Baš zahvaljujući tome postavljena je na nivo estetske vrednosti – lutkovnosti. *Proporcije delova ljudske figure su prirodno određene i smatraju se lepim, pa u skladu s tim, njihova disproporcija se smatra ružnim*.[5] Za lutkovnost (lutku) je karakteristična plastična disproporcija ili deformacija. *Lutkarska deformacija (lutkarsko nesavršeno) kao otklon od obrasca lepote je upravo indirektna forma za predstavljanje umetničkog lika lutke*.[6] U umetnosti, lutkina nesavršenost pretvorena u umetničku realnost (plastična deformacija) neočekivano dobija estetsku funkciju, konkretno, postaje umetnička lepota.

Snaga estetike lutke je u njenoj simbolici, figurativnosti i jezgrovitosti. *Starim lutkama* možemo nazvati sve one koje spadaju u klasične tehnike: marionete, ginjol, javajke, senke… Uopštena scenska lutka ne postoji. Karakter pozorišne lutke se ostvaruje kroz osnovnu formu, liniju, grafiku, plastičnost, kvalitet materijala. Cilj njenog stvaranja nije samo da zabavi gledaoca ili da bude eksponat na izložbi, jer lutkarsku predstavu pre određuje pokret bez lutke/figure, nego lutka/figura bez pokreta. Jezik lutke je oslobođen reči, proističe iz njenih pokretnih mogućnosti. Ona služi predstavi, a cilj predstave je umetnost.

Lutke XX veka stvaraju likovni umetnici, samo za jednu, određenu predstavu, a ne zanatlije kao što je bilo uobičajeno do tada. Ta figura/lutka igra samo jednu ulogu, jer jedanput napravljena, ostaje zauvek nepromenjena i može beskonačno da ponavlja svoj scenski život u određenoj predstavi za koju je napravljena. Možemo ih smatrati *starim – novim* lutkama, jer spadaju u tradicionalne lutkarske tehnike, kojima je ovog puta autor dao svoj individualni pečat. U *nove lutke* spada svaki materijalan i nematerijalan objekat (npr. svetlo, senka…) tretiran kao scenski lik, partner, nosilac ideje, estetski objekat koji čini metaforu, a koji animira glumac animator. Lutki pripada i vidljivi i nevidljivi svet koji ona zajedno sa

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[4] Павлова Джина, *Естетически проекции на театралната кукла*, “ТЕА 2000“, София, 2015. str. 55.

[5] Бело Шули, *Красотата на грозната кукла*, Жанет 45, Пловдив, 2008. стр. 11.

[6] Isto, str. 13.

animatorom svodi na meru lutka scene za vreme trajanja predstave. Izraz „nova" lutka nije vezan za novu tehnologiju ni za nove materijale, već za njen način postojanja na sceni. Glumac animator sve više u svoj rad uključuje nove discipline, perfektno poznavanje tehnika nekih drugih umetnosti plesa, cirkusa, vizuelne, primenjene umetnosti... kao na primer trupa *Zero en Conducta* ples, *Mosu-Bonte* koji koriste novu tehniku: svoje dvojnike slivene sa telom glumca, tako da gubimo predstavu o tome ko je živa figura, a ko neživa forma, Olivie de Sagazan koji se pred nama bavi preoblikovanjem sebe, svog tela...

Lutkarsko pozorište ne može da postoji bez lutkarske predstave, kao što ni lutkarska predstava nema svoju verodostojnost ako nema publike. Sa scene se tokom predstave šalje poruka u gledalište. Šalju je: pisac, reditelj, scenograf, kreator lutaka, kompozitor, majstor svetla, glumci… Osim svoje umetnosti, glumci imaju i elemente koji im dodatno pomažu (ili otežavaju) slanje poruke: kostime, lutke, maske, rekvizite. O izražajnim sredstvima lutkarske pozorišne umetnosti raspravljamo kao o „lutkarskom pozorišnom jeziku". Poslatu poruku primaju gledaoci koji je dekodiraju prema prihvaćenim dogovorima i time se kruniše stvaralački proces. Dekodiranje (čitanje) se bazira na onome što gledaoci znaju i na onome što treba da osete tokom predstave. *Stepen prijema, dubina osećanja, bogatstvo iskrslih (pojavljenih) asocijacija i jasnoća misli su u velikoj meri individualni za svakog primaoca estetskog užitka posebno i zavise od njegove opšte i umetničke kulture, kao i od ličnog životnog iskustva*.[7] Gledaoci znaju da se pozorišna umetnost zasniva na stvaranju izmišljenog sveta na pozorišnoj sceni ili teatralizovanom prostoru (ulici, parku…) Njima je jasno da neko pokreće, animira lutke (odozgo na žici ili koncima, odozdo na štapu ili pomoću ruku) i da glumci govore umesto njih, a deca se potpuno prepuštaju pozorišnoj iluziji. Odnos autora i publike ima povratnu vezu.

Bez publike predstava nema karakter estetske realnosti, jer umetničko delo stiče estetsku autentičnost tek u susretu sa svojom publikom i njenim doživljavanjima. *Učešće gledaoca u lutkarskoj predstavi je od izuzetnog značaja, kako za život same predstave, tako i za osećaj estetskog zadovoljstva koje on dobija od nje*.[8] U lutkarskom pozorištu gledalac je neophodan učesnik u životu lutke na sceni. On kao *posmatrač radi na delu, jer je i recepcija aktivan proces. Bez njegove recepcije i apercepcije umetničko delo ne bi postojalo*.[9] Ponuđena ideja sa scene se ostavlja otvorena, tako da gledalac ima mogućnost da je dovrši kroz svoju maštu. Intenzivno učešće mašte gledaoca treba da *popunjava praznine, do-*

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[7] Павлова Джина, *Естетически проекции на театралната кукла*, "ГЕА 2000", София, 2015. str. 52-53.

[8] Павлова Джина, *Естетически проекции на театралната кукла*, "ГЕА 2000", София, 2015. str. 59.

[9] Panić dr Vladislav, *Psihologija i umetnost*, Zavod za udžbenike i nastavna sredstva, Beograd, 2005. str. 21.

vršava izraz i gest, da čita ne direktni, već moćan uopšten znak[10], čime on postaje i učesnik i stvaralac predstave.

Samo u lutkarskom pozorištu gledaoci imaju privilegiju da prisustvuju čudu „oživljavanja" koje je interesantno i odraslima i deci. *Umetničko stvaralački proces oživljavanja je faktor koji čini lutkarsku umetnost živopisnijom, simboličnijom, komunikativnijom i relativnijom od ostalih vrsta umetnosti.*[11] Bez obzira na prostor u kome se predstava igra, estetske procene i emotivni prijem lutkarske igre uslovljeni su ličnim stavom gledaoca prema predstavi. *Očigledno je da je estetsko osećanje prijatno i da njegov intenzitet može da se kreće od tihog uživanja do ekstaze radosti.*[12] Iznenađenja, neobični obrti u scenskom događanju ili pojava nove slike traže od gledaoca razumevanje, interpretaciju, što izaziva dodatno zadovoljstvo koje pruža gledanje predstave.

Za dečiju publiku umetnički stvoren svet ima značaj realnosti. U tom svetu fantazije dete učestvuje aktivno, i fizički i psihički. Gledajući predstavu, deca *se osećaju kao učesnici realnog događaja, u čiju istinitost ne sumnjaju, uprkos tome što su tokom čitave predstave, u dubini duše, svesna da je lutka, koja se pred njima kreće i govori, mrtav predmet (...) ali je doživljaj toliko intenzivan da to ne smeta doživljavanju svega kroz šta prolazi lutka, pri čemu se potiskuje u svesti činjenica da je ona stvar*[13]. Umetnost se doživljava, a njena lepota oseća. Svako ima pravo da uživa u umetničkim delima koje voli i da, ako delo doživljava, duboko oseća, baš zato ne mora da iznosi svoje mišljenje, ostvarivši osnovni, antropološki smisao postojanja. *Na pravi način se umetnost samo oseća, a razgovara se – ako se baš mora, a ne mora se – samo o onome što se u umetničkom delu bukvalno vidi, čuje i čita!*[14] Često pitamo dečju publiku, posle odgledane predstave, da li im se i šta u predstavi dopalo. Njihovi odgovori su oskudni: da, ne, sve, princeza, kad je princ ubio aždaju mačem…

Za scensku umetničku istinu koja otkriva tajne i smisao života čoveka i sveta, nije značajno verno podražavanje prirode ili istorijskih događaja, pogotovo ne na lutkarskoj sceni, gde se kombinovanjem elemenata stvarnog života stvaraju novi, možda nepoznati, ali umetnički uverljivi spojevi, koji dobijaju svoju umetničku formu i imaju opravdanje. Na to upućuje *animistička percepcija i mišljenje, karakteristični za dete, kada se fizičkim objektima pripisuje život, osećanja*

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[10] Павлова Джина, *Естетически проекции на театралната кукла*, "ГЕА 2000", София, 2015. str. 59.

[11] Isto, str. 54.

[12] Kreč Dejvid, Kračfild Ričard, *Elementi psihologije*, Naučna knjiga, Beograd, 1978. str. 263.

[13] Каменов Емил, Филиповић Сања, *Мудрост чула*, V део, Дечје драмско стваралаштво, Драгон, Нови Сад, 2010. str. 52.

[14] Petrović Sreten, *Estetika i doživljaj*, Dereta, Beograd, 2019. str. 132.

i namere[15]. U izdvojenom, zatvorenom svetu scenskih uslovnosti, lutka izgleda normalna, prirodna. Ta prividna normalnost tera gledaoca, omogućava mu da veruje u njen scenski život, iako zna da lutka nije živo biće već pokretni predmet. Bez te vere lutka ne bi mogla umetnički (kroz lepotu) da deluje na gledaoca. Gledaoci mlađeg uzrasta *dele zajednička osećanja, zajedno se smeju, uzdišu, plaču… što svedoči o postojanju interakcije između emocija koje se prikazuju na sceni i emocija publike*[16]. Doživljaj estetskog podrazumeva sposobnost razlikovanja stvarnog i naslućenog (simboličnog). Bez ove sposobnosti, gledalac nije sposoban za estetsku emociju i estetski doživljaj.

Psiholog Lav Vigotski je među prvima shvatao umetničko delo kao zbir estetskih znakova usmerenih ka tome da izazovu emocije u ljudima. Oslanjajući se na sećanje i um, tragove ranijih uzbuđenja fantazija kombinuje u odnose kakvih nije bilo u iskustvu gledaoca. *Dekodiranje scenskih znakova je deo stvaralačkog procesa, u kome gledalac učestvuje s maštom, osećanjima i mislima. To bogatstvo kodova i ključeva za njihovo dekodiranje je suštinski deo estetskog zadovoljstva, koje gledalac dobija od lutkarske umetnosti*.[17] Ono što je stvorila, iako ne odgovara stvarnosti, izaziva realno doživljeno osećanje koje obuzima čoveka, jer ta materijalizovana mašta počinje realno da postoji u svetu i da deluje kao nova aktivna sila. *Svaki čovek je kreator koji iz haosa draži stvara perceptivni red*[18], jer gledajući scenu, nikad ne posmatramo samo jednu stvar, već uviđamo odnose među stvarima i nas samih.

Ukus je značajan kako za estetsko stvaranje, nastanak dela, tako i neodvojiv od njegovog doživljavanja i procesa umnog formiranja, zauzimanja stava primaoca/gledaoca. Estetski doživljaj se sastoji iz više komponenata: emocionalne, spoznajne, obrazovne, vaspitne, vrednosne, imaginativne, motivacione… Pišući o recepciji umetničkog dela, Teodor Adorno je na vrh lestvice postavio *Eksperta*. *Ekspert* je širokih shvatanja, uviđa sve što je u nekom delu bitno, ima sposobnost uočavanja detalja i elemenata umetničkog dela, njihovu povezanost, odnose, razlikuje prikazano od aluzije, naznake i upoznat je sa svim mogućnostima umetničkog iskazivanja. Jasno mu je da umetnost može da bude haos, ali i red i harmonija. Koliko uopšte znači imati veliko znanje, a pritom ne osećati prisno prisustvo lepote?

Na sledećem nivou primalaca poruke je *Ljubitelj umetnosti* koji doživljava umetničko delo i vrednuje ga spontano, ali ne može da uoči detalje i njihovu povezanost. Moguće je da se *opažaj stvari može promeniti pod uticajem našeg*

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[15] Kreč Dejvid, Kračfild Ričard, *Elementi psihologije*, Naučna knjiga, Beograd, 1978. str. 44-45.

[16] Каменов Емил, Филиповић Сања, *Мудрост чула*, V део, Дечје драмско стваралаштво, Дрaгон, Нови Сад, 2010. str. 53.

[17] Павлова Джина, *Естетически проекции на театралната кукла*, "ГЕА 2000", София, 2015. Str. 57.

[18] Kreč Dejvid, Kračfild Ričard, *Elementi psihologije*, Naučna knjiga, Beograd, 1978. str. 117.

znanja, motivacije, emocionalnih stanja i drugih fizioloških uslova[19]. On je obrazovani primalac, prati umetnost i informisan je, ali ne može sve detalje i delove dela da spoji u celinu, tako da ne može proniknuti u suštinu umetnosti. Adorno ne zaboravlja ni *Resentiment-potrošače*, koji usvajaju samo ono što je zvanično prihvaćeno, a netrpeljivi su prema svemu novom, istraživačkom, kao ni one kojima je umetnost zabava i odmor, a koji su najbrojnija publika.

Ukoliko se izgubi razlika između dobrog i lošeg, umetničkog i neumetničkog, to je poraz kulture i umetnosti, jer kao takve nisu sposobne da obrazuju (obrazovanje se bazira na razlici vrednosti i nevrednosti), a pozorište uopšte ima i edukativnu ulogu. Koliko tome mogu da doprinesu pozorišni kritičari? Zavisi da li su obrazovani, imaju li maštu, um, duh i ukus, jer znamo da postoje i neobjektivni ili koristoljubivi „kritičari" vođeni finansijskom i političkom koristi. I umetnici i kritičari imaju potrebu za izražavanjem i mogu biti originalni: umetnik kroz neki materijal, a kritičar kroz formu eseja, studije, prikaza (dela koja ostaju u domenu mišljenja). Talenat je retka, urođena sposobnost koju nosi mogući umetnik. Kritičar je verovatno talentovan, ali ne i genijalan, dok je umetnik sigurno talentovan, a možda i genijalan. Umetnost je najemocionalniji vid komunikacije. Svaki estetski doživljaj se sastoji od neodvojivo povezanih elemenata: emocionalnog, saznajnog i vrednosnog. Doživljaj umetnosti lutkarske predstave se bazira na percepciji, objedinjavanju podataka, emocionalnom doživljaju, saznajnom razumevanju, estetskom i moralnom vrednovanju, poređenju… Emocije deluju i pre nego što smo uobličili svoj stav o predstavi i zanimljivo, kada se kasnije prisećamo viđenog, shvatimo da smo zaboravili određena dešavanja, scene, karakteristike prostora i likova, ali emociju koju je predstava izazvala, ne.

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Mr Marijana Petrović (Srbija)

Marijana Petrović (Beograd, 1957) diplomirala je na Filološkom fakultetu u Beogradu, jugoslovensku književnost i srpskohrvatski jezik, a magistrirala na Fakultetu dramskih umetnosti, na Odseku za teatrologiju, kod mentora, prof. dr Vladimira Jevtovića.
Od 1978. do 2022. bila je u stalnom angažmanu kao glumica u Malom pozorištu „Duško Radović“ u Beogradu.
Dobitnik je nagrade za životno delo *Mali princ*, bijenalnog priznanja *Assiteja Donka* Špiček (za promociju prava dece i mladih na kulturu i umetnost), i mnogih glumačkih nagrada: Bijenala jugoslovenskog lutkarstva u Bugojnu, Jugoslovenskog festivala za djecu Kotor, Susreta pozorišta lutaka Srbije, „Milena Načić“, „Božidar Valtrović“ i dr.
Prezentovala je svoje naučne radove na stručnim međunarodnim simpozijumima. Teatrološke priloge, tekstove, prevode sa ruskog i bugarskog jezika objavila u preko 30 različitih časopisa i zbornika.
Objavila: *Sunčani krug, Livada, Kada Momi seku nokte, Peđa neće da spava, Milica se kupa, Irena kod frizera, O glumcu sa lutkom*, priredila monografiju *Malo pozorište „Duško Radović“ – 70 godina raznolikosti*
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FROM STICK AND STRING TO VIRTUAL REALITY

Visual Perception and Stage Dramaturgy in Children`s and Puppet Theatre

Abstract: This paper examines scenography approaches in contemporary children's and puppet theatre, focusing on visual perception and stage dramaturgy. It shows the transition from traditional techniques to multimedia, projections, video mapping, and virtual reality, analyzing their dramaturgical functions. Comparative examples demonstrate the advantages and limitations of digital formats in contrast to the imaginative potential of traditional puppetry. The paper concludes that preserving the artistic identity of puppetry is achievable through a balanced and dramaturgically justified application of technology.

Keywords: puppet theatre, visual perception, stage dramaturgy, multimedia, video mapping, virtual reality, theatre for children.

Introduction

In the introductory section, relevant concepts and definitions will be isolated and systematized in order to establish connections between various forms of visual design within the stage space.

Architecture of the Stage Space

Puppetry, one of the oldest forms of theatrical expression, has evolved from simple "stick and string" techniques to contemporary productions utilizing lasers, holograms, and virtual reality. This transformation opens up new opportunities

but also introduces dilemmas: how to preserve the essence of puppet art while adapting it to modern times. Theatre is an art of words and space, and the architecture of that space is shaped by visual compositions - scenography, costumes, lighting, as well as the bodies of puppets and actors moving through that space.

Research Objective

The objective of this paper is to investigate how immaterial components - ideas, concepts, and meanings - materialize into the physical forms of performing arts. Special emphasis will be placed on scenography as a material form of theatrical expression, as well as on the following question: what kind of visual poetics allows a puppet to become an effective means of stage communication, and how does the visual experience highlight the dramaturgical component of a performance? In this context, the relationship between mechanics and the will will be analyzed - between pre-determined movements and the live interaction between actors and the audience.

Pros and Cons of Recorded Sequences

In an era where digital technology increasingly becomes a part of the performing arts, puppet theatre is confronted with a question: whether to rely on a virtual projection of the world or to remain faithful to "stick and string" - symbols of imagination, live performance, and immediacy. The theme of "stick and string versus virtual reality" opens up a space for considering what is gained and what is lost when the magic of live animation is displaced by recorded images and technical perfection.

What Does Puppetry Lose?

Recorded content can disrupt the dynamics of live performance and introduce an aesthetic rift, thereby producing a semantic shock and acting as a foreign element within the expression of the play. Passivating the puppeteer diminishes the fundamental value of puppetry - live movement as the carrier of meaning. Technological spectacle can turn the puppet into a mere prop in its own world, replacing illusion and imagination with ready-made visual solutions. The audience then shifts from the role of participant to that of spectator. It must be emphasized that live performance has always contained an inevitable element of chance, alongside a precious feedback loop - actor with actor, actor with spectator, spectator with actor, and spectator with spectator. It is precisely this continuous exchange that forms the core of theatricality and provides what no technical intervention can replace: the shared experience of co-presence within the performance.

What does Puppetry Gain from Recorded Sequences?

Multimedia, as a contemporary form of expression, is definitively present within the theatrical sphere of art. Today, theatre does not function in a vacuum, and audiences have already grown accustomed to a multimedia aesthetic. Technical tools are not perceived as competition for the puppet, but rather as a means for multi-layered storytelling. Video can accelerate the rhythm, enable the montage of scenes, and allow for travel through space and time, thereby creating a cinematic dynamic within the performance. Instead of being dismissed as "non-puppetry," video can serve as a bridge between the world of technology and theatrical art. Finally, projections can replace expensive or impractical stage design.

Advocates of recorded sequences in puppet theatre believe that video expands expressive possibilities and introduces a contemporary visual language that is closely related to today's audience, especially children. Instead of overshadowing the puppet, recorded content can act as a dramaturgical partner that enriches the narrative, allows for spatial and temporal leaps, and introduces more complex aesthetic layers. Technology is thus viewed not as a threat, but as a tool for innovation, dynamization, and greater production flexibility. However, all these advantages give way to the imagination, through which the very same effect can be achieved, perhaps using only hands.

In short: a theatre that addresses children and young people must clearly know what it is searching for - the truth about humanity or simply a stage effect. Puppetry possesses the power to bring thoughts and ideas to life, physically shaping inner images and archetypal shadows. If a fairy tale, that archive of symbols, is turned into a cliché, and an archetype into a marketing tool, one of theatre's most powerful languages is lost. Only when technology has a justified and well-reasoned dramaturgical function does puppetry manage to retain its magical effect. Only then signs from different semiotic systems enter into a fertile symbiosis, and an opportunity to create a new, rich meaning.

The following examples are the performances that illustrate various approaches to combining puppetry and recorded sequences, demonstrating how technology can either enrich or compromise the audience's experience.

The Role of the Scenographer in This Context:

If the writer of a theatrical piece can be viewed as a psychologist, philosopher, and sociologist, then the scenographer becomes the architect of a given emotional and symbolic space. They materialize and visually articulate the complex, multi-layered ideas of the text on the stage.

This understanding is confirmed by the American theatre scholar Arnold Aronson[1], a prominent contemporary theorist of scenography. He understands scenography as a discursive system of signs, in which every element of the stage has the potential to produce meaning. Scenography, therefore, is not merely a background for dramatic action, but an active participant in the narrative. Aronson also criticizes the presence of the naturalistic model in Western theatre and advocates for experimental, conceptual approaches, wherein scenography becomes a space for intellectual reflection and aesthetic provocation.

In this sense, theatre for children is particularly interesting, as it is not just entertainment but a powerful tool for education and emotional development. Theatre for children possesses a unique ability to convey complex ideas in a way that is understandable to young ones, due to the power of imagination, play, and visual expression. Although children cannot yet fully comprehend abstract concepts, through images, characters, and simple symbols, they intuitively grasp themes such as justice, friendship, or courage. Puppetry and children's theatre can thus address complex philosophical, sociological, and psychological topics in an age-appropriate manner - through visual symbols, play, and simple metaphors that enable not only the understanding but also the true experiencing of deeper ideas.

THE PROBLEM OF EVALUATING PERFORMANCES FOR CHILDREN

The Problem of Evaluating Performances for Children

We most frequently evaluate performances for children from an adult perspective - starting from the aesthetic and social criteria that are familiar and accepted by us. Elements of a performance are assessed according to aesthetic standards that vary from era to era and from culture to culture. Such evaluations mostly depend on acquired knowledge in the field of art and personal aesthetic affinities. In doing so, we forget that a child's consciousness is still partially a *tabula rasa*[2].

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[1] **Arnold Aronson** is an American theatre scholar, theatre historian, and one of the most prominent contemporary theorists of scenography. He is a Professor at Columbia University in New York, where he teaches the theory and history of scenography and contemporary theatre. His work focuses on understanding scenography not only as visual decoration, but as a crucial element of theatrical expression and meaning.

[2] This theory was developed by John Locke (1632–1704), the father of empiricism. According to him, at birth, the human mind is not filled with innate ideas, but is rather a ***tabula rasa*** (a blank slate) upon which experience inscribes content.

Pragmatic Criteria

In addition to aesthetic criteria, pragmatic criteria are also frequently present in the evaluation, according to which the value of a performance is measured by its utility and practical application. In this case, the performance is evaluated based on whether it promotes desirable patterns of behaviour and thought. Such an approach depends on the ruling ideology and raises the question of what is actually "good" for children. However, it often suppresses the artistic and aesthetic dimension in favour of the ideological one.

How Do Children Experience a Performance?

The right way to understanding how children experience a theatrical event is by observing the audience during the performance, but also through conversation afterward. During the discussion, it is important to ask questions that examine not only memory but also the comprehension of the artistic experience, including the relationship between form and content. In this regard, how the questions are formulated is of crucial importance. This means that attention should be paid to the way they are posed in practice, avoiding questions that provoke, suggest, or allow for short "yes" or "no" answers.

Standard questions such as "How did you like the performance?" usually produce stereotypical responses ("it was nice," "it was fun"). They also reflect the fact that even children aged three to six exhibit a certain social conformity - not to manipulate, but to meet the expectations of adults. Therefore, it is necessary to utilize a methodology that bypasses this "opportunistic wall" and encourages authentic responses. There is an established arsenal of pedagogical-research methods, ranging from conversation and drawing to dramatization and focus groups. How it will be applied depends on the age, the objective (artistic-pedagogical work or scientific research), and the type of performance.

Age-Appropriate Questioning

A child's intellectual maturity largely depends on the quality of their cognitive environment and varies accordingly; thus, their understanding of a play's concept depends on prior experience and critical thinking skills. For this reason, age must be taken into account when asking questions.

For preschool-aged children (3–6 years), questions should be simple, focusing on characters, emotions, and visual aspects. For example: Who did you find the most interesting? What did you like the most? Or, would you like to be friends with any of the characters?

Younger school-aged children (7–10 years) can be asked deeper questions about the story, the moral, and the plot, provided that context is established. Good questions include: What happened at the end? Why do you think that happened? Or, how would you help the main character solve their problem?

Older primary school students (11–14 years) are already capable of analyzing the play's idea and critically discussing more complex themes. They can be asked questions formulated as follows: What did you learn from the play? How would you change the story? Do you agree with the decisions the characters made? Why or why not?

Visual Perception in Children`s Responses

In the process of watching a play, visual perception occupies a central place, because it is precisely through iconographic and spatial-scenic signs that the viewer establishes their first contact with the idea proposed by the performance.

In *The Semiotics of Theatre and Drama*[3], Keir Elam points out that audience understanding is often a matter of "pattern recognition" - colours, shapes, movements - which are subsequently linked to emotional and conceptual content. In other words, visual perception structures the way the plot is decoded.

In children's theatre, where the audience's linguistic competence is still developing, visual signs become crucial carriers of meaning. Erika Fischer-Lichte[4] emphasizes that theatrical communication does not take place only on the level of the text, but primarily through the performative presence of bodies, objects, and space. Visual perception, therefore, does not act as a secondary layer, but as the main mediator between artistic intention and audience understanding.

Younger children thus often focus on form rather than content. Their attention is drawn to gags, physical actions, and visually striking situations. This is demonstrated even by responses to the standard question: What did you like most about the play?

- "I liked the drones the most." (boy, 7)
- "I liked it when the vacuum cleaner was technologizing." (boy, 9)
- "At first it was boring, but then I liked it when they started making big movements." (boy, 9)
- "I liked the ones playing music." (girl, 7)

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[3] Keir Elam, *The Semiotics of Theatre and Drama*, trans. Zlatko Wurzberg (Belgrade: Nolit, 1981), 32 - a classical work of theatre semiotics that analyzes scenic elements as signs within the communication between the stage and the audience.

[4] Erika Fischer-Lichte, *The Aesthetics of the Performative* (Belgrade: Fabrika knjiga, 2011), 45 - a prominent German theatre scholar who emphasizes that the meaning of a performance emerges through the interaction of performers, space, and the audience.

- "I liked the part **when the socks bit us** the most!" (girl, 8)
- "The elephant was spraying us!" (girl, 6)
- "I liked the horse." (boy, 4)
- "I liked the sheep the most, And the dragon." (girl, 8)
- **"Maybe the adults understood it somehow."** (boy, 10)
- **"I liked it because they made a film with their hands, and everything was easy to understand. " (boy, 10)**

These responses prove that the visual and physical aspects of a performance are of crucial importance to children's perception. Even when questions are asked about the essence of the play, children still most frequently react to the form. However, this does not mean that children do not understand the deeper meaning, but rather that they do not yet possess the capacity to express it clearly. Although the deeper meaning of the play is not invisible to the child, the way the child formulates it is often indirect and reliant on form.

This understanding is particularly significant when discussing children's theatre. Children intuitively understand the content of a play, but their attention and verbal expressions remain primarily tied to the visual and physical aspects of the stage event. They do not just listen to words - children "read" emotions, body language, and that which remains unsaid. This observation opens up the possibility for further consideration of the role of children's perception in relation to different theatrical forms and the ways in which scenography can shape their experience.

Several Characteristic Examples Observed at This Festival[5].

1. "Stick and String": The Soul of Tradition

Techniques like the "stick and string" approach symbolize the very core of puppetry - a simplicity that liberates the imagination. The basic principles of these methods rely on the artist's creativity, interaction with the audience, and the universality of the narrative. Although traditional puppetry often faces prejudices of being outdated, it is confronted with the need to retain its essence and relevance within a contemporary context.

The Silent Boy

The Silent Boy (Tihi dečak) is a prime example of "stick and string" theatre. In fact, even those basic tools are absent from this performance - using only

5 These are the examples from the 31st International Festival of Children's Theatres, which takes place every September in Subotica (Serbia).

their bodies and hands, the actors told the entire story through the language of cinema. The combination of emotion, onomatopoeia, and physical theatre allowed the viewer to experience the play as a kind of mental film. Through body and hand movements, the actors created every possible cinematic shot, from close-ups to wide shots, and even the so-called tracking shot. Special attention should be paid to the fact that this entire "cinematic layer" unfolds without the use of multimedia or any projections.

Director Tin Grabnar used cinematic language to depict an idyllic image of a happy family - in line with Tolstoy's thought that all happy families are alike. Through a classic violation of a prohibition, tragedy strikes. A gunshot deafens the boy, and the idyll turns into a misfortune that is, just as Tolstoy notes, unique in its own way. In the end, the deaf boy finds the strength to accept his new condition.

Unlike a rich scenography that offers a predefined model of the world, what is proposed here is the idea of a tree, a bird, or a gun - and everyone in the audience imagines their own tree, their own bird, their own gun. Such plays are not common, yet they do occasionally appear on the stages of puppet theatres. *The Silent Boy*, however, is a special case: at a crucial moment, the play of hands and bodies transitions into sign language, which becomes an integral part of the dramatic turning point and artistic expression. In this way, the form becomes organically unified with the idea of tragic hearing loss. This play is best described by the response to a question about the performance cited in the previous sections: "I liked it because they made a film with their hands, and everything was easy to understand."

The advantages of "stick and strings" theatre over modern virtual technologies lie precisely in its simplicity. While virtual reality offers a ready-made, pre-shaped world for the viewer to accept, this type of performance invites the audience to create it within their own imagination. The viewer thus becomes an active builder of the stage space, and the performance transforms into a unique experience of imagination. Minimalist techniques open up space for personal interpretation and internal projection, whereas a technological spectacle, no matter how impressive, often shuts down that freedom. This is precisely why "stick and strings" theatre is precious - it serves as a reminder that the true power of theatre lies in the imagination, as well as in the collective reconstruction of emotions and meaning, and not in the perfection of scenic illusion.

Appropriation

One possible way for puppet theatre to find its visual language is through the strategy of appropriation - that is, the conscious use of the existing images, objects, and ideas. In this context, two performances will be mentioned: the Hungarian play *The Wolf* and the play from France *Don't Wait for Me*.

The Wolf

The first of the two performances, *The Wolf* (Hung. *Farkas*), is a choreodrama directed by Róbert Márkó, with scenography designed by Szilárd Boráros. He draws ideas from the works of Antoni Gaudí and the pioneers of Constructivist sculpture, such as Naum Gabo and Antoine Pevsner, with their transparent, spiral, and mesh forms. His biomorphic, organically curved shapes in puppet theatre scenography rely on a poetic and postdramatic aesthetic, where space becomes a metaphor and the illusion of a real space is rejected in favour of symbolic and poetic expression. For him, the stage is a transformative installation functioning in service of the story and puppetry, and not a faithful reconstruction of a real space. In this way, he confirms Arnold Aronson's view of scenography as a space for thought reflection.

Don`t Wait for Me

The second play, *Don't Wait for Me* (Fr. *Ne m'attends pas*…), was directed by Vera Rozanova, while the scenography and animations are by Lucile Réguerre. This poetic-oneiric story about a house that goes on a night time adventure without its owner goes a step further in adapting ideas borrowed from painting, sculpture, and architecture for the stage. The visual space, that reminds of Alexander Calder's kinetic sculptures, comes to life through digital projection mapped onto the surfaces of puppets, objects, and walls. In this manner, the ideas developed by Joan Miró, Wassily Kandinsky, Piet Mondrian, and primarily Alexander Calder find a new application in scenographic poetics. Projection (video mapping)[6] onto such a scenography further alters perception and shapes the reception of the story. This visual language provides a unique form of support to the narrative, changing how the viewer interprets and emotionally experiences the stage action.

It is important to note that in this performance, the projections are cast live, by a human hand, and at precisely agreed moments. The result is a clearly visible advantage of live artistic control over electronic media compared to projecting a recorded, edited video sequence. In other words: automatism offers only technical perfection, whereas the "live hand" introduces rhythm, breath, and an emotional pulse that connects the entire scenic space.

This video mapping technology is increasingly being used in puppet theatre and brings a range of possibilities. The stage can transform in real time, thereby changing the environment, time, and atmosphere without physical changes. Face expressions, shadows, or textures can be projected onto the puppets, making

[6] Video mapping (projection mapping) – a projection technique in which digital video content is adapted to the shape and surface of specific objects or scenographic elements, so that they become dynamic, illusionistic projection surfaces.

them visually richer and more dynamic. Thus, video mapping in puppetry enables the blending of traditional craft with contemporary technologies, offering a new way of storytelling and visual expression.

Human-Controlled Projection
Peter and the Wolf

In the production of *Petru și Lupul*, directed by Iulian Balancea, live light animation was utilized as the primary means of puppetry expression, combined with music and storytelling. This is an interesting approach because the projection is not a pre-recorded sequence, but rather the result of a performance action occurring in real time - hence, a "human-controlled projection" that retains the attribute of live theatre. What appears on the screen is not a recorded film, but a puppet gesture transformed into a light-writing. Such a performance is closely related to traditional forms that utilize a screen, such as Karagöz, Wayang Golek, and shadow theatre. The common denominator among these performances is a consistent aesthetic that rests upon a unified code. The only difference lies in the technology. These productions employ powerful projection devices and lasers. This staging successfully bypasses a problem that frequently arises when live acting is coupled with pre-recorded video projections, where such a combination often feels like a dissonant element introducing a competing system of signs.

The performance *Petru și Lupul* occupies a distinctive place on the map of contemporary puppetry: it stands between a simple, "poor" theatre that builds everything out of nothing, and high-tech spectacle. Human-controlled projection demonstrates that technology does not necessarily have to displace live performance; instead, it can extend and enrich it. This achieves a rare equilibrium - the scenic universe remains consistent and undisturbed because, despite employing technical devices, it still relies on the animator's gesture and the internal logic of puppet expression.

Unfortunately, this staging did not consistently respect the pedagogical idea of the original source material - the very same idea that introduces children to the nature and function of musical instruments through a straightforward narrative. Without this layer, the story remains without its most vital structural support and attempts to be self-sufficient.

360° Virtual Puppetry
The Gold Diggers

At this festival, we also had the opportunity to see so far a unique demonstration of a play "performed" within a virtual world. This was the 3D VR production *Die Goldgräber* (*The Gold Diggers*), directed by Monika Gerboc and produced by Puppentheater Zwickau GmbH.

This mode of presentation is exceptionally interesting because it raises an important question: what is gained and what is lost when the spectator-to-spectator relationship is "switched off"? Every viewer of a VR performance is physically isolated and immersed within a virtual environment, which effectively abolishes interaction among audience members: there is no affective contagion, no shared laughter, no collective silence, nor the psychological pressure that stems from the dominant reaction of the majority.

In such an environment, this vital aspect of the spectator-to-spectator relationship is neglected, particularly in the domain of collective perception, affective reactions, the rhythm of attention, and the co-creation of meaning. This relationship shares common ground with crowd psychology, but contemporary theatre studies more frequently analyze it through the perspective of shared bodily experience and empathic resonance.

For instance, Erika Fischer-Lichte[7] asserts that meaning in a theatrical event is not formulated within an individual mind, but emerges through the shared affective-bodily experience of the audience. Within the context of 3D VR reality, this kind of collective experience is absent - affective contagion cannot establish itself because the spectator is physically and perceptively isolated. Furthermore, we must not forget that the collective intelligence of an audience, manifested through spontaneously synchronized reactions, can even influence the course of a live performance in traditional theatre. In this case, however, that is impossible; the performance is frozen once and for all in a digital format.

Someone has probably already thought of simulating a full auditorium using that long-known method employed in television: pre-recorded laughter, applause, and other audience reactions are inserted at specific moments during the action. However, this remains just a subtle tool that manipulates the spectator's discourse.

On the other hand, this format can facilitate a deeper empathic immersion for the individual viewer who, liberated from the collective gaze, interprets meaning independently from personal, internal experience. This shift in the perception of the theatrical act demands a re-evaluation of existing theoretical frameworks. Specifically, concepts of alienation, collective experience, and personal presence at a live performance, as developed by authors such as Erika Fischer-Lichte or Hans-Thies Lehmann[8], can no longer be viewed independently from contempo-

[7] A key theorist of contemporary performance studies. In her work The Transformative Power of Performance: A New Aesthetics (Novi Sad: Sterijino Pozorje / Službeni Glasnik, 2015), she introduces the concept of the autopoietic feedback loop, which entails a continuous loop of interaction between performers and the audience, as well as among the spectators themselves.

[8] The prominent theatre scholar Hans-Thies Lehmann (1944–2022), in his study Postdramatic Theatre, points out that the audience engages not only cognitively but also bodily and emotionally - in ways that deeply depend on the mediation of body, space, and technology. (Postdramatic Theatre, trans. Kiril Miladinov, Belgrade: Centre for the Theory and Practice of Performing Arts / Zagreb: Centre for Dramatic Art, 2004, "Actija" Library.)

rary technologies that reshape modes of viewing and the semantic engagement of the audience.

Spectacles of the New Age (Video and Lasers)

Mechatronics has gone a step further than video mapping. This multidisciplinary field combines mechanics, electronics, and computing. Although this kind of a performance has not yet been seen in its pure form at this Festival, it is necessary to address something about this branch of puppetry. In addition to video mapping, mechatronics utilizes robotic puppets that are either pre-programmed or controlled via wireless devices. Mechatronic puppets can automatically synchronize with video mapping and lighting effects, creating an entirely new convergence of analogue and digital art. This synthesis of traditional puppetry and contemporary technology allows for innovative scenic experiences, merging the physical and the digital into a unique theatrical event.

However, historical experience from the arts caution us to be prudent. When photography was invented, it was initially viewed as a perfected form of painting, but it rapidly became an independent art form. Can the symbiosis of film, or video projection and puppetry similarly evolve into a type of "perfected puppetry"? This is highly unlikely: that aesthetic niche is already occupied by cinema and puppet animation, whereas puppetry, in order to survive, must guard its own essence.

When video projection is introduced into a puppet play, a significant shift occurs: the projection does not function as an organic element of the existing scenic code, but instead introduces a parallel medium with its own aesthetics and rules (cinematic, digital). This can disrupt the established semiotic world - the audience is abruptly shifted into the logic of recorded and edited material, which alters perception and compromises the internal coherence of the performance itself. A characteristic example of this use of video projection was observed in the production of *Sleeping Beauty*, directed by Jakub Vašíček. This parodic play was crafted using a blend of slapstick comedy and cartoon-like dramaturgy, abounding with witty, characteristically puppet-based solutions. It is therefore baffling why the journey "to the tallest tower" was resolved through cinematic rather than puppetry means. This disrupted the stylistic consistency. The audience was suddenly transposed into the logic of edited material, fracturing the semiotic world of the performance: the puppet loses its status as a subject and becomes merely a shadow of the cinematic code. In this case, technology does not extend the puppet performance; it displaces it

Nevertheless, when strategically and sensitively integrated, video projection does not necessarily shatter the semiotic world of puppet performance. On the contrary, it can become a harmonious and organic component: serving as a poetic co-

unterpoint, a visual window into the metaphysical, technological expansion of the puppet's world, or a bridge between past and present within a multimedia narrative. Understood in this manner, modern technology enables puppetry to compete with other forms of scenic expression in the digital media age. Lasers, projections, and virtual reality have the potential to open doors to new possibilities.

The so-called spectacles of the new age also include productions featuring miniature puppets whose performance is projected onto a screen via a sequence of cameras. This gives rise to the form of "live cinema" (puppet cinema), in which the screen assumes the role of a mediator and thereby deepens the distance, embedding a barrier into the very core of the spectator-puppet interaction. The focus shifts from the immediate performance to the projection, transforming the spectator's experience into a complex relationship between the stage and the screen. A characteristic example of this method was the Slovak production we had the opportunity to see at the "Novi Sad Theatre Games" in 2022: The Chronodwarfs by Jakub Maksimov (Bratislava Puppet Theatre), where miniature puppets and models are filmed live and projected, creating a visually lavish "spectacle of the electronic age." Consequently, this opens up new questions regarding the nature of spectator-puppet interaction.

Conclusion

From all the listed examples, we can draw one crucial conclusion: when technology is subordinated to the puppeteer's hand and created in real time, it strengthens and expands the language of puppetry. When it is insufficiently justified and arrives "from the outside" as a finished and closed system, it disrupts internal consistency and creates a rift between the live and the mechanical. It is precisely here that a vital boundary is revealed: immediate puppet-spectator contact disappears in favour of visual attraction[9] - resolving this contrast is the fundamental task that will determine the future of puppetry in the age of digital media. By the very nature of things, all representatives of puppet styles - from "stick and strings" theatre to the most modern technological solutions - strive to preserve their own form by defending the canon within which they think and create. However, the problem with a canon is that it suppresses alternative readings and limits the diversity of theatrical codes. Therefore, we must not forget what has already been emphasized: children observe a performance through their

[9] The theatre of visual attraction enhanced by the latest technology is not a new approach. The moment when the 'theatre of scenery' and spectacle began to take primacy over the dramatic text dates back to 17th-century Baroque theatre, which served courtly luxury and the representation of power. In opera and ballet, scenery, machinery, and visual effects frequently became more important than the plot itself.

own logics of perception, open to play, symbol, and fantasy. Their imagination easily transcends the boundaries of the canon - provided that a live relationship is maintained with an audience that actively participates in the performance, in one way or another.

Jovan Caran (Serbia)

He has worked as an actor-puppeteer at the Zrenjanin Puppet Theatre from 1974. He performed in nearly all of the Puppet Theatre's productions. He was also a cast member in the famous televised puppet series *Lutkomendija*, which continues to be successfully rerun decades later. He has received around thirty awards from various festivals for his acting, puppet design, scenography, directing, and puppet playwriting. He is the proud recipient of the prestigious "Little Prince" Lifetime Achievement Award.

He has directed over fifty puppet plays so far.

He has written about twenty texts intended for puppet theatre. All of them have been performed on our stages.

He ran a drama studio that produced a new generation of young puppet actors.

Until his retirement, he edited and maintained the website "The DNA of Puppetry" at his own expense, which served as a database for nearly all puppetry-related texts in our language.

He currently writes new plays for puppet theatre and theoretical articles for journals dedicated to puppetry. His book „Bajkologija za lutkare" ("The Fairy Taleology for Puppeteers") was recently published, while two more books are currently in progress: „Turistički vodič k roz svet bajki" ("A Tourist Guide Through the World of Fairy Tales"), aimed at a broader readership, and „Govorite li lutkarski?" ("Do You Speak Puppetry Language?"), for those interested in the world of puppetry. He also designs and constructs theatre puppets in his own workshop.

He still occasionally performs on the puppet stage and leads various puppetry workshops. This season, he directed two puppet shows, in Banja Luka and in Zrenjanin. Furthermore, he successfully restored several puppets from the archives of the Theatre Museum of Vojvodina to working condition.

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Jovan Caran (Srbija)

OD ŠTAPA I KANAPA DO VIRTUELNE REALNOSTI

Vizuelna percepcija i scenska dramaturgija u dečijem i lutkarskom pozorištu

Sažetak: Rad razmatra scenografske pristupe u savremenom dečjem i lutkarskom pozorištu, sa naglaskom na vizuelnu percepciju i scensku dramaturgiju. Prikazuje se prelaz od tradicionalnih tehnika ka multimediji, projekcijama, video mapingu i virtuelnoj realnosti, uz analizu njihove dramaturške funkcije. Uporedni primeri pokazuju prednosti i ograničenja digitalnih formata u odnosu na imaginativni potencijal tradicionalnog lutkarstva. Zaključuje se da je očuvanje umetničkog identiteta lutkarstva moguće kroz umerenu i dramaturški opravdanu upotrebu tehnologije.

Ključne reči: lutkarsko pozorište, vizuelna percepcija, scenska dramaturgija, multimedija, video maping, virtuelna realnost, pozorište za decu.

Uvod

U uvodnom delu biće izdvojeni i sistematizovani relevantni pojmovi i definicije kako bi se uspostavile veze između različitih varijanti vizuelnog oblikovanja scenskog prostora.

Arhitektura scenskog prostora

Lutkarstvo, jedna od najstarijih formi scenskog izraza, razvijalo se od jednostavnih tehnika „štapa i kanapa“ do savremenih produkcija koje koriste lasere, hologrami i virtuelnu realnost. Ova transformacija otvara nove mogućnosti, ali i dileme: kako očuvati suštinu lutkarske umetnosti dok se ona prilagođava mo-

dernom vremenu. Pozorište je umetnost reči i prostora, a arhitektura tog prostora oblikuje se vizuelnim kompozicijama – scenografijom, kostimima, svetlom, ali i telima lutaka i glumaca koji se po tom prostoru kreću.

Cilj istraživanja

Cilj ovog rada je da istraži kako se nematerijalne komponente – ideje, koncepti i značenja materijalizuju u fizičke oblike scenske umetnosti. Poseban akcenat biće na scenografiji kao materijalnoj formi pozorišnog izraza, kao i na pitanju: kakva likovna poetika omogućava da lutka postane delotvorno sredstvo scenske komunikacije i kako vizuelni doživljaj ističe dramaturšku komponentu predstave. U tom kontekstu biće analiziran odnos mehanike i volje – između unapred zadatih pokreta i živog međudejstva glumaca i publike.

Za i protiv snimljenih sekvenci

U vremenu kada digitalna tehnologija sve više ulazi u scenske umetnosti, lutkarsko pozorište suočava se sa pitanjem: da li se osloniti na virtuelnu projekciju sveta ili ostati verno „štapu i kanapu“ – simbolima mašte, žive igre i neposrednosti. Tema „štap i kanap protiv virtuelne stvarnosti“ otvara prostor za razmatranje šta se dobija, a šta gubi kada magija žive animacije biva potisnuta snimljenim slikama i tehničkom perfekcijom.

Šta gubi lutkarstvo?

Snimljeni sadržaji mogu da naruše dinamiku žive igre i unesu estetski rascep, proizvodeći tako semantički šok i delujući kao strani element u izrazu predstave. Pasivizacija lutkara umanjuje osnovnu vrednost lutkarstva – živ pokret kao nosilac značenja. Tehnološki spektakl može da pretvori lutku u statistu u sopstvenom svetu, a iluziju i maštu da zameni gotovim vizuelnim rešenjima. Tada publika prelazi iz uloge učesnika u ulogu posmatrača. Treba naglasiti da je u živoj igri oduvek prisutna neizbežna slučajnost, ali i dragocena povratna sprega – glumac s glumcem, glumac s gledaocem, gledalac s glumcem i gledalac s gledaocem. Upravo ta neprekidna razmena čini osnovu teatralnosti i obezbeđuje ono što nijedna tehnička intervencija ne može da zameni: iskustvo zajedničkog bivanja u predstavi.

Šta dobija lutkarstvo snimljenim sekvencama?

Multimedija kao savremeni izraz definitivno je ozvaničila svoje prisustvo i u teatarskoj sferi umetnosti. Pozorište danas ne funkcioniše u vakuumu, a publika

se već navikla na multimedijalnu estetiku. Tehnička sredstva se ne doživljavaju kao konkurencija lutki, već kao sredstvo za višeslojno pripovedanje. Video može da ubrza ritam, da omogući montažu scena, putovanje kroz prostor i vreme, i time stvara filmsku dinamiku u predstavi. Umesto da se odbacuje kao „nelutkarski", video može biti most između sveta tehnologije i pozorišne umetnosti. Projekcija, konačno, može da zameni skupu ili nepraktičnu scenografiju.

Pristalice snimljenih sekvenci u lutkarskom pozorištu smatraju da video proširuje izražajne mogućnosti i uvodi savremeni vizuelni jezik koji je blizak današnjoj publici, posebno deci. Umesto da potiskuje lutku, snimljeni sadržaj može biti dramaturški partner koji obogaćuje narativ, omogućava prostorne i vremenske skokove, te uvodi složenije estetske slojeve. Tehnologija se tako posmatra ne kao pretnja, već kao alat za inovaciju, dinamizaciju i veću produkcijsku fleksibilnost. Ipak, sve ove prednosti gube se pred maštom pomoću koje se, možda i samo rukama, postiže isto.

Ukratko: Pozorište koje se obraća deci i mladima mora jasno znati šta traži: istinu o čoveku ili prosto scenski efekat. Lutkarstvo ima moć da oživi misli i ideje, da telesno oblikuje unutrašnje slike i arhetipske senke. Ako se bajka, taj arhiv simbola, pretvori u kliše, a arhetip u marketinški alat, gubi se jedan od najmoćnijih jezika pozorišta. Samo kada tehnologija ima opravdanu i dobro obrazloženu dramaturšku funkciju, lutkarstvo uspeva da zadrži svoj magijski efekat. Tek tada znakovi iz različitih semiotskih sistema ulaze u plodnu simbiozu i priliku da stvore novo, bogato značenje.

U nastavku su navedeni primeri savremenih predstava koje ilustruju različite pristupe kombinovanju lutkarstva i snimljenih sekvenci, pokazujući kako tehnologija može da obogati ili ugrozi iskustvo publike.

Uloga scenografa u ovom kontekstu:

Ako pisca pozorišnog dela možemo posmatrati kao psihologa, filozofa i sociologa, tada scenograf postaje arhitekta zadatog emocionalnog i simboličkog prostora. On materijalizuje i vizuelno artikuliše slojevite ideje teksta kroz scenu.

Ovakvo shvatanje potvrđuje i američki teatrolog Arnold Aronson,[1] istaknuti savremeni teoretičar scenografije. On scenografiju razume kao diskurzivni sistem znakova, u kojem svaki element pozornice ima potencijal da proizvodi značenje. Scenografija, dakle, nije samo pozadina dramske radnje, već aktivni

[1] Arnold Aronson je američki teatrolog, istoričar pozorišta i jedan od najistaknutijih savremenih teoretičara scenografije. Profesor je na Columbia University u Njujorku, gde predaje teoriju i istoriju scenografije i savremenog pozorišta. Njegov rad je usmeren na razumevanje scenografije ne samo kao vizuelne dekoracije, već kao ključnog elementa pozorišnog izraza i značenja.

učesnik u naraciji. Aronson pritom kritikuje prisustvo naturalističkog modela u zapadnom teatru i zagovara eksperimentalne, konceptualne pristupe, u kojima scenografija postaje prostor misaone refleksije i estetske provokacije.

U tom smislu, posebno je zanimljivo pozorište za decu, jer ono nije samo zabava – to je moćno sredstvo obrazovanja i emocionalnog razvoja. Pozorište za decu ima jedinstvenu sposobnost da prenese složene ideje na način koji je mališanima razumljiv, zahvaljujući snazi mašte, igre i vizuelne ekspresije. Iako deca još ne mogu u potpunosti da razumeju apstraktne pojmove, kroz slike, likove i jednostavne simbole intuitivno shvataju teme poput pravde, prijateljstva ili hrabrosti. Lutkarsko i dečije pozorište na taj način može da obrađuje složene filozofske, sociološke i psihološke teme na uzrastu primeren način – kroz vizuelne simbole, igru i jednostavne metafore koje omogućavaju ne samo razumevanje, već i istinsko doživljavanje dubljih ideja.

Problem vrednovanja predstava za decu

Predstave za decu najčešće vrednujemo iz ugla odraslih – polazeći od estetskih i društvenih kriterijuma koji su nam poznati i prihvaćeni. Elementi predstave ocenjuju se prema estetskim standardima koji se razlikuju od epohe do epohe i od kulture do kulture. Takva naša procena najčešće zavisi od stečenog znanja iz oblasti umetnosti i ličnih estetskih afiniteta. Pri tome zaboravljamo da je dečija svest još uvek delimično *tabula rasa*.[2]

Pragmatični kriterijumi

Pored estetskih, u proceni su često prisutni i pragmatični kriterijumi, prema kojima se vrednost predstave meri njenom korisnošću i praktičnom primenom. U tom slučaju, predstava se vrednuje prema tome da li promoviše poželjne obrasce ponašanja i mišljenja. Takav pristup zavisi od vladajuće ideologije i otvara pitanje šta je zapravo „dobro“ za decu. Međutim, on često potiskuje umetničku i estetsku dimenziju u korist ideološke.

Kako deca doživljavaju predstavu?

Pravi put za razumevanje načina na koji deca doživljavaju pozorišno iskustvo je osmatranje publike tokom izvođenja, ali i kroz razgovor posle predstave. Tokom razgovora važno je postavljati pitanja koja ispituju ne samo sećanje, već i

[2] Ovu teoriju razvio je Džon Lok (John Locke, 1632–1704), otac empirizma. Prema njegovom mišljenju, ljudski um pri rođenju nije ispunjen unapred datim idejama, već je *tabula rasa* – (čista ploča ili prazna tabla) na koju iskustvo upisuje sadržaje.

razumevanje umetničkog doživljaja, uključujući odnos forme i sadržaja. Pri tome je način formulacije pitanja od presudnog značaja. To znači da treba obratiti pažnju na način njihovog postavljanja u primerima i izbegavati ona pitanja koja provociraju, sugerišu ili omogućavaju kratke odgovore tipa „da“ ili „ne“.

Standardna pitanja tipa *Kako ti se svidela predstava*? obično proizvode stereotipne odgovore (*lepo je, zabavno je*). Ona odražavaju i činjenicu da već deca uzrasta od tri do šest godina pokazuju određenu socijalnu prilagođenost – ne zato da bi manipulisala, već da bi ispunila očekivanja odraslih. Zato je neophodno koristiti metodologiju koja će zaobići ovaj „oportunistički zid“ i podstaći autentične odgovore. Postoji razrađen arsenal pedagoško-istraživačkih metoda, od razgovora i crtanja do dramatizacije i fokus grupa. Kako će biti primenjen zavisi od uzrasta, cilja (umetničko-pedagoški rad ili naučno istraživanje) i tipa predstave.

Postavljanje pitanja u skladu sa uzrastom

Intelektualna zrelost deteta zavisi velikim delom od kvaliteta kognitivne sredine i varira, pa tako i razumevanje ideje predstave zavisi od prethodnog iskustva i sposobnosti kritičkog mišljenja. Zato pri postavljanju pitanja treba uzeti u obzir i uzrast.

Za predškolski uzrast (3–6 godina) pitanja treba da budu jednostavna, fokusirana na likove, emocije i vizuelne aspekte. Na primer: *Ko ti je bio najzanimljiviji? Šta ti je bilo najlepše? Da li bi voleo ili volela da budeš prijatelj sa nekim od likova*?

Mlađoj školskoj deci (7-10 godina) moguće je postavljati preciznija pitanja o priči, pouci i radnji, ali uz postavljanje konteksta. Dobra su pitanja tipa: Šta se dogodilo na kraju? Zašto misliš da se to dogodilo? Ili – *Kako bi ti pomogao glavnom junaku da reši svoj problem?*

Stariji osnovci (11–14 godina) već mogu da analiziraju ideju predstave i kritički diskutuju o složenijim temama. Njima se mogu postavljati i ovako formulisana pitanja: Šta si naučio iz predstave? Kako bi ti promenio priču? *Da li bi se složio sa odlukama koje su likovi doneli? Zašto da ili zašto ne?*

Vizuelna percepcija u dečijim odgovorima

U procesu gledanja predstave, vizuelna percepcija zauzima centralno mesto, jer upravo putem ikonografskih i prostorno-scenskih znakova gledalac uspostavlja prvi kontakt sa idejom koju predstava predlaže.

Keir Elam u *Semiotici teatra*[3] ukazuje da je gledalačko razumevanje često „prepoznavanje obrazaca“ – boja, oblika, pokreta – koje se potom povezuju sa

[3] Keir Elam, *Semiotika teatra i drame*, prev. Zlatko Wurzberg (Beograd: Nolit, 1981), 32 – klasično delo pozorišne semiotike koje analizira scenske elemente kao znakove u komunikaciji između scene i publike.

emocionalnim i pojmovnim sadržajem. Drugim rečima, vizuelno opažanje strukturiše način na koji se radnja dekodira.

Posebno u dečjem pozorištu, gde je jezička kompetencija publike još u razvoju, vizuelni znakovi postaju ključni nosioci ideje. Erika Fischer-Lichte[4] ističe da se pozorišna komunikacija ne odvija samo na planu teksta, već pre svega u performativnoj prisutnosti tela, predmeta i prostora. Vizuelna percepcija time ne deluje kao sekundarni sloj, već kao glavni posrednik između umetničke intencije i gledalačkog razumevanja.

Deca mlađeg uzrasta često se, dakle, fokusiraju na formu, a ne na sadržinu. Njihovu pažnju privlače gegovi, fizičke radnje i vizuelno upečatljive situacije. To pokazuju čak i oni odgovori na standardno pitanje: Šta ti se najviše svidelo u predstavi?

- *Najviše su mi se dopali dronovi* (dečak, 7).
- *Svidelo mi se kad je usisivač* ***tehnologirao*** (dečak, 9).
- *Prvo mi je bilo dosadno, a onda mi se dopalo kad su krenuli da imaju velike pokrete* (dečak, 9).
- *Svideli su mi se ovi što sviraju* (devojčica, 7).
- *Najviše mi se svideo deo* ***kad su nas ujedale čarape!*** (devojčica, 8)
- *Slon nas je prskao!* (devojčica, 6)
- *Svideo mi se konj* (dečak, 4)
- *Najviše mi se svidela ovca. I zmaj* (devojčica, 8).
- ***Možda su odrasli to nekako shvatili*** (dečak, 10).
- ***Svidelo mi se jer su sa rukama napravili film, a sve se dobro razumelo*** (dečak, 10).

Ovi odgovori dokazuju da vizuelni i fizički aspekti predstave imaju presudan značaj za dečiju percepciju. Čak i kada se postave pitanja o suštini predstave, deca i dalje najčešće reaguju na formu. To ipak ne znači da deca ne razumeju dublji smisao, već da još ne poseduju kapacitete da ga jasno izraze. Iako dublje značenje predstave nije nevidljivo detetu, način na koji ga dete formuliše često je posredan i oslonjen na formu.

Ovakvo shvatanje posebno je značajno kada govorimo o dečijem pozorištu. Deca intuitivno razumeju sadržaj predstave, ali njihova pažnja i verbalni izrazi ostaju primarno vezani za vizuelne i fizičke aspekte scenskog događaja. Ona ne slušaju samo reči – deca „čitaju“ emocije, govor tela i ono što ostaje neizrečeno.

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[4] Erika Fišer-Lihte, *Estetika performativnog* (Beograd: Fabrika knjiga, 2011), 45 – istaknuta nemačka teatrološkinja koja naglašava da značenje predstave nastaje u samom izvođenju kroz interakciju izvođača, prostora i publike.

Ovo zapažanje otvara mogućnost da se u daljem razmatranju istraži uloga dečije percepcije u odnosu na različite teatarske forme i načine na koje scenografija može da oblikuje njihovo iskustvo.

Nekoliko karakterističnih primera viđenih upravo na ovom festivalu[5]:

1. „Štap i kanap“: Duša tradicije

Tehnike poput „štapa i kanapa“ simbolizuju srž lutkarstva – jednostavnost koja oslobađa maštu. Osnovni principi ovih metoda oslanjaju se na kreativnost umetnika, interakciju sa publikom i univerzalnost narativa. Iako se tradicionalno lutkarstvo često suočava s predrasudama da je zastarelo, ono je suočeno s potrebom da zadrži svoju suštinu i relevantnost u savremenom kontekstu.

Tihi dečak

Tihi dečak je vrhunski primer pozorišta od „štapa i kanapa“. Zapravo, u ovoj predstavi nema ni toga – glumci su, koristeći samo svoje telo i ruke, jezikom filma ispričali čitavu priču. Kombinacija emocije, onomatopeje i fizičkog pozorišta omogućila je gledaocu da predstavu doživi kao neku vrstu mentalnog filma. Pokretima tela i rukama, glumci su stvarali sve moguće filmske planove, od krupnog kadra do totala, pa čak i takozvani far. Treba posebno obratiti pažnju da se sav ovaj „filmski sloj“ odigrava bez upotrebe multimedije ili bilo kakvih projekcija.

Reditelj Tin Grabnar je filmskim jezikom prikazao idiličnu sliku srećne porodice – u skladu sa Tolstojevom mišlju da su sve srećne porodice iste. Klasičnim kršenjem zabrane dolazi do tragedije. Pucanj iz puške ogluvi dečaka i idila se pretvara u nesreću koja je, baš kao što Tolstoj primećuje, jedinstvena na svoj način. Gluvi dečak na kraju nalazi snage da prihvati svoje novo stanje.

Za razliku od bogate scenografije koja nudi unapred definisani model sveta, ovde se predlaže tek ideja o drvetu, ptici ili pušci – a svako u publici zamišlja svoje drvo, svoju pticu, svoju pušku. Takve predstave nisu česte, ali se ipak povremeno pojavljuju na scenama lutkarskih pozorišta. *Tihi dečak* je, međutim, poseban slučaj: igra ruku i tela u ključnom trenutku prelazi u jezik znakova gluvonemih koji postaje sastavni deo dramskog preokreta i umetničkog izraza. Tako forma postaje organski spojena sa idejom tragičnog gubitka sluha. Ovu i ovakvu predstavu najbolje opisuje citiran odgovor (u prethodnim odeljcima) na pitanje o predstavi: *Svidelo mi se jer su sa rukama napravili film, a sve se dobro razumelo*.

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[5] Radi se o primerima sa 31. internacionalnog festivala predstava za decu koji se svakog septembra događa u Subotici (Srbija).

Prednosti pozorišta „štapa i kanapa“ naspram savremenih virtuelnih tehnologija leže upravo u njegovoj jednostavnosti. Dok virtuelna realnost nudi gotov, unapred oblikovan svet koji gledalac treba da prihvati, ovakav tip predstave poziva publiku da ga sama stvara u sopstvenoj mašti. Na taj način gledalac postaje aktivni graditelj scenskog prostora, a predstava se pretvara u posebno iskustvo imaginacije. Minimalistički postupci otvaraju prostor za lično tumačenje i unutrašnju projekciju, dok tehnološki spektakl, ma koliko impresivan, često zatvara tu slobodu. Upravo zato je pozorište „štapa i kanapa“ dragoceno – jer podseća da prava snaga teatra leži u mašti, ali i u kolektivnoj rekonstrukciji emocija i značenja, a ne u perfekciji scenske iluzije.

Aproprijacija

Jedan od mogućih načina da lutkarski teatar pronađe svoj vizuelni jezik jeste strategija aproprijacije, dakle svesna upotreba već postojećih slika, objekata i ideja. U ovom kontekstu biće pomenute dve predstave: mađarska predstava *Vuk* i predstava iz Francuske *Ne čekaj me.*

Vuk

Prva od dve, *Vuk* (mađ. *Farkas*) je koreodrama koju je postavio Robert Marko, a scenografiju potpisao Szilárd Boráros. On crpi ideje iz radova Antonija Gaudija i pionira konstruktivističke skulpture, poput Nauma Gaba i Antoinea Pevsnera, sa njihovim transparentnim, spiralnim i mrežastim formama. Njegove biomorfne, organski zakrivljene forme u scenografijama za lutkarsko pozorište, oslanjaju se na poetičku i postdramsku estetiku, gde prostor postaje metafora, a iluzija realnog prostora se odbacuje u korist simboličkog i poetskog izraza. Za njega je scena transformativna instalacija koja funkcioniše u službi priče i lutkarstva, a ne verna rekonstrukcija realnog prostora. Na taj način potvrđuje stav Arnolda Aronsona o scenografiji kao prostoru misaone refleksije.

Ne čekaj me

Drugu predstavu, *Ne čekaj me* (franc. *Ne m'attends pas…*), režirala je Vera Rozanova, dok scenografiju i animacije potpisuje Lucile Réguerre. Ova poetsko-oniričkа priča o kući koja noću odlazi bez svog vlasnika u avanturu, čini korak dalje u prilagođavanju za scenu ideja preuzetih iz slikarstva, skulpture i arhitekture. Vizuelni prostor koji podseća na pokretne skulpture Aleksandra Kaldera, oživljava putem digitalne projekcije, oblikovane prema površinama lutaka, objekata i zidova. Na taj način ideje koje su razvijali Huan Miro, Vasilij Kandinski, Pit Mondrijan i u prvom redu, Aleksandar Kalder, dobijaju novu primenu u sceno-

grafskoj poetici. Projekcija (video maping)[6] na takvu scenografiju dodatno menja percepciju i oblikuje prijem priče. Ovaj vizuelni govor pruža narativu poseban vid podrške, menjajući način na koji gledalac tumači i emocionalno doživljava scensku radnju.

Važno je napomenuti da se u ovoj predstavi projekcije emituju uživo, ljudskom rukom i u tačno dogovorenom trenutku. Rezultat je jasno vidljiva prednost živog umetničkog upravljanja elektronskim sredstvima nad projektovanjem gotove, montirane video sekvence. Drugim rečima: Automatizam nudi samo tehničku perfekciju, dok „živa ruka" unosi ritam, dah i emotivni puls koji povezuje celokupni scenski prostor.

Ova video maping tehnologija sve češće se koristi u lutkarskom pozorištu i donosi niz mogućnosti. Scena može da se transformiše u realnom vremenu, i tako menja ambijent, vreme i atmosferu bez fizičkih promena. Na lutke se mogu projektovati izrazi lica, senke ili teksture, što ih čini vizuelno bogatijima i dinamičnijima. Tako video maping u lutkarstvu omogućava spajanje tradicionalnog zanata sa savremenim tehnologijama, pružajući nov način pripovedanja i vizuelne ekspresije.

Projekcija upravljana ljudskom rukom
Petar i vuk

U predstavi *Petru* și *Lupul* (*Petar i vuk*) reditelja Iuliana Balancee, svetlosna animacija uživo korišćena je kao primarno sredstvo lutkarskog izraza, u kombinaciji sa muzikom i pripovedanjem. Reč je o zanimljivom postupku, jer projekcija nije unapred snimljena sekvenca, već rezultat izvođačke akcije u realnom vremenu – dakle, „projekcija upravljana rukom", koja zadržava svojstvo živog teatra. Ono što se pojavljuje na ekranu nije snimljeni film, već lutkarska gesta preobražena u svetlopis. Ovakva predstava bliska je tradicionalnim formama koje koriste ekran. To su predstave tipa *Karađoz* ili *Vajang golek*, pa i pozorištu sa senkama. Zajednička odlika ovih predstava je dosledna estetika koja počiva na jedinstvenom kodu. Jedina razlika je u tehnologiji. Ovakve predstave koriste snažne projekcione uređaje i lasere. U ovoj predstavi izbegnut je problem koji se često javlja u spoju živog igranja i unapred snimljene video-projekcije. Tada takav spoj deluje kao disonantno telo sa konkurentskim sistemom znakova.

Predstava *Petru și Lupul* zauzima osobeno mesto na mapi savremenog lutkarstva: ona stoji između jednostavnog, „siromašnog" teatra koji sve gradi iz ničega i visokotehnološkog spektakla. Projekcija upravljana ljudskom rukom po-

[6] Video maping (projection mapping) – tehnika projekcije u kojoj se digitalni video-sadržaj prilagođava obliku i površini određenih objekata ili scenografskih elemenata, tako da oni postaju dinamične, iluzivne projekcione površine.

kazuje da tehnologija ne mora da potisne živu igru, već može da je produži i obogati. Time se ostvaruje retka ravnoteža – scenski univerzum ostaje konzistentan i nenarušen, jer iako koristi tehnička sredstva, on i dalje počiva na gestu animatora i logici lutkarskog izraza.

Nažalost, ovoj inscenaciji nije dosledno poštovana pedagoška ideja predloška – ona ista koja kroz jednostavan narativ uvodi decu u prirodu i funkciju muzičkih instrumenata. Bez tog sloja, priča ostaje bez najvažnije potpore i pokušava da bude sama sebi dovoljna.

360° Virtualno lutkarstvo
Kopači zlata

Imali smo na ovom festivalu priliku da vidimo za sada jedinstvenu demonstraciju predstave „odigrane" u virtuelnom svetu. Reč je o 3D VR predstavi *Die Goldgräber* (*Kopači zlata*), u režiji Monike Gerboc i produkciji Puppentheater Zwickau GmbH.

Ovakav način predstavljanja izuzetno je zanimljiv jer postavlja važno pitanje: šta se dobija, a šta gubi kada se odnos gledalac–gledalac „isključi"? Svaki gledalac VR predstave je fizički izolovan i uronjen u virtuelno okruženje, čime se ukida međusobna interakcija publike: nema afektivne zaraze, zajedničkog smeha, tišine, ni pritiska koji dolazi od dominantne reakcije većine.

U takvom okruženju zanemaruje se taj važan aspekt odnosa gledalac–gledalac, posebno u domenu kolektivne percepcije, afektivnih reakcija, ritma pažnje i zajedničkog stvaranja značenja. Ovaj odnos ima dodirne tačke s psihologijom mase, ali se u savremenim studijama teatra češće razmatra kroz perspektivu zajedničkog telesnog iskustva i empatijske rezonance.

Tako na primer, Erika Fischer-Lichte[7] tvrdi da se značenje u pozorišnom događaju ne formira u pojedinačnom umu, već nastaje kroz zajednički afektivno-telesni doživljaj publike. U kontekstu 3D VR realnosti, ovakav kolektivni doživljaj izostaje – afektivna zaraza ne može da se uspostavi, jer je gledalac fizički i perceptivno izolovan. Ne treba da zaboravimo ni to da kolektivna inteligencija publike, izražena kroz spontano sinhronizovane reakcije, u tradicionalnom teatru može čak i da utiče na tok izvođenja. U ovom slučaju, to nije moguće – predstava je jednom zauvek zamrznuta u digitalnom obliku.

Verovatno se već neko dosetio da simulira puno gledalište onom odavno poznatom metodom koju koriste na televiziji. Snimljen smeh, aplauz i druge re-

7 Ključna teoretičarka savremenih performans studija. U svom radu: *Transformativna moć pozorišta*: (*Prikaz performativne estetike*), Novi Sad: Sterijino pozorje / Službeni glasnik, 2015. Uvodi pojam autopoetičkog kruga, koji podrazumeva neprekidnu petlju interakcije između izvođača i publike, ali i među samim gledaocima.

akcije publike ubacuju se u određenim trenucima tokom radnje. Ipak, to je samo suptilno sredstvo koje utiče na gledaočev diskurs.

S druge strane, ovakav format može da omogući dublju empatijsku uronjenost pojedinca – gledaoca koji, oslobođen kolektivnog pogleda, sam tumači značenje iz ličnog, unutrašnjeg iskustva. Ovakva promena u percepciji pozorišnog čina zahteva i preispitivanje postojećih teorijskih okvira. Naime, koncepti otuđenja, kolektivnog iskustva i lične prisutnosti živom izvođenju, kakvi se razvijaju kod autora poput Erike Fišer-Lihte (Erika Fischer-Lichte) ili Hansa-Tisa Lemana (Hans-Thies Lehmann) [8], više ne mogu da se posmatraju nezavisno od savremenih tehnologija koje utiču na načine gledanja i značenjskog uključivanja publike.

Spektakli novog doba (video i laseri)

Korak dalje od video mapinga učinila je mehatronika. Ova multidisciplinarna oblast kombinuje mehaniku, elektroniku i računarstvo. Iako takva predstava u svom čistom vidu još nije viđena na ovom Festivalu potrebno je reći nešto i o ovoj grani lutkarstva. Mehatronika, pored video mapinga koristi i robotizovane lutke koje su unapred programirane ili se upravljaju pomoću bežičnih uređaja. Mehatroničke lutke mogu da se automatski sinhronizuju sa video mapingom i svetlosnim efektima, stvarajući potpuno novi spoj analogne i digitalne umetnosti. Ova sinteza tradicionalnog lutkarstva i savremenih tehnologija omogućava inovativne scenske doživljaje, spajajući fizičko i digitalno u jedinstveno pozorišno iskustvo.

No, iskustvo iz istorije umetnosti upozorava na oprez. Kada je izumljena fotografija, u početku se na nju gledalo kao na usavršeno slikarstvo, ali je ubrzo postala samostalna umetnost. Može li i simbioza filma, odnosno video-projekcije i lutkarstva, prerasti u neki vid „usavršenog lutkarstva“? Malo je verovatno: ta estetska niša već je zauzeta filmom i lutkarskim filmom, dok lutkarstvo, da bi opstalo, mora čuvati sopstvenu suštinu.

Kada se u lutkarsku predstavu uključi video-projekcija, dolazi do značajnog pomeranja: projekcija ne funkcioniše kao organski element postojećeg scenskog koda, već uvodi paralelni medij sa sopstvenom estetikom i pravilima (filmskim, digitalnim). Time može da se naruši uspostavljeni semiotski svet – publika naglo biva prebačena u logiku snimljenog i montiranog materijala, što menja percepciju i dovodi u pitanje unutrašnju koherentnost same predstave.

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[8] Istaknuti teatrolog Hans-Thies Lehmann (1944–2022) u svojoj studiji *Postdramsko pozorište* ukazuje da se publika ne angažuje samo kognitivno, već i telesno i emocionalno – na načine koji duboko zavise od medijacije tela, prostora i tehnologije (*Postdramsko pozorište*, prev. Kiril Miladinov, Beograd: Centar za teoriju i praksu izvođačkih umetnosti / Zagreb: Centar za dramsku umjetnost, 2004, biblioteka *Akcija*.)

Karakterističan primer ovakve upotrebe video projekcije videli smo u predstavi *Uspavana lepotica* reditelja Jakuba Vašičeka. Ova parodična predstava rađena je u mešavini slep-stik komedije i dramaturgije crtanog filma i obiluje duhovitim, tipično lutkarskim rešenjima. Zato čudi, što i put „u najvišu kulu" nije rešen na lutkarski, nego na filmski način. Tako je narušena stilska konzistencija. Publika je naglo prebačena na logiku montiranog materijala, a semiotski svet predstave se lomi: lutka gubi status subjekta i postaje tek senka filmskog koda. U tom slučaju, tehnologija ne produžava, nego potiskuje lutkarsku igru.

Ipak, kada je strateški i senzibilno uklopljena, video-projekcija ne mora nužno da razbija semiotski svet lutkarske igre. Naprotiv, ona može da postane njegov skladan i organski deo: kao poetski kontrapunkt, vizuelni prozor u metafizičko, tehnološko proširenje sveta lutke ili most između prošlosti i sadašnjosti u multimedijalnom narativu. Tako shvaćena, moderna tehnologija omogućava lutkarstvu da se takmiči s drugim oblicima scenskog izraza u doba digitalnih medija. Laseri, projekcije i virtuelna stvarnost imaju potencijal da otvore vrata novim mogućnostima.

U takozvane spektakle novog doba, spadaju i predstave sa minijaturnim lutkama čija se igra pomoću niza kamera projektuje na ekran. Tako nastaje forma „live cinema" (lutkarski bioskop), u kojoj ekran preuzima ulogu posrednika i time produbljuje distancu, ugrađujući barijeru u samu srž interakcije gledalac-lutka. Fokus se pomera sa neposredne igre na projekciju, pa se iskustvo posmatranja transformiše u složeni odnos između scene i ekrana. Karakterističan primer ovakvog postupka je slovačka predstava koju smo imali prilike da vidimo na Novosadskim pozorišnim igrama 2022 – *Hronopatuljci* Jakuba Maksimova (Pozorište lutaka Bratislava), gde se minijaturne lutke i makete uživo snimaju i projektuju, stvarajući vizuelno raskošan „spektakl elektronskog doba". I posledično, otvaraju nova pitanja o prirodi interakcije gledalac-lutka.

Zaključak

Iz svih nabrojanih primera možemo da izvedemo jedan važan zaključak: kada je tehnologija podređena ruci lutkara i nastaje u realnom vremenu, ona učvršćuje i širi lutkarski jezik. Kada nije dovoljno obrazložena pa dolazi „spolja", kao gotov i zatvoren sistem, ona narušava unutrašnju konzistenciju i stvara raskol između živog i mehaničkog. Upravo tu se otkriva važna granica: neposredni kontakt lutka-gledalac nestaje u korist vizualne atrakcije[9] – rešavanje tog kontrasta

[9] Pozorište vizuelne atrakcije, uz pomoć najnovije tehnologije, nije nov postupak. Trenutak kada „predstava dekora" i spektakl počinju da preuzimaju primat nad dramskim tekstom, jeste barokni teatar 17. veka, koji je služio dvorskom luksuzu i reprezentaciji moći. U operi i baletu, dekor, mašina i vizuelni efekat neretko postaju važniji od samog zapleta.

je osnovni zadatak koji će odrediti budućnosti lutkarstva u doba digitalnih medija. Po prirodi stvari, svi predstavnici lutkarskih stilova – od „štapa i kanapa“ do najsavremenijih tehnoloških rešenja – trude se da očuvaju sopstvenu formu, braneći kanon na osnovu kojeg misle i stvaraju. Ali, problem kanona jeste u tome što potiskuje alternativna čitanja i ograničava raznolikost teatarskih kodova. Zato ne treba da zaboravimo ono što je već naglašeno: deca predstavu posmatraju sa sopstvenim logikama percepcije, otvorena za igru, simbol i fantaziju. Njihova imaginacija lako prevazilazi granice kanona – pod uslovom da se zadrži živ odnos sa publikom koja u predstavi aktivno, na ovaj ili onaj način, učestvuje.

Jovan Caran (Srbija)

Jovan Caran je, kao glumac-lutkar, radio u zrenjaninskom lutkarskom pozorištu, od 1974. godine, i igrao u gotovo svim predstavama tog pozorišta.

Bio je i jedan od učesnika čuvene lutkarske televizijske serije *Lutkomendija*, koja se do danas, decenijama kasnije, uspešno reprizira.

Ima i tridesetak nagrada sa raznih festivala – za glumu, dizajn lutaka, scenografiju, režiju, lutkarski tekst. Ponosni je dobitnik prestižne nagrade *Mali Princ* za životno delo.

Do sada je režirao preko pedeset lutkarskih predstava.

Napisao je i oko dvadeset tekstova namenjenih lutkarskom pozorištu, i svi tekstovi su izvođeni na našim scenama.

Vodio je dramski studio, iz koga je potekla mlada generacija glumaca-lutkara.

Do penzionisanja je uređivao i održavao, o sopstvenom trošku, internet sajt *DNK Lutkarstva,* koji je sadržavao bazu gotovo svih tekstova o lutkarstvu na našem jeziku.

Sada piše nove tekstove za lutkarske predstave i teorijske članke za časopise posvećene lutkarstvu. Nedavno je izašla njegova knjiga *Bajkologija za lutkare,* a u pripremi je knjiga *Turistički vodič kroz svet bajki,* namenjen široj čitalačkoj publici, kao i knjiga pod naslovom *Govorite li lutkarski?* za one koji su zainteresovani za svet lutkarstva.

Izrađuje i konstruiše lutke za pozorišne predstave u sopstvenoj radionici.

Još uvek povremeno igra na lutka sceni i vodi različite lutkarske radionice. Ove sezone režirao je i dve lutkarske predstave, u Banja Luci i Zrenjaninu. Pored toga, doveo je u funkcionalno stanje više lutaka iz fonda Pozorišnog muzeja Vojvodine.

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Rachael MacBean and Md Khalid (India)

PUPPET THEATRE: RAINBOWS & METAPHORS

ABSTRACT

Natural elements like flowers, rivers,
and light become vessels for spiritual consciousness and inner awakening...
Rabindranath Tagore

Abstract: Aesthetics in nature and the animal world - like rainbows visualise a thematic change, moving Rainbows can mark a thematic change from reality to fantasy in their kaleidoscopic range of colour and shades. In nature the beauty of a sunset, clouds, mountains and rivers paint variable pictures of Earth, while trees and flowers each tell their own stories on the Divine Maker's ever-changing canvass. Animals, birds, reptiles, mammals, fish, sea creatures and insects either use concealing coloration to hide against the backgrounds in self-preservation from predators, as in the metamorphosis of butterflies or vibrant colours in dramatic courtship displays, or disruptive coloration i.e. markings, spots, or patterns of a creature's body to camouflage with their surroundings; each play a paradoxical role of mystic beauty. Since pre-historic eras, human beings in turn have been inspired by these fascinating delineations - recapturing nature and animal life in culture, dance and music. With puppets and animated theatre this becomes a powerful experience for all ages.

In theatre and dramatics - identity, characterization, moods, emotions and real time are transformed with costume, darkness & light, sound & silences, props & backgrounds - the list goes on. The protagonist in a play can transforms itself to blend with the flow of the narrative, rapidly changing form, pattern, and colour as it shifts from one time frame to another, constantly enthralling its enrapt audience into a world of make-believe - be it past, futuristic or fantasy, spiritual

or materialistic. - just as the beauty of a sunset or sunrise, formation of clouds that paint pictures on the sky. All living creatures on this earth survive in constant cinematic motion. Consider how signature hairstyles or dress that is not always meant to be a fashion trend was introduced down the ages -- sometimes to assert new found freedom and power to change, sometimes to disguise rebellion against imperial/peer domination/social/economical deprivation.

Colour is symbolic in most cultures the world over - and its symbolism differs from continent to continent, region to region across the globe. From time to time psychologist and physiotherapists have used colour to define and analyse certain characteristics in an individual's choice of that colour.

Key words: colours, classical theatre, folk theatre, masks & Mime, Allusion vs Illusion, symbollic, literacy & language, metaphor, rainbow effects, emotional experience, sociopolitical

AESTHETICS IN YOUTH & CHILDREN'S THEATRE:

"When you look at the world, the world isn't just one palette. It's a beautiful rainbow, and why not have someone to represent that rainbow?" *Joan Smalls*

Aesthetics encompass the visual, auditory, and spatial elements that create an engaging and meaningful experience for young audiences. It involves crafting performances that not only entertain but also stimulate the imagination, titillate emotional understanding, and foster a sense of wonder and appreciation for the arts. This includes the use of vibrant colors, imaginative sets, engaging costumes, expressive movement, appropriate music and sound effects -- each one tailored to resonate with perspectives and developmental stages of early childhood and youth.

Theatre and dramatics in age-appropriate content, language and theatrical techniques prioritize perspective, utilizing a range of sensory experiences by capturing young audiences. Aesthetics create a visually stimulating environment - while vocal delivery further enhances story-telling to emanate a dynamic atmosphere. Thus establishing a symbiotic relationship - be it comic or sombre, adding to further layers of engagement and entertainment.

PUPPETS IN METAPHORS & CAMAFLOUGE

Man's earliest spiritual and mystical rituals utilized animation of objects. This goes back more than 30000 years when primitive art (e.g. rock paintings of characters in motion) set the beginnings of self-liberation and expression, merging reality with fantasy, rejuvenating body and mind. Down the ages traditions, reinventions and new constructs of traditions evolved across the world: in some instances classical theatre evolved into folk theatre, while elsewhere folk evol-

ved into classical. It is interesting to note that in most Asian countries, puppetry began as an well defined art mastered by adults and no mention is made of segregating youth and children in the target audiences.

Puppetry : Synonymous combination of Masks & Mime: In essence: An illusion is about something being not what it seems. The words "illusion" and "allusion" are often confused because they sound alike, but they have distinct meanings. An illusion is a deceptive appearance or a false idea, often a trick of the senses.

An allusion is an indirect reference to something --- often literary, historical, or cultural adding depth and meaning to a text. A reference requires the reader to have prior knowledge to understand its significance.

An allusion enriches your understanding through reference, while an illusion beguiles your senses. Thus Aesthetics and Camouflage thus remain inseparable units in Communication, Entertainment, Education and Therapy for adults, youth and children. Puppetry demands a variety of skills in visual and performing arts, it stands apart as in its own space - be its form realistic or metaphorical, evolving into a profound sense of dramatics in the real world.

Some historians claim that the first puppets were inspired by "moving shadows" that created images unrelated to the contortions of the human body, others may opine that the glove puppet set the scene since it is associated with the hands or body that discovered those surprising shadows on the wall. This led to idea of shadow puppetry. The invention of the first glove puppet resulted in a provocative force emanating from the palm of one's hand. So which came first - the chicken or the egg!??

PUPPETRY, ANIMATED THEATRE, DANCE & THEATRICALS IN IN INDIA

Puppetry in India has ancient origins as early as 500 BC, supported by archaeological finds from the Harappan[1] and Mohenjo-Daro civilizations with the discovery of ancient puppets. These sites that provide strong evidence of puppetry's existence in antiquity. Puppetry is mentioned in classical texts such as the Mahabharata and the Tamil epic Silappadikaram, with dates as early as the 1st and 2nd centuries BC. The art form is deeply embedded in Indian philo-

[1] *Harappa and Mohenjo-daro were two major cities of the ancient Indus Valley Civilization (also called the Harappan Civilization), which flourished around 2500 BCE in present-day Pakistan and northwest India. These cities are renowned for their sophisticated urban planning, with grid-like streets and advanced sanitation, including indoor plumbing and covered drains. The civilization was a major center for trade and craftsmanship, though its written language remains undeciphered, and the reason for its eventual decline is not fully understood*

sophy, with the Bhagavad[2] Gita comparing the universe to Brahma the Creator as a puppeteer manipulating creation. It is said that Brahma, the creator himself was inspired to create theatre, dance and music for aesthetic pleasure.

The Sanskrit term Sutradhara for a director and storyteller in traditional theatre, literally translates to "string holder," highlighting the deep connection between puppetry and early Indian theatre. Over time, Indian puppetry developed into distinct traditions across different regions, each reflecting unique puppet styles inspired by local folklore and mythology.

Integration with Other Arts: These ancient roots evolved into diverse regional forms, integrating with mythology, folklore, and other arts like sculpture, dance, and music: a holistic art form, combining storytelling with visual and performing arts. Puppetry is a significant aspect of India's rich cultural heritage, passed down through generations of artists. Historically, kings and nobles in regions like Rajasthan, supported craftsmen, including puppeteers, fostering the development of marionette traditions like Kathputli, the Beni Putul (glove puppets, West Bengal), and the unique sholapith marionettes[3] of Nadia districts in West Bengal. Chadar Badar puppetry is an indigenous form of puppetry of the Santhal tribe and is an integral part of the Santhali culture. This art is prevalent among the Santhal tribes of West Bengal, Bihar, Jharkhand and Orissa, while the hand crafted clay dolls of Krishnagar in West Bengal tell stories of rural life through incredibly realistic miniature clay dolls with backgrounds of miniature sets and props - each intricately and detailed figurine the result of hours of a skill handed down from generation to generation.

Literacy and Language: Sanskrit was the "learned language" of ancient India, associated with the educated, including Brahmins, who held priestly and scholarly roles. Some evidence suggests that Sanskrit theatre was sometimes performed on sacred grounds by priests who inherited the skills of dance, music, and recitation, though this is not the sole indicator of its broader nature. In summary, while Brahmins were instrumental in the development and preservation of Sanskrit drama as an educated art form, its existence was intertwined with the wider society, encompassing various social strata and pre-existing popular traditions. The foundations of Sanskrit theatre were likely developed in Vedic and religious ceremonies, then refined over centuries. The first works we can really identify as Sanskrit theatre, however, emerged in the first and second centuries CE. Some of the earliest

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[2] *The Bhagavad Gita uses the metaphor of God as a puppeteer controlling the universe with three "strings" (modes of nature) to illustrate the concept of divine influence over creation.*

[3] *Sholapith puppets are a form of traditional string puppetry from the Nadia district of West Bengal, primarily made in the Muragachha Colony and Borboria village. The puppets are crafted from Sholapith, the spongy, lightweight inner wood of the Indian Cork plant, which is biodegradable. These elaborate puppets, measuring up to 3 feet tall, are used in performances that blend traditional stories with influences from local jatra (folk theater) and modern pop culture.*

surviving fragments of Sanskrit drama date from c. 200 BCE. The Mahābhāṣya by Patañjali contains the earliest reference to what may have been the seeds of classical Sanskrit drama. This treatise on grammar from the 2nd century BCE provides a feasible date for the beginnings of theatre in India.

However, Sanskrit theatre was never exclusively by and for Brahmins; although a highly learned art form, it served a broader audience, and its origins and popular forms were diverse. While the language was Sanskrit, used by the educated, its practitioners and audience included various classes, and the foundational Natyashastra was intended for all communities, with parallel popular and folk traditions coexisting. Beyond Sanskrit drama, there were various other folk forms, including street theatre, solo performances, and storytellers, that likely had a significant impact on society.

The striking symbiosis shared with puppetry is evidenced in the aesthetics and its symbolism of colour displayed by the masked dances of Kathakali of Kerala, South India and the powerful Chhauu masked dancers and of Purulia in West Bengal.

In regions like Odisha (Ravanachhaya), the shadow puppets are opaque, casting sharp silhouettes, while in others, they are translucent, allowing for a "multicolored shadow" effect on screen, a direct reflection of a vibrant, multilayered visual "rainbow".

Metaphors: Camouflage as Social Commentary and Spiritual Reality

Kathakali: Intertwined with myths and history, the divine and the common, is a performance of grandeur, glamour and intricacy. The elaborate makeup and costumes and dramatic facial expressions bring to life mythological stories from the Puranas and other sacred Hindu texts. Colour plays a vital role in defining characters. The true colours of the mask and its many different hues in Kathakali strictly define each character - good or evil. Body movements are similar to the staccato movements and rhythm of a puppet.

Different make-up types are classified into 7 categories. Green faces usually denote divine figures like Vishnu, Krishna, Yudhishitira, Bhima, Arjuna, etc. These characters are morally upright and possess a calm composure, hence considered to be among the most refined male roles in the art form. Secondly, for some Divine characters green is replaced with the colour of ripened fruits – orange-red. This face is worn by Balarama, Brahma, Shiva and Surya. Eyebrows and eyes are defined in black, lips painted in sharp coral red and often a white outer frame on the jaw line is set. There are even stylized marks to further set apart certain characters, like red and black markings on a yellow base for Vishnu and the third eye for Shiva.

The substances used for masking the face are natural elements colours define the personalities of the characters they are portraying. Each colour a vital clue to the nature of these mythological characters. Kathi, ("knife'), refers to the

distinctive moustache for each character. It may include an upturned red moustache framed by white. This pattern is also repeated by stark red and white markings above the eyes and eyebrows. These characters, one of the most notorious being Ravana, who is of high-born nobility, possessing some divine features, yet set apart from the godly due to his arrogance and evil nature indicated by two white protrusions on their nose and forehead to highlight these markings.

The next category is the beard, and as the name suggests, the nature of the characters is portrayed through different styling and colour of the beards. Vella thadi, or the white beard, shows somebody of divine nature, the Hanuman getup being the most well-known. The chuvanna thadi or red beard, is generally a vile and vicious characters like that of Dushasanna from Mahabharata. Eyes enveloped in black, white moustache extending up to ears, black lips, and large protrusions on nose and forehead, some actors appear with a sizeable red beard. The black beards, are also evil but more connected to nature.

As the characters in the stories told are familiar to the audience - what captivates them is the vibrancy of the actors' appearance and their performance itself. Such performances are still patronised by all ages, there is no segregation for youth or young children.

Chhau Masked Dancers of Eastern India[4] are a vibrant group displaying a riveting power performance. Their masks are out-size and may weigh up to a 3-4 kilos or more, projecting an illusion of great height, stature and a massive head. Some modern scholars opine that the word Chhau is derived from Sanskrit Chāya (shadow, image or mask); according to Sitakant Mahapatra[5], it is derived from Chhauni (military camp).

The Chhau dance is mainly performed during regional festivals blending within it forms of both dance and martial arts employing mock combat techniques, stylized gaits of birds and animals and movements based on the chores of village housewives. The dance is performed only by male dancers from families of traditional artists from select local communities at night in an open space, to indigenous folk music, using reed pipes, drums of variable sizes including the dhol (a huge cylindrical drum), dhumsa (a large kettle drum) and kharka or chad-

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[4] *Chhau dance is performed in the eastern Indian states of* ***Odisha, Jharkhand, and West Bengal****. Each state has its own style, named after the region: Mayurbhanj Chau in Odisha, Purulia Chau in West Bengal, and Seraikella Chau in Jharkhand*

[5] *Sitakant Mahapatra is an Indian poet and literary critic. He was in the Indian Administrative Service from 1961 until retiring in 1995, and has held ex officio posts such as the Chairman of National Book Trust, New Delhi since then. He completed his B.A. in History from Ravenshaw College, in 1957, followed by master's degree in Political Science from Allahabad University in 1959. His notable works are, Sabdar Akash (1971) (The Sky of Words), Samudra (1977) and Anek Sharat (1981). He was awarded Sahitya Akademi Award in Odia (1974) , Jnanpith Award (2002) and Padma Vibhushan (2011).*

chadi. The themes for these dances include local legends, folklore and episodes from the Ramayana and Mahabharata and other abstract themes.

The musical accompaniment for the dance is provided by people of specific communities who are also involved in the making of the instruments. Masks form an integral part of Chhau Dance and the craft of mask-making is undertaken by communities of traditional painters. The knowledge of dance, music and mask-making is transmitted orally from guru to male students belonging to that genre and caste. Chhau Dancing troupes enjoy both national and international popularity today; a vital link of tradition and culture for all ages, not restricted only to youth and young children.

Thus Color becomes an Identity from the vibrant, colorful costumes and large, jointed figures of Tamil Nadu's Bommalattam and Andhra Pradesh's Tholu Bommalata to the delicate, smaller, and often translucent leather puppets of Karnataka's Togalu Gombeyatta. The Shared Palette, despite regional variations (Rod/Glove/String/Shadow), all forms have a common, rich aesthetic of bright colors and detailed, symbolic, and traditional designs that reflect local painting and sculpture.

Camouflage, in this context, refers to the use of puppets to mask or indirectly present, satire, critique, and commentary behind the veil of entertaining, mythological narratives.

SOCIOPOLITICAL HISTORY INDIA

Sociopolitical history from ancient times to the modern era, is deeply embedded in its rich traditions of puppetry and theatre. These art forms have served as powerful tools for religious instruction, social commentary, and, most notably, political protest, evolving from sacred rituals to instruments of social change.

Ancient and Medieval Times: Myth, Ritual, and Moral Instruction

Antiquity (5th Century BC - 1000 AD): The roots of Indian puppetry and theatre go back thousands of years, with evidence in early scriptures and excavations. Socketed puppets were found in Harappa and Mohenjo-daro.

The *Sutradhara* and Philosophy: In ancient Sanskrit theatre, the narrator was called the *Sutradhara* ("holder of strings"), a direct reference to puppetry, illustrating that puppet theatre preceded or directly influenced formal, human theatre.

Religious & Sociopolitical Role: Puppetry (like *Kathputli* in Rajasthan) and shadow theater (like *Tholu Bommalata*) primarily portrayed tales from the *Ramayana* and *Mahabharata*, but they also served to educate the public, convey moral lessons, and reflect on the actions of kings and local legends.

Ritualistic Function: Performances were often used to appease gods for rain, cure diseases, or ensure fertility, making them integral to community life.

Modern Era: Social Consciousness and Development

Dramatic Performances Act (1876): The British government, recognizing the power of theatre to mobilize masses, introduced this act to stifle political theater, causing artists to turn to, or intensify, symbolic and allegorical storytelling.

Colonial Era: Resistance, Satire, and Nationalism (1850-1947)

Theatre as Protest: In the 19th century, theatre became a potent tool for resisting British colonial rule. Plays often used allegory to critique British oppression without inviting direct censorship.

Key Movements: The Bengali theatre scene was crucial to the nationalistic awakening, with plays like *Neel Darpan* (Mirror of Indigo) highlighting the exploitation of farmers.

Puppetry in Political Expression: Traditional puppeteers often used their characters to satirize local officials and colonial administrators, serving as a "voice of the people".

Independence and Street Theatre: Post-independence, Indian street theatre, particularly in Bengal, focused on the problems of the common people, turning into a "theatre by the people and for the people".

Social Reform: Modern theatre and puppetry have been effectively used for spreading awareness about social issues like:

Health and Hygiene: Family planning, HIV/AIDS awareness, and sanitation campaigns.

Social Justice: Addressing dowry, child labour, and women's rights.

Government Initiatives: The Song and Drama Division of the Government of India, established in 1954, has utilized traditional puppet troupes to promote welfare schemes and public policies in rural areas.

Modernization of Techniques: Contemporary puppetry has moved away from purely mythological stories to address social issues. Through these evolutions, Indian puppetry and theatre have moved from the religious, to the political, and finally to the development-focused, consistently acting as a reflection of India's social and political consciousness.

21st CENTURY PUPPETRY IN INDIA

In the 21st century, aesthetics and camouflage in Indian puppetry and theatre can be summarised as a transition from ritualistic, narrative-driven traditions to a modern "rainbow" of hybrid forms - blending traditional, digital, and contemporary themes - while using "metaphors" of light, shadow, and materiality

to address social, ecological, and political issues. The "camouflage" lies in the re-contextualization of ancient techniques to suit modern sensibilities, where the puppet's disguise serves as a mask for exploring deeper societal, emotional, and political realities.

Fusion and Hybridization: The 21st-century aesthetic is not monolithic but a "rainbow" representing a blend of diverse regional styles (shadow, rod, string) with modern animation and light techniques. Traditional forms like Tholpavakoothu (Kerala) and Ravanachhaya (Odisha) are being adapted to tackle contemporary social issues, moving beyond solely religious narratives. Likewise in West Bengal, traditional glove, rod and string puppetry is being reinvented to cater to contemporary social and political themes.

Visual Complexity (The "Rainbow" Effect): While some, like Ravanachhaya, maintain a minimalist, monochromatic aesthetic (using only black shadows), others like Togalu Gombeyatta (Karnataka) and Tholu Bommalata (Andhra Pradesh) utilize vibrant colors on leather puppets to create a rich visual spectrum (a "rainbow" of color).

Materiality and Form: Puppets are no longer just wooden or leather figures; they are designed with greater flexibility, combining materials to enhance the "lifelike" feel, creating a new aesthetic that is both traditional and modern.

CAMOUFLAGE THE HIDDEN TECHNIQUE & SOCIAL COMMENTARY

The Mask as Messenger: The "camouflage" in 21st-century puppetry operates by hiding the human performer (puppeteer) behind the character (puppet). This allows for the indirect communication of sensitive topics, providing a "disguise" that enables the exploration of taboos or political criticism.

Light/Shadow Manipulation: In shadow theatre, the "camouflage" is the manipulation of light and distance to make puppets grow or shrink, creating illusions that blend the real (hand of the puppeteer) with the imaginary (the shadow on the screen).

Blending Tradition with Modernity: The aesthetic of 21st-century puppetry masks the fading traditional techniques (due to TV/Cinema) with a "modernized" appearance (e.g., in lighting and storylines), allowing the art form to survive while appearing fresh to new audiences.

Light and Shadow as Metaphor: The fundamental interaction of light and shadow (as in Tholpavakoothu) serves as a metaphor for the struggle between good and evil, or more contemporary themes of truth versus deception.

The "Sutradhara" and Modernity: The traditional storyteller (Sutradhara) acts as a metaphor for a connecting force, bridging ancient narratives with modern, urban, or global contexts.

Environmental and Social Metaphors: Contemporary puppetry often uses the "metaphor" of puppets to highlight ecological degradation (e.g., using stories about nature to tackle environmental crises) or social hierarchies (e.g., using puppet sizes to symbolize.

The play Tasher Desh, (land of cards with puppet-like characters) by Gurudev Rabindranath Tagore[6], Bard of Bengal, portrays rigid, emotionless, and formulaic society of British India, incorporating European-style staging alongside Indian puppet-style dramatization, reflecting his experimental approach to performance; a revelation in profound, experimental, , unconventional approach to performance, viewing theatre not merely as entertainment, but as an aesthetic and spiritual medium that should fuse music, dance, and poetry, often prioritizing symbolic representation over realistic staging and 21st-century Indian theatre and puppetry emerging as a visual spectacle that acts as a socially conscious camouflage, using colours & metaphors in aesthetics and camouflage that link traditional storytelling to contemporary life.

The Rainbow: Diversity of Form and Regional Aesthetics: The "rainbow" symbolizes the vast spectrum of Indian puppetry and theatre, which varies immensely by region, yet shares common roots in epic, myth, and folk art. Aesthetics and camouflage in India's puppetry and theatre can be aptly summarised as a multi-colored "rainbow" of regional diversity that uses symbolic metaphors to blend spiritual, social, and narrative realities. This approach allows artists to mask serious social critique behind entertaining, stylized forms, acting as a "mirror" to society, where the puppet - like the human - is limply animated by larger forces. Spectators too are able to empathise with the visuals in real life.

AIMS OBJECTIVES THROUGH APPLIED RESEARCH BY AUTHORS OF THIS PAPER

Live Theatre and theatricals as a whole evoke emotional responses in young audiences through relatable characters and situations to grab their attention

[6] *Rabindranath Tagore (1861-1941) was a Bengali polymath - poet, writer, composer, philosopher, and painter - who redefined Indian literature, composed India's national anthem ("Jana Gana Mana"), and became the first non-European to win the Nobel Prize in Literature (1913) for* Gitanjali*; he championed nature-based education at Shantiniketan and promoted universal humanism, leaving an indelible mark as 'Gurudev*

providing a space for them to explore their imaginations and develop individual creativity in adulthood. Active participation in theatre can be used to sensitize awareness on a variety of issues in communication, education and non-invasive therapeutic applications as one grabs their attention through their own cognitive power. Active involvement in puppetry and its myriad skills encourages creativity through hands-on experience of making their own versions of what they feel, see or may observe outside their environment and beyond the present world of electronic media that is easily available at the click of a finger. Colour and beauty, masquerades and magical disguise combine both participants and viewers to rivet their visual senses on what they become a part of. Aesthetics and Camouflage that play an integral part in theatre.

In today's compulsive virtual world each one of us need to experience the arts, keeping mentally and emotionally alive with dreams and aspirations; enriching our day-to-day lives & balancing our way of looking at the real world around us in a different perspective. In short ---- revealing that fourth dimension beyond our vision. Such a change of attitude can make a world of difference compared to the virtual world that may be easily viewed or turned off at the click of a finger!

These aims and objectives began at the launch of our theatre decades ago, the authors having experimented with puppets and animated theatre, constantly improvised with colour, simple lighting and visual effects, transformation in form and dimension - more recently including advanced technical support in lighting and visual effects, exaggerated characters and masks/masquerades that are relatable yet unreal because puppets aren't real people, audiences can more easily accept these symbolic comparisons, allowing for deeper exploration of difficult subjects like politics or human flaws without direct confrontation.

Such aims and objective will continue in our effort to reach into the very core of the hearts of youth and children of today- thus inspiring them to grow with this holistic experience and enhance their future world.

"What we hear, we forget
What we see, we remember,
What we do, we know."
Confucius.

Rachael MacBean (India)

Rachael MacBean is the President of the *Rahales Little Theatr.* She is: Filmmaker, Artist, Author-Illustrator of 65 publications, National & International Published Papers, Instructional Designer, Senior Fellow Fellowship Recipient of Ministry of Culture,Govt of India and Sangeet Natak Akademy. Resource person for CCRT (Govt of India), and SCERT & D.I.E.T, Government of West Bengal. Awarded the Bharat Excellence Award and Gold Medal by the Friendship Forum of India for excellence in chosen field of work. Reinventing traditional art forms catering to contemporary needs helps generating a source of income for traditional artistes of West Bengal. Member of UNIMA India

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Md Khalid (India)

Md Khalid - Co-Director, multi-skilled, chief coordinator, production management, puppeteer and actor. Worked in tandem with Rachael MacBean since the launching of Rahales Little Theatre in 1984 and considered "The Most Wanted Man in the Team".

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Rejčel Mekbin i Md Kalid (Zapadni Bengal, Indija)

LUTKARSKO POZORIŠTE: DUGE I METAFORE

Prirodni elementi poput cveća, reka i svetlosti
postaju nosioci duhovne svesti i unutrašnjeg buđenja...
Rabindranat Tagore

Sažetak: Estetika u prirodi i životinjskom svetu – poput duga koje vizuelizuju tematsku promenu, pokretne duge u svom kaleidoskopskom rasponu boja i nijansi mogu označiti tematski prelaz iz stvarnosti u fantaziju. U prirodi, lepota zalaska sunca, oblaka, planina i reka prikazuje promenljive prizore Zemlje, dok drveće i cveće pričaju sopstvene priče na neprestano promenljivom slikarskom platnu Božanskog Tvorca. Životinje, ptice, gmizavci, sisari, ribe, morska stvorenja i insekti koriste ili **zaštitnu obojenost kako bi se sakrili u okruženju** radi samoodržanja od predatora – kao u metamorfozi leptira, ili žive boje u dramatičnim ritualima udvaranja, ili pak narušavajuću obojenost, odnosno šare, pege ili razne oblike na telu stvorenja radi *kamuflaže* sa okolinom; svako od njih igra paradoksalnu ulogu mistične lepote. Još od praistorijskih epoha, ljudska bića su bila inspirisana ovim fascinantnim prikazima – oživljavajući prirodu i životinjski svet kroz kulturu, ples i muziku. U lutkarskom i animiranom pozorištu, ovo postaje moćno iskustvo za sve uzraste.

U pozorištu i dramskoj umetnosti – identitet, karakterizacija, raspoloženja, emocije i realno vreme transformišu se pomoću kostima, tame i svetlosti, zvuka i tišine, rekvizita i pozadine – i lista se nastavlja. Protagonista u predstavi može se transformisati kako bi se stopio sa tokom narativa, ubrzano menjajući oblik, obrazac i boju dok prelazi iz jednog vremenskog okvira u drugi, neprestano očaravajući svoju ushićenu publiku i uvodeći je u svet privida – bilo da je on prošli, futuristički ili fantastičan, duhovan ili materijalistički – baš kao što lepota zalaska ili izlaska sunca i formacije oblaka slikaju prizore na nebu. Sva živa stvorenja na

ovoj zemlji opstaju u neprekidnom kinematografskom kretanju. Uzmimo u obzir kako su kroz vekove uvođene upečatljive frizure ili odeća koji nisu uvek imali za cilj da budu modni trend – ponekad da bi se potvrdila novostečena sloboda i moć promene, a ponekad da bi se prikrila pobuna protiv dominacije, pritiska okoline, ili pak društvene i ekonomske uskraćenosti.

Boja je simbolična u većini kultura širom sveta – a njen simbolizam razlikuje se od kontinenta do kontinenta, od regije do regije širom globusa. S vremena na vreme, psiholozi i fizioterapeuti koristili su boju kako bi definisali i analizirali određene karakteristike u pojedinačnom izboru te boje.

Ključne reči: boje, klasično pozorište, narodno pozorište, maske, pantomima, aluzija nasuprot iluziji, simboličko, pismenost, jezik, metafora, efekti duge, emocionalno iskustvo, društveno-političko

ESTETIKA U POZORIŠTU ZA DECU I MLADE:

Kada pogledate svet, svet nije samo jedna paleta.
To je prelepa duga, i zašto ne bismo imali nekoga ko će tu dugu predstavljati?
Džoan Smols

Estetika obuhvata vizuelne, auditivne i prostorne elemente koji stvaraju privlačno i smisleno iskustvo za mladu publiku. Ona podrazumeva osmišljavanje predstava koje ne samo da zabavljaju, već i stimulišu maštu, podstiču emocionalno razumevanje i razvijaju osećaj čuđenja i poštovanja prema umetnosti. To uključuje upotrebu živopisnih boja, maštovite scenografije, privlačnih kostima, ekspresivnog pokreta, kao i odgovarajuće muzike i zvučnih efekata – pri čemu je svaki element prilagođen tako da je usklađen sa perspektivama i razvojnim fazama ranog detinjstva i mladosti.

Pozorište i dramska umetnost u sadržaju, jeziku i pozorišnim tehnikama primerenim uzrastu daju prioritet perspektivi, koristeći niz senzornih iskustava kako bi zaokupili mladu publiku. Estetika stvara vizuelno stimulativno okruženje, dok vokalno izvođenje dodatno unapređuje pripovedanje kako bi se stvorila dinamična atmosfera. Na taj način se uspostavlja simbiotski odnos – bilo da je komičan ili sumoran, što doprinosi daljim slojevima angažovanja i zabave.

LUTKE U METAFORAMA I KAMUFLAŽI

Najraniji duhovni i mistični rituali čoveka koristili su animaciju predmeta. To datira od pre više od 30.000 godina, kada je primitivna umetnost (npr. crteži na stenama koji prikazuju likove u pokretu) postavila osnove samooslobađanja i izražavanja, spajajući stvarnost sa fantazijom i podmlađujući telo i um. Tokom vekova, širom sveta su se razvijale tradicije, njihove ponovne interpretacije i novi konstrukti tradicije: u nekim slučajevima klasično pozorište je preraslo u narodno,

dok je negde narodno preraslo u klasično. Zanimljivo je primetiti da je u većini azijskih zemalja lutkarstvo počelo kao jasno definisana umetnost kojom su gospodarili odrasli, pri čemu se nigde ne pominje odvajanje omladine i dece u ciljnoj publici**.**

Lutkarstvo: Sinonimna kombinacija maski i pantomime: U suštini: **iluzija** se odnosi na nešto što nije onakvo kakvim se čini. Reči „iluzija" i „aluzija" često se pomešaju jer zvuče slično, ali imaju potpuno različita značenja. Iluzija je varljiv izgled ili lažna ideja, često varka čula.

Aluzija je indirektna referenca na nešto – često književno, istorijski ili kulturološki – što tekstu daje dubinu i značenje. Referenca zahteva od čitaoca prethodno znanje da bi razumeo njen značaj.

Aluzija obogaćuje vaše razumevanje putem referenci na nešto, dok **iluzija obmanjuje vaša čula.** Stoga estetika i kamuflaža ostaju neodvojive jedinice u komunikaciji, zabavi, obrazovanju i terapiji za odrasle, mlade i decu. Lutkarstvo zahteva različite veštine u vizuelnim i izvođačkim umetnostima; ono stoji izdvojeno, u sopstvenom prostoru – bilo da je njegova forma realistična ili metaforička, prerastajući u duboki osećaj za dramsku umetnost u stvarnom svetu.

Neki istoričari tvrde da su prve lutke bile inspirisane „pokretnim senkama" koje su stvarale slike nezavisne od pokreta ljudskog tela, dok drugi smatraju da je lutka-ginjol (ručna lutka) postavila scenu, budući da je povezana sa rukama ili telom koje je i otkrilo te iznenađujuće senke na zidu. To je dovelo do ideje o pozorištu senki. Pronalazak prve ručne lutke rezultirao je provokativnom silom koja izvire iz nečijeg dlana. Dakle, šta je starije – kokoška ili jaje!??

LUTKARSTVO, ANIMIRANI TEATAR, PLES I DRAMSKA UMETNOST U INDIJI

Lutkarstvo u Indiji ima poreklo koje datira još iz 500. godine pre nove ere, što potkrepljuju arheološki nalazi iz civilizacija Harapa i Mohendžo-Daro[1], gde su otkrivene drevne lutke. Ova nalazišta pružaju snažne dokaze o postojanju lutkarstva u antici. Lutkarstvo se pominje u klasičnim tekstovima kao što su *Mahabharata* i tamilski ep *Silapadikaram* iz 1. i 2. veka pre nove ere. Ova umetnička forma duboko je utkana u indijsku filozofiju, pa tako Bhagavad Gita[2] poredi

[1] Harapa i Mohendžo-Daro su bili dva velika grada drevne civilizacije doline Inda (takođe poznate kao Harapska civilizacija), koja je doživela procvat oko 2500. godine pre nove ere, na prostoru današnjeg Pakistana i severozapadne Indije. Ovi gradovi su čuveni po svom sofisticiranom urbanističkom planiranju, sa ulicama u obliku pravilne mreže i naprednim sanitarnim sistemom, koji je uključivao unutrašnje vodovodne instalacije i pokrivene odvode. Ova civilizacija je bila veliki centar trgovine i zanatstva, iako njeno pismo do danas ostaje nedešifrovano, a razlog njenog konačnog propadanja nije u potpunosti razjašnjen.

[2] Bhagavad Gita koristi metaforu Boga kao lutkara koji upravlja univerzumom pomoću tri „konca" (modusa prirode) kako bi ilustrovala koncept božanskog uticaja nad celokupnom tvorevinom.

univerzum sa Bramom Tvorcem kao lutkarom koji upravlja tvorevinom. Govori se da je sam Brama, kao tvorac, bio nadahnut da stvori pozorište, ples i muziku radi estetskog uživanja.

Sanskritki termin *Sutradhara* za reditelja i pripovedača u tradicionalnom pozorištu bukvalno se prevodi kao „držalac konaca", što naglašava duboku vezu između lutkarstva i ranog indijskog teatra. Tokom vremena, indijsko lutkarstvo se razvilo u osobene tradicije u različitim regionima, pri čemu je svaki odražavao jedinstvene stilove lutaka inspirisane lokalnim folklorom i mitologijom.

Integracija sa drugim umetnostima: Ovi drevni koreni prerasli su u raznovrsne regionalne forme, spajajući se sa mitologijom, folklorom i drugim umetnostima poput vajarstva, plesa i muzike: u pitanju je holistička umetnička forma koja kombinuje pripovedanje sa vizuelnim i izvođačkim umetnostima. Lutkarstvo je značajan aspekt bogatog kulturnog nasleđa Indije, koji se prenosi kroz generacije umetnika. Istorijski gledano, kraljevi i plemići u oblastima kao što je Radžastan podržavali su zanatlije, uključujući i lutkare, podstičući razvoj tradicije marioneta kao što je *Katputli*, zatim *Beni Putul* (ručne lutke/ginjoli u Zapadnom Bengalu) i jedinstvenih šolapit marioneta[3] u oblastima Nadija u Zapadnom Bengalu. Lutkarstvo Čadar Badar je autohtona forma lutkarstva plemena Santal i sastavni je deo santalske kulture. Ova umetnost je rasprostranjena među plemenima Santal u Zapadnom Bengalu, Biharu, Džarkandu i Orisi, dok ručno rađene glinene lutke iz Krišnagara u Zapadnom Bengalu pričaju priče o seoskom životu kroz neverovatno realistične minijaturne glinene figure sa pozadinom od minijaturnih scenografija i rekvizita – gde je svaka složena i detaljna figura rezultat višesatnog rada i veštine koja se prenosi s kolena na koleno

Pismenost i jezik: Sanskrit je bio „jezik učenih" u drevnoj Indiji, povezivan sa obrazovanima, uključujući bramane koji su bili sveštenici i naučnici. Pojedini dokazi ukazuju na to da su sanskritsko pozorište ponekad na svetom tlu izvodili sveštenici koji su nasledili veštine plesa, muzike i recitovanja, iako to nije jedini pokazatelj njegove šire prirode. Ukratko, iako su bramani imali ključnu ulogu u razvoju i očuvanju sanskritske drame kao učene umetničke forme, njeno postojanje bilo je isprepleteno sa širim društvom, obuhvatajući različite društvene slojeve i već postojeće popularne tradicije. Temelji sanskritskog pozorišta verovatno su razvijeni u vedskim i religijskim ceremonijama, a zatim usavršavani vekovima. Prva dela koja zaista možemo identifikovati kao sanskritsko pozorište pojavila su se u 1. i 2. veku nove ere. Neki od najranijih sačuvanih fragmenata

[3] Šolapit lutke su oblik tradicionalnog lutkarstva sa marionetama na konac iz oblasti Nadija u Zapadnom Bengalu, a prvenstveno se izrađuju u koloniji Muragača i selu Borborija. Ove lutke se ručno prave od šolapita, sunđeraste, izuzetno lagane srži stabla indijske plute, koja je potpuno biorazgradiva. Ove raskošne i složene lutke, koje dostižu visinu i do 3 stope, koriste se u predstavama koje spajaju tradicionalne priče sa uticajima lokalnog džatra (narodnog teatra) i moderne pop kulture.

sanskritske drame datiraju iz oko 200. godine pre nove ere. *Mahabhasja* autora Patandžalija sadrži najranije pominjanje onoga što su začeci klasične sanskritske drame. Ova rasprava o gramatici iz 2. veka pre nove ere pruža realan datum za početke pozorišta u Indiji.

Ipak, sanskritsko pozorište nikada nije bilo ekskluzivno namenjeno bramanima niti su ga samo oni izvodili; iako je reč o visoko učenoj umetničkoj formi, ono je služilo široj publici, a njegovo poreklo i narodne forme bili su raznoliki. Iako je jezik bio sanskrit, kojim su se služili obrazovani, među izvođačima i publikom bile su različite klase, a temeljna *Natjašastra* bila je namenjena svim zajednicama, uporedo sa paralelnim popularnim i folklornim tradicijama. Pored sanskritske drame, postojale su i razne druge narodne forme, uključujući ulično pozorište, solo izvođenja i pripovedače, što je verovatno imalo značajan uticaj na društvo.

Upečatljiva simbioza koja se deli sa lutkarstvom ogleda se u **estetici i simbolici boja** prikazanih u plesovima pod maskama **Katakali u Kerali, Južna Indija i moćnih plesača pod maskama Čau iz Purulije u Zapadnom Bengalu.**

U regionima kao što je Odiša (*Ravanačhaja*), lutke za pozorište senki su neprozirne i bacaju oštre siluete, dok su u drugima prozirne, omogućavajući efekat „višebojne senke" na platnu, što je direktan odraz žive, višeslojne vizuelne „duge".

Metafore: Kamuflaža kao društveni komentar i duhovna stvarnost

Katakali: Prepleten sa mitovima i istorijom, božanskim i svetovnim, ovo je izvođenje koje odlikuju veličanstvenost, glamur i složenost. Raskošna šminka, kostimi i dramatična ekspresija lica oživljavaju mitološke priče iz Purana i drugih svetih hinduističkih tekstova. Boja igra ključnu ulogu u definisanju likova. Stvarne boje maske i njene brojne nijanse u Katakaliju strogo određuju svaki lik, bio on dobar ili zao. Pokreti tela slični su stakato pokretima i ritmu lutke.

Različite vrste šminke klasifikovane su u sedam kategorija. Zelena lica obično označavaju božanske figure kao što su Višnu, Krišna, Judišatira, Bima, Ardžuna itd. Ti likovi su moralno ispravni i poseduju smirenost, zbog čega se smatraju najprefinjenijim muškim ulogama u ovoj umetničkoj formi. Kod pojedinih božanskih likova zelena boja je zamenjena bojom zrelih plodova – narandžasto-crvenom. Ovu masku nose Balarama, Brama, Šiva i Surja. Obrve i oči su definisane crnom bojom, usne su obojene u jarku koralno-crvenu, a na liniji vilice često se postavlja beli spoljni okvir. Postoje čak i stilizovani znaci koji dodatno izdvajaju određene likove, poput crvenih i crnih oznaka na žutoj osnovi za Višnua i trećeg oka za Šivu.

Supstance koje se koriste za maskiranje lica su prirodni elementi, a boje definišu ličnosti likova koje tumače glumci. Svaka boja je vitalni putokaz za prirodu ovih mitoloških likova. Kati (Kathi – „nož") odnosi se na prepoznatljive brkove svakog lika. To može uključivati podignute crvene brkove uokvirene belom bojom. Ovaj obrazac se ponavlja i kroz izrazite crvene i bele oznake iznad očiju

i obrva. Ovi likovi, od kojih je jedan od najozloglašenijih Ravana, jesu visokog i plemenitog roda i poseduju neke božanske osobine, ali su ipak odvojeni od božanskog zbog svoje arogancije i zle prirode, što je naznačeno sa dve bele izbočine na nosu i čelu, kako bi se ove oznake istakle.

Sledeća kategorija je brada, i kao što sam naziv kaže, priroda likova se prikazuje kroz različito stilizovanje i boju brade. *Vela tadi* (*Vella thadi*), ili bela brada, prikazuje biće božanske prirode, pri čemu je najpoznatiji izgled Hanumana. *Čuvana tadi* (*Chuvanna thadi*), ili crvena brada, uglavnom označava podle i zlobne likove, kao što je Dušasana iz *Mahabharate*. Očiju obavijenih crnilom, sa belim brkovima koji se protežu do ušiju, crnim usnama i velikim izbočinama na nosu i čelu, neki glumci se pojavljuju sa prilično velikom crvenom bradom. Crne brade su takođe zle, ali su više povezane sa prirodom.

Budući da su priče koje se pripovedaju publici bliske i poznate, ono što ih očarava jeste živopisnost izgleda glumaca i sama njihova izvedba. Ovakve predstave i dalje podržavaju sve starosne grupe, bez odvajanja omladine ili male dece.

Čau (Chhau) plesači pod maskama iz istočne Indije[4] su živopisna grupa koja prikazuje očaravajuće i moćno izvođenje. Njihove maske su ogromne i mogu težiti i do 3-4 kilograma ili više, projektujući iluziju velike visine, stasa i masivne glave. Neki savremeni naučnici smatraju da reč Chhau potiče od sanskritske reči Chāya (senka, slika ili maska); prema *Sitakantu Mahapatri*[5], ona potiče od reči *Chhauni* (vojni logor).

Ples Čau se uglavnom izvodi tokom regionalnih festivala, spajajući u sebi forme plesa i borilačkih veština kroz primenu tehnika simulirane borbe, stilizovanog hoda ptica i životinja, kao i pokreta zasnovanih na svakodnevnim poslovima seoskih domaćica. Ples izvode isključivo muški plesači iz porodica tradicionalnih umetnika izabranih lokalnih zajednica, noću na otvorenom prostoru, uz autohtonu narodnu muziku. Koriste se svirale sa jezičkom i bubnjevi različitih veličina, uključujući *dhol* (ogroman cilindrični bubanj), *dhumsu* (veliki timpani bubanj) i *kharku* ili *čad-čadi*. Teme ovih plesova uključuju lokalne legende, folklor i epizode iz *Ramajane* i *Mahabharate*, kao i druge apstraktne teme**.**

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[4] Ples Čau (Chhau) se izvodi u istočnim indijskim državama **Odiša, Džarkand i Zapadni Bengal.** Svaka država ima svoj specifičan stil, koji nosi ime po samoj regiji: Majurbandž Čau (Mayurbhanj Chhau) u Odiši, Purulija Čau (Purulia Chhau) u Zapadnom Bengalu i Serajkela Čau (Seraikella Chhau) u Džarkandu.

[5] Sitakant Mahapatra je indijski pesnik i književni kritičar. Bio je zaposlen u Indijskoj administrativnoj službi od 1961. do penzionisanja 1995. godine, a od tada je obavljao dužnosti kao što je funkcija predsednika Nacionalnog fonda za knjigu (National Book Trust) u Nju Delhiju. Diplomirao je istoriju na Koledžu Rejvenšo (Ravenshaw College) 1957. godine, nakon čega je magistrirao političke nauke na Univerzitetu u Alahabadu 1959. godine. Njegova najznačajnija dela su *Sabdar Akaš* (*Sabdar Akash,* 1971), *Samudra* (1977) i *Anek Šarat* (1981). Dobitnik je nagrade Sahitja Akademi (Sahitya Akademi Award) za književnost na odija jeziku (1974), nagrade Đanpit (Jnanpith Award, 2002) i Padma Vibhušan (Padma Vibhushan, 2011).

Muzičku pratnju za ples obezbeđuju ljudi iz specifičnih zajednica koji učestvuju i u izradi samih instrumenata. Maske čine sastavni deo Čau plesa, a zanat pravljenja maski obavljaju zajednice tradicionalnih slikara. Znanje o plesu, muzici i izradi maski prenosi se usmeno sa gurua na muške učenike koji pripadaju tom žanru i kasti. Plesne trupe Čau danas uživaju i nacionalnu i međunarodnu popularnost; one su vitalna karika tradicije i kulture za sve uzraste, bez ograničenja samo na omladinu i malu decu.

Na taj način boja postaje identitet od živopisnih, šarenih kostima i velikih zglobnih figura u tradiciji *Bomalatam* (B*ommalattam*) u Tamil Naduu i *Tolu Bomalata* u Andhra Pradešu, do delikatnih, manjih i često prozirnih kožnih lutaka u tradiciji *Togalu Gombejata* (*Togalu Gombeyatta*) u Karnataki. **Zajednička paleta**, uprkos regionalnim varijacijama (lutke na štapu, ručne lutke/ginjoli, marionete na konac, lutke za pozorište senki), pokazuje da sve forme dele zajedničku, bogatu estetiku jarkih boja i detaljnih, simboličkih i tradicionalnih dizajna koji odražavaju lokalno slikarstvo i vajarstvo.

Kamuflaža se u ovom kontekstu odnosi na upotrebu lutaka kako bi se, iza vela zabavnih i mitoloških narativa, maskirale ili indirektno prikazale satira, kritika i društveni komentar.

DRUŠTVENO-POLITIČKA ISTORIJA INDIJE

Društveno-politička istorija, od davnih vremena do moderne ere, duboko je utkana u bogatu indijsku tradiciju lutkarstva i pozorišta. Ove umetničke forme služile su kao moćna sredstva za versku pouku, društveni komentar i, pre svega, politički protest, razvijajući se od svetih rituala do instrumenata društvenih promena

Drevna i srednjovekovna vremena: mit, ritual i moralna pouka

Antika (5. vek p.n.e. – 1000. n.e.): Koreni indijskog lutkarstva i pozorišta sežu hiljadama godina unazad, o čemu svedoče rani spisi i arheološka iskopavanja. Lutke sa zglobovima pronađene su u Harapi i Mohendžo-Darou.

***Sutradhara* i filozofija:** U drevnom sanskritskom pozorištu, narator se zvao *Sutradhara* („držalac konaca"), što je direktna referenca na lutkarstvo koja ilustruje da je lutkarsko pozorište prethodilo formalnom pozorištu sa ljudskim glumcima ili neposredno uticalo na njega.

Verska i društveno-politička uloga: Lutkarstvo (poput tradicije *Katputli* u Radžastanu) i pozorište senki (poput *Tolu Bomalata*) prvenstveno su prikazivali priče iz *Ramajane* i *Mahabharate*, ali su takođe služili za edukaciju javnosti, prenošenje moralnih pouka i preispitivanje postupaka kraljeva i lokalnih legendi.

Ritualna funkcija: Predstave su se često koristile da bi se umilostivili bogovi radi prizivanja kiše, lečenja bolesti ili osiguravanja plodnosti, što ih je činilo sastavnim delom života zajednice.

Moderna era: Društvena svest i razvoj

Zakon o dramskim izvođenjima (1876): Britanska kolonijalna vlada, prepoznavši moć pozorišta da mobiliše mase, uvela je ovaj zakon kako bi ugušila politički teatar, što je primoralo umetnike da se okrenu, ili da intenziviraju simboličko i alegorijsko pripovedanje.

Kolonijalna era: Otpor, satira i nacionalizam (1850-1947)

Pozorište kao protest: U 19. veku pozorište je postalo moćno oruđe za pružanje otpora britanskoj kolonijalnoj vlasti. Komadi su često koristili alegoriju da bi kritikovali britansko ugnjetavanje, bez izazivanja direktne cenzure.

Ključni pokreti: Bengalska pozorišna scena bila je od presudnog značaja za buđenje nacionalne svesti, sa predstavama poput *Nil Darpan* (*Ogledalo indiga*) koje su isticale eksploataciju poljoprivrednika.

Lutkarstvo u političkom izražavanju: Tradicionalni lutkari su često koristili svoje likove za satiru lokalnih zvaničnika i kolonijalnih administratora, služeći kao „glas naroda".

Nezavisnost i ulično pozorište: Nakon sticanja nezavisnosti, indijsko ulično pozorište, posebno u Bengalu, fokusiralo se na probleme običnog čoveka, prerastajući u „pozorište od naroda i za narod".

Društvena reforma: Moderno pozorište i lutkarstvo efikasno se koriste za podizanje svesti o društvenim pitanjima kao što su:

Zdravlje i higijena: Planiranje porodice, podizanje svesti o HIV/AIDS-u i kampanje za sanitarne uslove.

Društvena pravda: Odnosi se na probleme miraza, dečijeg rada i ženskih prava.

Vladine inicijative: Odeljenje za pesmu i dramu Vlade Indije, osnovano 1954. godine, koristi tradicionalne trupe za promovisanje programa socijalne pomoći i javnih politika u ruralnim oblastima.

Modernizacija tehnika: Savremeno lutkarstvo se udaljilo od čisto mitoloških priča kako bi se bavilo aktuelnim društvenim problemima. Kroz ove evolutivne faze, indijsko lutkarstvo i pozorište prešli su put od religijskog, preko političkog, do razvojno orijentisanog delovanja, dosledno funkcionišući kao ogledalo društvene i političke svesti Indije.

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LUTKARSTVO U INDIJI U 21. VEKU

Estetika i kamuflaža u indijskom lutkarstvu i pozorištu u 21. veku mogu se sažeti kao prelazak sa ritualnih tradicija vođenih naracijom na modernu **„dugu" hibridnih formi** koje spajaju tradicionalne, digitalne i savremene teme uz korišćenje **„metafora" svetlosti, senke i materijalnosti** za rešavanje društvenih, ekoloških i političkih pitanja. „Kamuflaža" leži u rekontekstualizaciji drevnih tehnika kako bi se prilagodile modernom senzibilitetu, pri čemu prerušavanje lutke služi kao maska za istraživanje dubljih društvenih, emocionalnih i političkih stvarnosti.

Fuzija i hibridizacija: Estetika 21. veka nije monolitna, već predstavlja „dugu" koja oslikava spoj različitih regionalnih stilova (pozorište senki, lutke na štapu, marionete) sa modernom animacijom i tehnikama osvetljenja. Tradicionalne forme kao što su Tolpavakotu (Kerala) i Ravanačhaja (Odiša) prilagođavaju se rešavanju savremenih društvenih problema, prevazilazeći isključivo religijske narative. Slično tome, u Zapadnom Bengalu se tradicionalno lutkarstvo sa ručnim lutkama, lutkama na štapu i marionetama ponovo osmišljava kako bi odgovorilo na savremene društvene i političke teme.

Vizuelna složenost (efekat „duge"): Dok pojedine forme, poput Ravanačhaje, zadržavaju minimalističku, monohromatsku estetiku (koristeći samo crne senke), druge forme, kao što su Togalu Gombejata (Karnataka) i Tolu Bomalata (Andra Pradeš), koriste jarke boje na kožnim lutkama kako bi stvorile bogat vizuelni spektar (koloritnu „dugu").

Materijalnost i forma: Lutke više nisu samo drvene ili kožne figure; one se dizajniraju sa većom fleksibilnošću, kombinujući materijale kako bi se pojačao osećaj „realističnosti", čime se stvara nova estetika koja je istovremeno i tradicionalna i moderna.

KAMUFLAŽA: SKRIVENA TEHNIKA I DRUŠTVENI KOMENTAR

Maska kao glasnik: „Kamuflaža" u lutkarstvu 21. veka funkcioniše tako što skriva ljudskog izvođača (lutkara) iza lika (lutke). Ovo omogućava indirektnu komunikaciju o osetljivim temama, pružajući „prikrivanje" koje omogućava istraživanje tabua ili političku kritiku.

Manipulacija svetlošću i senkom: U pozorištu senki, „kamuflaža" predstavlja manipulaciju svetlošću i udaljenošću kako bi lutke rasle ili se smanjivale, čime se stvaraju iluzije koje spajaju stvarno (lutkarovu ruku) sa imaginarnim (senkom na platnu).

Spajanje tradicije sa modernošću: Estetika lutkarstva 21. veka maskira tradicionalne tehnike koje blede (usled uticaja televizije i bioskopa) „modernizovanim" izgledom (npr. u osvetljenju i verodostojnosti priča), omogućavajući ovoj umetničkoj formi da preživi, dok deluje sveže novoj publici.

Svetlost i senka kao metafora: Fundamentalna interakcija svetlosti i senke (kao u tradiciji Tolpavakotu) služi kao metafora za borbu između dobra i zla, ili za savremenije teme istine nasuprot obmani.

„Sutradara" i moderna: Tradicionalni pripovedač (Sutradhara) deluje kao metafora za povezujuću silu koja premošćuje drevne narative sa modernim, urbanim ili globalnim kontekstima.

Ekološke i društvene metafore: Savremeno lutkarstvo često koristi „metaforu" lutaka da istakne ekološku degradaciju (npr. koristeći priče o prirodi za rešavanje ekoloških kriza) ili društvene hijerarhije (npr. koristeći veličinu lutaka da simbolizuje moć).

Pozorišni komad Tašer Deš (Tasher Desh – Zemlja karata*, sa likovima nalik lutkama*) *Gurudeva Rabindranata Tagore*[6]*, barda Bengala, prikazuje kruto, bezosećajno i formalizovano društvo Britanske Indije, integrišući scensku postavku u evropskom stilu, sa dramatizacijom u stilu indijskog lutkarstva, što odražava njegov eksperimentalni pristup izvođenju. To je ujedno i otkrovenje dubokog, eksperimentalnog i nekonvencionalnog pristupa performansu, koji pozorište ne posmatra samo kao zabavu, već kao estetski i duhovni medij koji treba da spoji muziku, ples i poeziju, često dajući prioritet simboličkom predstavljanju u odnosu na realističnu režiju. Istovremeno, indijsko pozorište i lutkarstvo 21. veka nastaju kao* ***vizuelni spektakl*** *koji deluje kao* ***društveno svesna kamuflaža****, koristeći boje i* ***metafore*** *u estetici i kamuflaži koje povezuju tradicionalno pripovedanje sa savremenim životom.*

Duga: Raznolikost formi i regionalna estetika: „Duga" simbolizuje ogroman spektar indijskog lutkarstva i pozorišta, koji se izuzetno razlikuje od regije do regije, ali deli zajedničke korene u epovima, mitovima i narodnoj umetnosti. Estetika i kamuflaža u indijskom lutkarstvu i pozorištu mogu se prikladno sažeti kao **višebojna „duga" regionalne raznolikosti** koja koristi **simboličke metafore za spajanje duhovnih, društvenih i narativnih stvarnosti**. Ovaj pristup omogućava umetnicima da maskiraju ozbiljnu društvenu kritiku iza zabavnih, stilizovanih formi, delujući kao „ogledalo" društva u kojem je lutka, baš kao i čovek, tromo pokrenuta većim silama. Gledaoci su, takođe, u stanju da saosećaju sa ovim vizuelnim prikazima u stvarnom životu.

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[6] Rabindranat Tagore (1861–1941) bio je bengalski erudita – pesnik, pisac, kompozitor, filozof i slikar – koji je redefinisao indijsku književnost, komponovao indijsku nacionalnu himnu (*Džana Gana Mana*) i postao prva osoba van Evrope koja je dobila Nobelovu nagradu za književnost (1913) za zbirku pesama *Gitanžali*. On je zagovarao obrazovanje zasnovano na prirodi u Šantiniketanu i promovisao univerzalni humanizam, ostavivši neizbrisiv trag kao „Gurudev".

CILJEVI I ZADACI KROZ PRIMENJENO ISTRAŽIVANJE AUTORA OVOG RADA

Živo pozorište i dramska umetnost u celini izazivaju emocionalne reakcije kod mlade publike kroz likove i situacije sa kojima se mogu poistovetiti, kako bi zaokupili njihovu pažnju, pružajući im prostor da istražuju svoju maštu i razviju individualnu kreativnost u odraslom dobu. Aktivno učešće u pozorištu može se koristiti za podizanje svesti o nizu pitanja u komunikaciji, obrazovanju i neinvazivnim terapeutskim primenama, jer se njihova pažnja privlači kroz sopstvenu kognitivnu moć. Aktivno uključivanje u lutkarstvo i njegove bezbrojne veštine podstiče kreativnost kroz praktično iskustvo izrade sopstvenih verzija onoga što osećaju, vide ili mogu primetiti izvan svog okruženja, kao i izvan trenutnog sveta elektronskih medija koji su lako dostupni jednim klikom. Boja i lepota, maskenbali i magično prerušavanje spajaju i učesnike i gledaoce, privlačeći njihova čula vida onim čiji deo postaju. Estetika i kamuflaža imaju integralnu ulogu u pozorištu.

U današnjem kompulzivnom virtuelnom svetu, svako od nas ima potrebu da iskusi umetnost kako bi ostao mentalno i emocionalno živ sa snovima i težnjama; to obogaćuje našu svakodnevicu i balansira način na koji posmatramo stvarni svet oko nas iz drugačije perspektive, otkrivajući tu četvrtu dimenziju izvan našeg vidokruga. Takva promena stava može doneti ogromnu razliku u poređenju sa virtuelnim svetom koji se lako može gledati ili isključiti jednim klikom!

Ovi ciljevi i zadaci započeli su sa pokretanjem našeg pozorišta pre više decenija. Autori su eksperimentisali sa lutkama i animiranim teatrom, neprestano improvizujući sa bojom, jednostavnim osvetljenjem i vizuelnim efektima, transformacijom u formi i dimenziji – a u poslednje vreme uključujući i naprednu tehničku podršku u osvetljenju i vizuelnim efektima, preuveličane likove i maske/maskenbale koji su bliski, a ipak nerealni. Budući da lutke nisu stvarni ljudi, publika lakše prihvata ova simbolička poređenja, što omogućava dublje istraživanje teških tema, poput politike ili ljudskih mana, bez direktnog sukoba.

Takvi ciljevi i zadaci nastaviće se u našem naporu da dopremo do samog srca današnje omladine i dece – inspirišući ih tako da rastu uz ovo holističko iskustvo i unaprede svoj budući svet.

Čujem i zaboravim,
Vidim i zapamtim,
Uradim i shvatim.

Konfučije

Relčel Mekbin (Indija)

Rejčel Mekbin (Rachael MacBean) je predsednica Malog teatra Rahales (Rahales Little Theatre). Ona je filmski stvaralac, umetnica, autorka i ilustratorka 65 publikacija, autorka radova objavljenih u nacionalnim i međunarodnim časopisima, instrukciona dizajnerka, kao i dobitnica stipendije (viša naučna saradnica - Senior Fellow) Ministarstva kulture Vlade Indije i Akademije Sangit Natak (Sangeet Natak Akademi).

Stručna je saradnica za CCRT (Centar za kulturne resurse i obuku Vlade Indije), kao i za SCERT (Državni savet za obrazovna istraživanja i obuku) i D.I.E.T (Okružni institut za obrazovanje i obuku) Vlade Zapadnog Bengala.

Odlikovana je priznanjem *Bharat Excellence Award* i zlatnom medaljom *Foruma prijateljstva Indije* (*Friendship Forum of India*) za izuzetnost u svojoj oblasti rada.

Ponovnim osmišljavanjem tradicionalnih umetničkih formi kako bi dgovorile na savremene potrebe, Rejčel pomaže u stvaranju izvora prihoda za tradicionalne umetnike Zapadnog Bengala.

Članica je UNIMA Indija (Međunarodne asocijacije lutkara).

Email: *rahaleslittletheatre@gmail.com*

Md Kalid (Indija)

Md Kalid (Md Khalid) – koreditelj, višestruko talentovani stručnjak, glavni koordinator, menadžer produkcije, lutkar i glumac.

Blisko sarađuje sa Rejčel Mekbin još od osnivanja Malog teatra Rahales (Rahales Little Theatre) 1984. godine i važi za „čoveka bez koga se ne može" u timu.

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Katerina Atanasova Ilkova, PhD (Bulgaria)

THE INFLUENCE OF CHILDREN'S AESTHETIC PERCEPTION AND THE RESPONSIBILITY OF ARTISTS TO IT

Abstract: The viewer is one of the most important components of theatrical art. In the puppet theater for children, the child-spectator is the determining factor. This statement should be basic in the creation of puppet performances for children. The enormous importance of puppetry for the education of children and youth has been proven. The responsibility of puppeteers to the children's audience is very important. They must have observations and in-depth knowledge of the intellectual characteristics, emotional excitability, and degree of life experience of each age group.

In the article, I develop the topic of the responsibility of puppeteers for creating a fully-fledged living puppet character and how important the voice characteristic, built through "timbre", is. In the topic, I defend my position, how important it is for a puppeteer to be able to work with the timbre of his voice, I point out mistakes made by actors, and I share training that helps "the puppet speak".

Keywords: puppet theatre, speech, training, voice, timbre

Before I start, I should note that in my topic I will talk about the talking puppet theater.

The viewer is one of the most important components of theatrical art. In the puppet theater for children, the child-spectator is the determining factor. Therefore, I like to start my articles with the thought from one of the greatest puppet directors, Josef Krofta, of Czechoslovakia. He said*: "I am interested in puppet*

theater because children go there, not just because it is a puppet."[1] This statement should be basic in the creation of puppet performances for children. In the child-spectator Krofta found the main engine of puppetry. So do I.

The child has a special attitude to conditionality. It can dress a spoon and swing to it like a baby, which is a high degree of conditionality. But when the adult hands him the same spoon and says, "Sing to the baby!", the child will find thousands of ways to prove to him that this is not a baby, but a spoon. The child who plays in conditional houses and with conditional dolls is not inclined to accept conditionality when it is imposed from the outside. In the theater, the actor is such an adult, and the puppet show is a form of a game. For this purpose, the puppeteer needs to be able to enter the children's world, to make young viewers believe that the theater is its continuation, to control this game without making it naïve. That's why he must have observations and in-depth knowledge of the intellectual characteristics, emotional excitability, and degree of life experience of each age group. After gaining knowledge about the psyche and perceptions of children, the puppeteer can more successfully select the means of communication with the children's audience.

What does the selection of speech mean in puppet theater?

Let's look at how the puppet comes to life?

I am an actress with more than 35 years of stage experience and over 5000 performances. Practice has taught me that when a child sees on stage a puppet – a moving sculpture – he can believe that it is alive only in the perfect combination of the elements: plastics, movement, speech.

In the concepts of plastic and movement I put a different meaning. With the concept of "plastic" I associate the possibilities of bending, the movement of the head relative to the body, the change of angles, the gesticulation that are embedded in the puppet itself. And by "movement" I understand its ability to move in space, as well as to compose herself in relation to other characters and the decoration. *"The child-spectator requires a convincing stage character, which is created by discovering the plastic features and opportunities for movement of the puppet, looking at its features and connecting them with certain voice and speech characteristic of the character. In this way, a highly artistic image is obtained, the purpose of which is to achieve a moral and aesthetic impact on the viewer, who – again I remind – is a child. Thus, the circle of children's spectator – dramaturgy – stage – children's spectator closes."* [2] But to ensure blood circulation in this creative circle, puppeteers must find the correct voice-speech characteristic.

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[1] Kortenska, Miroslava, „Readiness for risk", newspaper „Narodna kultura", 14/03/1980.

[2] Ilkova, Katerina, "And they spoke", 2014, ed. TARA Publishing, Sofia, ISBN 978-954-9723-17-5.

What is a voice-speech characteristic? This is such a combination of a specific voice, timbre and features of speech, which most accurately corresponds to the vision of the puppet. *"It is important for the actor to skillfully handle the qualities of the voice – pitch, strength, timbre – as well as the characteristics of speech – tempo, rhythm, intonation, deformation – which correspond most closely to both the vision of the character, and the emotional world of it."*[3]

Therefore, I devoted my scientific work to how the peculiarities of puppetry, its metaphorical expression, can be connected with speech and to the speech processes of the puppet character.

One of the components that keeps children's attention is the plot. If what happens on the stage is not heard, the children lose touch with the plot. The first condition on which the success of the impact depends is on what they see and hear. Visibility is a given of the hall. But audibility, comprehensibility and impact depend on the actor. The first concern of the puppeteer is to check the acoustic realities of the room, to establish the power of speech, which achieves audibility. It has been established by specialists that the lower threshold for hearing in children is higher. The children's audience requires an even louder voice. After the actor comes out in front of the screen, this problem goes away. But the problem of keeping the attention of the modern children remains. It is a common belief that children are the purest and most grateful audience. Yes, the child is able to look with a fixed eye at the puppets and sincerely believe in what is happening on stage. But also without embarrassment, spontaneously he can speak loudly, get up, make noises at an important moment in the spectacle. These actions are a sign that suggestions do not reach him.

In a conversation with Professor Ilkov, when I consulted with him about the inability to keep the attention of the children's audience, he told me: *"You have to play as if there are foreigners sitting in the gym who do not understand a word of our language."* [4]He is right. The subject of art is man and his psyche. It is not for nothing that psychodrama appeared in the 20th century as a model for treating the psyche. Qualitative dramaturgy goes deep into the psychological problems of man. Medical professionals who deal with mental health talk about the semantics of words. The complexity of the emotions of puppet characters often places words in children's dramaturgy whose semantics children do not understand due to their little life experience. What should we do then? The only way out is to translate the meaning of the words into emotional language. How? Through intonation. The psychologists make extensive research on the role of the sound of the life of the child. From them it becomes clear that children are subject to the initial sound system. Keeping the child's attention depends mostly

[3] Ilkova, Katerina, "And they spoke", 2014, ed. TARA Publishing, Sofia, ISBN 978-954-9723-17-5

[4] Ilkova, personal archive, Conversations with prof. Atanas Ilkov

on the ability of the actor to translate the information contained in the words into figurative-emotional language.

One of the conclusions, provoked by the children's audience, that I made in my doctoral dissertation in 2002 was: *"The child-spectator requires a convincing stage character, which is created by discovering the plastic features and opportunities for movement of the puppet, looking at its features and connecting them with certain voice and speech characteristic of the character. In this way, a highly artistic image is obtained, the purpose of which is to achieve a moral and aesthetic impact on the viewer, who – again I remind – is a child."*[5]

But how to do this?

One of the big disputes is on the question of how to build the voice characteristic of the puppet character - with the actor's natural voice or with a more special timbre.

In my topic I would like to present and defend my position on the necessity of timbering in the puppet theatre and some pedagogical decisions from my practice.

Interesting is the question of the "basic tone". "Basic tone" we call that tone of the vocal range around which the voice is built in our daily speech. Through training for dramatic actors, educators stabilize this basic tone of the actor. But in puppet theater, it's not like that. When we watch a puppet show, no matter how good it is, sometimes we have the feeling that something is bothering us, but we don't know what. I can answer this question. If you listen carefully, you will understand that the puppet character speaks in one tone. This problem occurs when the puppeteer has chosen the "basic tone" of the character, but does not dare to separate from it because he is afraid of losing it. This robs the character because it deprives it of the opportunity to express the entire emotional palette that is set in the playwriting. That's why puppeteer speech educators do training to educate the puppeteers to work in the basic tone of the character, which is a different job. And not only that. They teach them to use the full palette of sounds of their voice to express the richness of the character's emotions, without losing the connection with the character's 'basic tone'. Namely, this important connection is timbre. Voice - speech characteristic is part of the big theme of semiotics in puppet theater. The search for speech and sound characteristics is closely related to the symbolic essence of the puppet in its inexhaustible diversity.

One of the problems faced by speech educators in puppet courses are the natural qualities of the students – voice, speech, musical, rhythmicity, coordination and auditory. The second problem is young people's perception of the survival of puppets. In the imagination of most of them, this "something" – the puppet

[5] Ilkova, Katerina, "And they spoke", 2014, ed. TARA Publishing, Sofia, ISBN 978-954-9723-17-5

– speaks in particular. And the more special sound is achieved through "tense speech mode" (the term is by professor Vera Stefanova). This is how we witness rapid voice wear and illness, sometimes fatal. In my dissertation "Preparing the Voice for Characteristics", I follow all the way to achieve safe timbering.

To the main question of where the puppeteer goes in search of the artistic means and the way to build the image, an unambiguous answer cannot be given. In contemporary puppet theater, dramaturgy is of paramount importance. In advance, at "table rehearsals" are analyzed to the smallest detail the thoughts, the feelings and emotions generated by them, and the actions that follow them. This creates a very accurate picture of the inner life of the character. In this way, paradoxes can also occur in the puppet theater. For example, the character created in the imagination of the actor to get away with the puppet both visually and plastically. Russian puppeteer and theorist Evgeny Speransky elaborated on this problem in great detail in his book "For some moments in the actor's work with the puppet". There he coined the term "false image". *"It is a trouble if the "false image," this pretending mischief, succeeds in capturing our imagination entirely, and you build on it your future stage image. The first meeting with the puppet destroys all your hopes, everything has to start again."*[6] Therefore, he recommends always rushing for the actor's meeting with the puppet. Similar is the case with building the speech of the puppet character.

The actor, taking the puppet in his hands, tries what voice and speech interpretation of the author's speech will satisfy the aesthetic quests in the performance. He can immediately get on the right track. But the direction may be wrong. In both cases, the puppet comes alive. But in the second case, it can not achieve the creative suggestions of the spectacle. I call the two possibilities a "probable interpretation" of the first or second type, and I elaborate in detail in my book "And They Spoke".

The methodology I studied at the National Academy of Dramatic Arts and Sciences supports the processes of getting to know and mastering the puppet with the so-called "basic etude". It includes elements necessary for mastering the movement and plasticity of the puppet, working with props through the puppet, and the motives for their implementation.

This is the moment when the puppet tries to "speak." In addition to the puppet's motor tasks, the character's thoughts and feelings are added. These thoughts and feelings are given external expression through sound. The puppeteer tries to capture the correct tone from the vocal range around which the character would speak. The search for speech and sound characteristics is closely related to the symbolic essence of the puppet in its inexhaustible diversity.

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[6] Speransky, Evgeniy, "For some moments in the actor's work with the puppet", magazine "Theatre", booklet № 3, 1965

The methodology of speech technique follows a proven order. This includes proper breathing, increasing the air volume of the lungs, "staged voice", getting rid of parasitic tensions not only in the area of the vocal apparatus, but also in the entire body, mastering a warm-up method and maintaining the achieved results. Pedagogical tasks are added to it, which take into account how many factors influence and shape the requirements for extracting from the doll the necessary speech and voice for the character to speak. Therefore, extraordinary efforts are made to build professional voice and timbre qualities in the actor. The student has his own specific vocal givens, which in no case cannot be ignored. Then comes the actor's range, his ability to transfer to different voice registers and master timbres.

That's why I emphasize working on vocal range and stability when working with the voice in the high, middle and low registers. When a large vocal range is achieved, it is easier to find the main tone around which the puppet character's speech develops, without the puppeteer's voice straining and becoming ill. Conversely, the basic tone is not enough. To voice the puppet a range is needed. The more tones up and down are mastered, the moresound suggestions for the character's emotions can be achieved.

Another characteristic of the voice, besides pitch, is its timbre. No matter how much we train an actor's voice, no matter how much we work on his range, we cannot ignore his natural timbre and vocal characteristics. The teaching methodology helps students discover the basic tone of the puppet character within their own specific voice. During the training, in the timbre range of each puppeteer, additional timbre features can be included. This is achieved by mastering the training to direct the voiced air jet with the laryngeal voice to the respective resonators. It is difficult to list all the voice-sound options that could be fed to the puppeteer and put into the puppet character by this way. The learning process is always conducted with highly artistic texts, most often poetry. In this way, the puppeteer develops sensitivity to emotions and their sound expression. When the puppeteer is not aware of the possibilities that range and timbre provide him, he uses a method called "stamping". Thus he robs himself and the character. Conversely, when the puppeteer is aware that he possesses the wealth of possibilities provided by the mastered voice and timbre, he can approach any character with confidence.

The fact is that the visual characteristics of the puppet lead us to the vocal and speech expression of the image. But other factors also lead us to it. This is our ability to read the written word. I will not dwell on the whole wealth of thoughts to which the theatrical analysis of a literary work leads us. This analysis is not the subject of my topic. I will focus on those that help us to reveal the artistic image more fully. In this regard, my thoughts overlap with those of Leonid Sabaneev, a great Russian musician who lived at the beginning of the 20th century, who was interested in the problems of the art of recitation.

"*As he says, "The word has an ideological being." I use this expression because I could hardly express everything contained in it more precisely. Ideography is a compound word from Greek (idea "representation" and grapho "write") that means "figurative letter". Every word is a symbol of an idea or object. This symbol carries information about this object or idea, as a result of which images arise in our ideas. This is part of the pictorial side of the word. It's no coincidence that we don't say "hear," but "see." Subconsciously, we feel that with our words we have to suggest images. These images are most often related to our experience. For example, when we say "table" in our imagination, we see not just any table, but a specific object in our home or garden. Similar is the case with the words symbols of more abstract concepts or ideas. Speaking of the sound composition of the text, we have come to one of the most important elements for the suggestion of speech, namely sound."*[7] "The second element of speech is purely audible. Speech is shown to the world in outer space and in time only as a sound sequence," says L. Sabaneyev. *"Through the sound of the word we express the world of our emotions. Between the sound of our speech and the subconscious secrets of our psyche, there is a dependence. Beyond the meaning of the speech, its ideography, we are able to understand the peculiar language of purely sound emotions - a language that allows us to understand with great ease the meaning of intonation even in a completely unknown language."* [8]

No matter how much artistic inspiration has spontaneity, mystery, and given from on high, it obeys rules. And vice versa. If the puppeteer masters these rules, they will always lead him to a creative state in which significant artistic results are achieved. In this I see our pedagogical mission: to reveal those subtleties and artistic richness of speech in the aesthetic process of influencing the children-viewers. Therefore, we introduce students to the specifics of the profession, that is, to the components that make up it. Only one of them to be left behind or underestimated, this affects the artistic value of the puppet show.

In my pedagogical practice I was convinced that the described problems are extremely important not only for puppeteers, but also for all professions that communicate with children and are related to educational effects on them. It was wonderful when I performed in Bulgarian, loaded with strong emotions, in front of a foreign-language audience, and I received the same reactions as from Bulgarian children. This fact from practice proves my theory.

I am fully aware that the issues I have touched upon are outlined in very general terms. But I sincerely hope that they will arouse interest and be useful to all adults whose responsible work is the education and upbringing of children.

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[7] Ilkova, Katerina, "And they spoke", 2014, ed. TARA Publishing, Sofia, ISBN 978-954-9723-17-5

[8] Sabaneev, Leonid, "Music of speech",publishers "Rabotnik prosveshteniya", Moskva, 1923

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UTICAJ ESTETSKE PERCEPCIJE DECE I ODGOVORNOST UMETNIKA PREMA NJOJ

Sažetak: Gledalac je jedna od najvažnijih komponenti pozorišne umetnosti. U lutkarskom pozorištu za decu, dete-gledalac je odlučujući faktor. Ova tvrdnja trebalo bi da bude osnovna polazna tačka u stvaranju lutkarskih predstava za decu. Dokazano je da lutkarstvo ima ogroman značaj za vaspitanje i obrazovanje dece i omladine. Odgovornost lutkara prema dečjoj publici je veoma velika. Oni moraju posedovati moć zapažanja i temeljno znanje o intelektualnim karakteristikama, emocionalnoj uzbudljivosti i stepenu životnog iskustva svake starosne grupe.

U ovom članku razvijam temu odgovornosti lutkara za stvaranje potpunog, živog lutkarskog lika i govorim o tome koliko je važna govorna karakterizacija izgrađena kroz „boju glasa“. U okviru ove teme branim svoj stav o tome koliko je za lutkara važno da ume da radi sa bojom svog glasa, ukazujem na greške koje glumci prave i delim vežbe koje pomažu da „lutka progovori“.

Ključne reči: lutkarsko pozorište, govor, obuka, glas, boja glasa

Pre nego što počnem, želim da napomenem da ću se u svom radu baviti govornim lutkarskim pozorištem.

Gledalac je jedna od najvažnijih komponenti pozorišne umetnosti. U lutkarskom pozorištu za decu, dete-gledalac je odlučujući faktor. Zato svoje članke rado započinjem mislima jednog od najvećih lutkarskih reditelja, Jozefa Krofte iz Čehoslovačke. On je rekao: *Mene lutkarsko pozorište zanima zato što deca idu tamo, a ne samo zato što je to pozorište lutaka.*[1] Ova tvrdnja bi trebalo da bude

[1] Kortenska, Miroslava, *Spremnost za rizik*, novine *Narodna kultura*, 14/III/1980.

osnovna u stvaranju lutkarskih predstava za decu. Krofta je u detetu-gledaocu pronašao glavni pokretač lutkarstva. Pronalazim ga i ja.

Dete ima specifičan odnos prema uslovnosti. Ono može da obuče kašiku i da je ljulja kao da je beba, što predstavlja visok stepen uslovnosti. Ali, kada mu odrasla osoba pruži tu istu kašiku i kaže: *Pevaj bebi*!, dete će pronaći hiljadu načina da mu dokaže da to nije beba, već kašika. Dete koje se igra u improvizovanim kućicama i sa improvizovanim lutkama nije sklono da prihvati uslovnost kada mu se ona nametne spolja. U pozorištu, glumac je ta odrasla osoba, a lutkarska predstava je forma igre. Zbog toga lutkar mora biti sposoban da uđe u dečji svet, da navede mlade gledaoce da poveruju kako je pozorište njegov produžetak i da upravlja tom igrom, a da je pritom ne učini naivnom. Zato on mora imati moć zapažanja i duboko znanje o intelektualnim karakteristikama, emocionalnoj uzbudljivosti i stepenu životnog iskustva svake starosne grupe. Nakon što stekne znanje o psihi i percepciji dece, lutkar može uspešnije da odabere sredstva komunikacije sa dečjom publikom.

Šta znači odabir govora u lutkarskom pozorištu?

Pogledajmo kako lutka oživljava.

Ja sam glumica sa više od 35 godina scenskog iskustva i preko 5000 izvedenih predstava. Praksa me je naučila da kada dete na sceni vidi lutku koja je zapravo pokretna skulptura, ono može da poveruje da je ona živa samo u savršenoj kombinaciji elemenata: plastike, pokreta i govora.

U pojmove plastike i pokreta stavljam različito značenje. Sa pojmom „plastika" povezujem mogućnosti savijanja, pomeranje glave u odnosu na telo, promenu uglova i gestikulaciju koji su ugrađeni u samu lutku. Pod „pokretom" podrazumevam njenu sposobnost kretanja u prostoru, kao i njenu izgradnju u odnosu na druge likove i scenografiju. *Dete-gledalac zahteva uverljiv scenski lik koji se stvara otkrivanjem plastičkih svojstava i mogućnosti pokreta lutke, sagledavanjem njenih karakteristika i njihovim povezivanjem sa određenom glasovnom i govornom karakteristikom lika. Na taj način se dobija visoko umetnička slika, čija je svrha postizanje moralnog i estetskog uticaja na gledaoca koji je, ponovo podsećam, dete. Tako se krug dete-gledalac – dramaturgija – scena – dete-gledalac zatvara.*[2] Ali da bi se obezbedio krvotok u ovom kreativnom krugu, lutkari moraju pronaći odgovarajuću glasovno-govornu karakteristiku.

Šta je glasovno-govorna karakteristika? To je takva kombinacija specifičnog glasa, boje glasa i govornih osobina koja najtačnije odgovara viziji lutke. *Važno je da glumac vešto rukuje kvalitetima glasa – visinom, jačinom, bojom – kao i karakteristikama govora – tempom, ritmom, intonacijom, deformacijom – koje najviše odgovaraju kako vizuelnom izgledu lika, tako i njegovom unutrašnjem, emotivnom svetu.*[3]

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[2] Ilkova, Katerina, *I progovorile su*, 2014, TARA Publishing, Sofija, ISBN 978-954-9723-17-5.

[3] Ilkova, Katerina, *I progovorile su*, 2014, TARA Publishing, Sofija, ISBN 978-954-9723-17-5

Zbog toga sam svoj naučni rad posvetila tome kako se osobenosti lutkarstva i njegovog metaforičkog izraza mogu povezati sa govorom i govornim procesima lutkarskog lika.

Jedna od komponenti koja drži pažnju dece jeste zaplet. Ako se ono što se dešava na sceni ne čuje, deca gube vezu sa radnjom. Prvi uslov od kojeg zavisi uspešnost jeste ono što deca vide i čuju. Sama sala doprinosi vidljivosti. Ali čujnost, razumljivost i uticaj zavise od glumca. Prvi zadatak lutkara jeste da proveri akustiku prostorije, kako bi odredio snagu govora kojom se postiže čujnost. Stručnjaci su utvrdili da je donji prag sluha kod dece viši. Dečja publika zahteva još glasniji zvuk. Kada glumac izađe ispred paravana, ovaj problem nestaje. Međutim, problem zadržavanja pažnje savremene dece i dalje ostaje. Opšte je uverenje da su deca najčistija i najzahvalnija publika. Da, dete je sposobno da netremice gleda u lutke i iskreno veruje u ono što se dešava na sceni. Ali isto tako, bez ustručavanja i spontano, ono može glasno da progovori, ustane ili pravi buku u važnom trenutku predstave. Ovi postupci su znak da poruka predstave ne dopire do njega.

U razgovoru sa profesorom Ilkovim, kada sam se konsultovala s njim o nemogućnosti da se zadrži pažnja dečje publike, rekao mi je: *Moraš da igraš kao da u sali sede stranci koji ne razumeju ni reč našeg jezika.*[4] Bio je u pravu. Predmet umetnosti je čovek i njegova psiha. Nije bez razloga psihodrama nastala u 20. veku, kao model lečenja psihe. Kvalitetna dramaturgija zadire duboko u psihološke probleme čoveka. Medicinski stručnjaci koji se bave mentalnim zdravljem govore o semantici reči. Složenost emocija lutkarskih likova često u dečju dramaturgiju postavlja reči čiju semantiku deca ne razumeju, zbog svog malog životnog iskustva. Šta nam je činiti u tom slučaju? Jedini izlaz je da se značenje reči prevede na emocionalni jezik. Kako? Putem intonacije. Psiholozi sprovode opsežna istraživanja o ulozi zvuka u životu deteta. Na osnovu njih postaje jasno da su deca pod uticajem primarnog zvučnog sistema. Zadržavanje dečje pažnje najviše zavisi od sposobnosti glumca da informacije sadržane u rečima prevede na figurativno-emocionalni jezik.

Jedan od zaključaka, podstaknut dečjom publikom, koji sam iznela u svojoj doktorskoj disertaciji 2002. godine glasi: *Dete-gledalac zahteva uverljiv scenski lik, koji se stvara otkrivanjem plastičkih svojstava i mogućnosti pokreta lutke, sagledavanjem njenih karakteristika i njihovim povezivanjem sa određenom glasovnom i govornom karakteristikom lika. Na taj način se dobija visoko umetnička slika, čija je svrha postizanje moralnog i estetskog uticaja na gledaoca koji je, ponovo podsećam, dete.*[5]

Ali kako to postići?

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[4] Ilkova, lična arhiva, Razgovori sa prof. Atanasom Ilkovim

[5] Ilkova, Katerina, *I progovorile su*, 2014, TARA Publishing, Sofija, ISBN 978-954-9723-17-5

Jedna od većih rasprava vodi se oko pitanja kako izgraditi glasovnu karakteristiku lutkarskog lika – prirodnim glasom glumca ili posebnom bojom glasa.

U okviru ove teme želela bih da predstavim i odbranim svoj stav o neophodnosti modifikovanja boje glasa u lutkarskom pozorištu, kao i neka pedagoška rešenja iz svoje prakse.

Zanimljivo je pitanje „osnovnog tona". „Osnovnim tonom" nazivamo onaj ton vokalnog opsega oko kojeg se gradi glas u našem svakodnevnom govoru. Kroz obuku dramskih glumaca, pedagozi stabilizuju ovaj osnovni ton glumca. Ali, u lutkarskom pozorištu to nije slučaj. Kada gledamo lutkarsku predstavu, bez obzira koliko je dobra, ponekad imamo osećaj da nas nešto muči, ali ne znamo šta. Mogu da odgovorim na to pitanje. Ako pažljivo slušate, shvatićete da lutkarski lik govori u samo jednom tonu. Ovaj problem se javlja kada lutkar odabere „osnovni ton" lika, ali ne sme da se odvoji od njega, jer se plaši da će ga izgubiti. To osiromašuje lik jer mu uskraćuje mogućnost da izrazi čitavu emocionalnu paletu koja je postavljena u dramskom tekstu. Zato pedagozi lutkarskog govora sprovode treninge kako bi obučili lutkare da rade na osnovnom tonu lika, što je sasvim drugačiji zadatak. I ne samo to. Oni ih uče da koriste punu paletu zvukova svog glasa kako bi izrazili bogatstvo emocija lika, a da pritom ne izgube vezu sa njegovim „osnovnim tonom". Upravo ta važna veza jeste boja glasa. Glasovno-govorna karakteristika je deo velike teme semiotike u lutkarskom pozorištu. Potraga za govornim i zvučnim karakteristikama blisko je povezana sa simboličkom suštinom lutke u njenoj neiscrpnoj raznolikosti.

Jedan od problema sa kojima se suočavaju pedagozi govora na lutkarskim smerovima jesu prirodne osobine studenata – glasovne, govorne, muzičke sposobnosti, osjećaj za ritam, koordinacija i sluh. Drugi problem je percepcija mladih ljudi o tome kako lutke „oživljavaju". U mašti većine njih, to „nešto" – lutka – govori na poseban način. A taj posebni zvuk se postiže kroz „napregnuti režim govora" (termin profesorke Vere Stefanove). Zbog toga svedočimo brzom trošenju glasa i bolestima, koje su ponekad fatalne za karijeru. U svojoj disertaciji *Priprema glasa za karakterizaciju*, pratim ceo put ka postizanju bezbednog pronalaženja boje glasa.

Na glavno pitanje, a to je gde to lutkar odlazi u potragu za umetničkim sredstvima i načinom na koji gradi lik, ne može se dati jasno definisan odgovor. U savremenom lutkarskom pozorištu, dramaturgija je od najveće važnosti. Veoma rano, već na „čitaćim probama", do najsitnijih detalja se analiziraju misli, generisana osećanja i emocije, kao i akcije koje iz njih proističu. Time se stvara veoma precizna slika o unutrašnjem životu lika. Na taj način u lutkarskom pozorištu može doći i do paradoksa. Na primer, da je lik stvoren u mašti glumca vizuelno i plastički u potpunoj suprotnosti sa samom lutkom. Ruski lutkar i teoretičar Evgenije Speranski detaljno je razradio ovaj problem u svojoj knjizi *O nekim trenucima u radu glumca sa lutkom*. Tamo je skovao termin „lažni lik". *Nevolja je ako 'lažni lik', ta vragolija, uspe potpuno da zarobi našu maštu, pa na njoj gradite*

svoj budući scenski lik. Prvi susret sa lutkom ruši sve vaše nade, i sve mora da se počne ispočetka.[6] Zato on preporučuje da se uvek požuri sa susretom glumca i lutke. Sličan je slučaj i sa izgradnjom govora lutkarskog lika.

Glumac, uzimajući lutku u ruke, isprobava koja će glasovna i govorna interpretacija autorovog teksta zadovoljiti estetske zahteve predstave. On može odmah stupiti na pravi put. Ali, smer može biti i pogrešan. U oba slučaja lutka oživljava. Međutim, u drugom slučaju, ona ne uspeva da ostvari kreativne poruke i sugestije predstave. Ove dve mogućnosti nazivam „verovatnom interpretacijom" prvog ili drugog tipa, i detaljno ih razrađujem u svojoj knjizi *I progovorile su*.

Metodologija koju sam studirala na Nacionalnoj akademiji za pozorišnu i filmsku umetnost podržava procese upoznavanja i savladavanja lutke kroz takozvanu „osnovnu etidu". Ona uključuje elemente neophodne za ovladavanje pokretom i plastikom lutke, rad sa rekvizitima kroz lutku, kao i motive za njihovo sprovođenje.

To je trenutak kada lutka pokušava da „progovori". Pored motoričkih zadataka lutke, dodaju se misli i osećanja lika. Ove misli i osećanja dobijaju svoj spoljašnji izraz kroz zvuk. Lutkar pokušava da uhvati ispravan ton iz vokalnog opsega oko kojeg će lik govoriti. Potraga za govornim i zvučnim karakteristikama blisko je povezana sa simboličkom suštinom lutke u njenoj neiscrpnoj raznolikosti.

Metodologija tehnike govora prati provereni redosled. To uključuje pravilno disanje, povećanje kapaciteta pluća, „scenski glas", oslobađanje od parazitskih napetosti ne samo u predelu vokalnog aparata već i u celom telu, savladavanje metoda zagrevanja i održavanje postignutih rezultata. Tome se dodaju i pedagoški zadaci koji uzimaju u obzir koliko faktora utiče i oblikuje zahteve za izvlačenjem onog govora i glasa iz lutke koji su neophodni da bi lik progovorio. Zbog toga se ulažu izuzetni napori da se kod glumca izgrade profesionalni glasovni kvaliteti. Student ima sopstvene specifične prirodne glasovne karakteristike koje se ni u kom slučaju ne mogu ignorisati. Zatim na red dolazi glumčev opseg, njegova sposobnost prelaska u različite glasovne registre i ovladavanje bojom glasa.

Zato naglašavam rad na vokalnom opsegu i stabilnosti pri radu sa glasom u visokom, srednjem i niskom registru. Kada se postigne veliki vokalni opseg, lakše je pronaći glavni ton oko kojeg se razvija govor lutkarskog lika, a da se pritom lutkarov glas ne napreže i ne oboli. Nasuprot tome, osnovni ton nije dovoljan. Da bi lutka dobila glas, potreban je opseg. Što se više tonova savlada, to se može postići više zvučnih sugestija za emocije lika.

Druga karakteristika glasa, pored visine, jeste njegova boja. Bez obzira koliko trenirali glumčev glas i koliko radili na njegovom opsegu, ne možemo

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[6] Speranski, Jevgenije, *O nekim momentima u radu glumca sa lutkom*, magazin *Teatar,* sveska br. 3, 1965.

ignorisati njegove prirodne vokalne karakteristike. Metodologija nastave pomaže studentima da otkriju osnovni ton lutkarskog lika unutar sopstvenog specifičnog glasa. Tokom obuke, u opseg boje glasa svakog lutkara mogu se uključiti dodatne karakteristike. To se postiže treningom za usmeravanje ozvučene vazdušne struje sa grlenim glasom ka odgovarajućim rezonatorima. Teško je nabrojati sve glasovno-zvučne opcije koje se na ovaj način mogu ponuditi lutkaru i utkati u lutkarski lik. Proces učenja se uvek vodi uz visoko umetničke tekstove, najčešće poeziju. Na taj način lutkar razvija osetljivost za emocije i njihov zvučni izraz. Kada lutkar nije svestan mogućnosti koje mu pružaju opseg i boja glasa, on koristi metodu koja se naziva „pečatiranje". Tako lišava i sebe i lik. Nasuprot tome, kada je lutkar svestan da poseduje bogatstvo mogućnosti koje mu pružaju savladani glas i boja glasa, on može sa samopouzdanjem pristupiti svakom liku.

Činjenica je da nas vizuelne karakteristike lutke vode ka glasovnom i govornom izrazu lika. Ali ka njemu nas vode i drugi faktori. To je naša sposobnost da čitamo pisanu reč. Neću se zadržavati na celokupnom bogatstvu misli do kojeg nas vodi pozorišna analiza književnog dela. Ta analiza nije predmet moje teme. Fokusiraću se na one elemente koji nam pomažu da potpunije otkrijemo umetnički lik. U tom pogledu, moje misli su istovetne sa mislima Leonida Sabanejeva, velikog ruskog muzičara koji je živeo početkom 20. veka i koji se bavio problemima recitatorske umetnosti.

Kako on kaže, *Reč ima ideološko biće. Koristim ovaj izraz jer bih teško mogao preciznije da izrazim sve što je u njemu sadržano. Ideografija je složenica iz grčkog jezika (idea 'predstava' i grapho 'pisati') koja označava „slikovno pismo". Svaka reč je simbol neke ideje ili predmeta. Ovaj simbol nosi informaciju o tom predmetu ili ideji, usled čega se u našim predstavama javljaju slike. Ovo je deo slikovne strane reči. Nije slučajno što ne kažemo „čuti", već „videti". Podsvesno osećamo da svojim rečima moramo da sugerišemo slike. Ove slike su najčešće povezane sa našim iskustvom. Na primer, kada u mašti kažemo „sto", mi ne vidimo bilo kakav sto, već specifičan predmet u svom domu ili bašti. Sličan je slučaj i sa rečima koje su simboli apstraktnijih koncepata ili ideja. Govoreći o zvučnom sastavu teksta, došli smo do jednog od najvažnijih elemenata za sugestiju govora, a to je zvuk.*[7] *Drugi element govora je čisto čujan. Govor se pokazuje svetu u spoljašnjem prostoru i vremenu samo kao zvučni niz*, kaže L. Sabanejev. *Kroz zvuk reči izražavamo svet svojih emocija. Između zvuka našeg govora i podsvesnih tajni naše psihe postoji zavisnost. Izvan značenja govora, njegove ideografije, sposobni smo da razumemo specifičan jezik čisto zvučnih emocija – jezik koji nam omogućava da sa velikom lakoćom razumemo značenje intonacije, čak i na potpuno nepoznatom jeziku.*[8]

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[7] Ilkova, Katerina, *I progovorile su*, 2014, TARA Publishing, Sofija, ISBN 978-954-9723-17-5

[8] Sabanejev, Leonid, *Muzika govora*, izdavač *Rabotnik prosveshteniya*, Moskva, 1923.

Bez obzira na to koliko umetnička inspiracija poseduje spontanost, tajanstvenost i dar, ona se pokorava pravilima. I obrnuto. Ako lutkar ovlada ovim pravilima, ona će ga uvek voditi ka kreativnom stanju u kojem se postižu značajni umetnički rezultati. U tome vidim našu pedagošku misiju: da otkrijemo te suptilnosti i umetničko bogatstvo govora u estetskom procesu uticanja na decu-gledaoce. Zbog toga studente upoznajemo sa specifičnostima profesije, odnosno sa komponentama koje je čine. Ako se samo jedna od njih zapostavi ili potceni, to utiče na umetničku vrednost lutkarske predstave.

U svojoj pedagoškoj praksi uverila sam se da su opisani problemi izuzetno važni, ne samo za lutkare, već i za sve profesije koje komuniciraju sa decom i koje su povezane sa vaspitno-obrazovnim efektima na njih. Bilo je divno kada sam nastupala na bugarskom jeziku, preplavljena snažnim emocijama, pred publikom sa drugog govornog područja, a dobijala iste reakcije kao i od bugarske dece. Ova činjenica iz prakse dokazuje moju teoriju.

Potpuno sam svesna toga da su pitanja koja sam dotakla izložena u veoma opštim crtama. Ali se iskreno nadam da će ona pobuditi interesovanje i biti korisna svim odraslima čiji je odgovoran posao obrazovanje i vaspitanje dece.

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THE POWER OF LIVE SINGING IN THEATRE FOR YOUNG AUDIENCES

Abstract: This paper explores the influence of live singing versus recorded singing in theatre performances for children and young people.

From a historical perspective, musical - theatre forms represent one of the oldest modes of theatrical expression, as evidenced by the presence of musical elements in theatrical performances across different eras.

Songs within plays for children and young people have a significant dramaturgical, educational, and emotional function. They originated from various artistic traditions and cultural needs, and have over time become an indispensable part of theatrical expression. In contemporary theatre for children and young people, songs serve not only as entertainment but also as a means to explore social, emotional, and educational themes. They foster audience engagement and attention, contribute to the development of social and cultural skills, and assist in narrative comprehension, as well as the development of linguistic, communication, and musical abilities.

Live singing delivers a richer and more dynamic experience, creating an immediate atmosphere that leaves a more powerful impression than the passive listening of recorded tracks. The difference between live singing and the use of recorded audio is reflected in the nature of the interaction between the performer and the audience. Live performance enables direct contact, spontaneity, and authenticity, whereas recorded music creates a more detached relationship between the performers and the viewers. Expectations of live singing encompass the originality and uniqueness of the moment, which contributes to a distinctive audience experience.

Keywords: songs, theatre tracks, live singing, theatre for young audiences, musical-theatre expression.

Introduction

Live singing in performances for children and young people represents a highly important element of performing expression, enabling a more authentic artistic experience compared to the reproduction of recorded songs. When performers sing live, there is an authenticity of expression and an energy that the audience can directly feel. Live music creates a deeper emotional connection between the performer and the audience, allowing for an immediate artistic experience (Small, 1998). This is particularly crucial for children and young people, who are more inclined toward emotional reactions and interaction with performers than the passive listening of recordings.

Interaction with the audience plays a major role in engaging children during performances. Children who are actively involved in artistic performances exhibit a higher degree of emotional and cognitive engagement (Gibson & Ewing, 2011). Performers singing live can adjust their interpretation depending on the audience's reaction, resulting in a more dynamic and spontaneous experience. This type of adaptability contributes to the creation of an interactive space where children become a part of the performance rather than mere passive observers.

Performing songs live also fosters creativity and artistic development for both the performers and the audience. Performers can improvise, alter the tempo, and shift the dynamics of the performance, thereby creating a unique atmosphere that cannot be reproduced through recorded music. Furthermore, live singing contributes to the development of the performers' musical and stage skills, as well as flexibility in interpretation (Davidson, 2004). These skills are developed through direct contact with music, the voice, and the audience, which is essential for the performing arts.

One of the primary advantages of live singing over recorded tracks is the richness of sonic dynamics. While recorded songs can seem static and monotonous, live singing allows the performer to express a wide spectrum of emotions through changes in vocal intensity, which contributes to a more powerful emotional experience for the audience. Additionally, pedagogical approaches in music education demonstrate that children who actively participate in musical performances develop better social and communication skills (Hallam, 2010).

1. *Historical Overview of Musical-Theatrical Expression*

Musical elements have always held a prominent role in theatrical performances, particularly in theatre for young audiences. As Radić (2023) points out,

"music is a part of theatrical art," and its influence extends far into the past. The aim of this paper is to analyze the advantages of live singing compared to the use of recorded music in theatre for young audiences, as well as its impact on the emotional, educational, and social development of young viewers.

Before the emergence of writing, prayers and stories were transmitted through oral tradition, through singing (Radić, 2023). Music was considered "a divine gift to mankind" and had an important social function. Throughout the centuries, songs have been a part of theatrical performances, from ancient theatre to contemporary theatre for children. In ancient Greece, music was a key element of drama, frequently utilized to convey emotions and messages to the audience. Similarly, in medieval religious plays, songs had a didactic function, whereas in Renaissance comedies, they were often used to encourage interaction with the audience.

In an extremely digitalized, globalized, and interconnected network of listeners and fans, we have become spatially and temporally isolated from one another in our consumption of music (Levitin, 2016). In contrast, live singing in theatre restores the significance of immediate interaction and the uniqueness of the musical moment.

The use of songs in plays is particularly significant, as they had multiple roles - from a narrative device to an emotional guide through the story. Songs facilitate a better understanding of the plot, reinforce the characters, and allow children to identify with the situations within the play. Historically speaking, songs in plays for children and young people emerged from folklore traditions, and through the evolution of theatre and musical genres, they became an integral part of theatrical and cinematic productions for young people. In contemporary performances, they are not merely a means of entertainment, but also a tool for addressing important social and emotional issues.

2. *The Function of Songs in Performances for Children and Young People*

Singing in theatre for young audiences is not merely a decorative element; rather, it possesses distinct educational and emotional functions. As Repić (2020: 6) states, "music education is an important part of aesthetic and artistic education and directly influences cognitive, psychomotor, and social development."

Singing helps in the development of children's speech abilities, concentration, and emotional intelligence. Furthermore, through the rhythmic structure of songs, children develop a sense of order and coordination, which contributes to their overall development. Additionally, songs with repetitive verses and interactive elements foster audience engagement and facilitate easier acquisition of new concepts and values.

3. *A Comparison Between Live and Recorded Singing*

The difference between live singing and recorded audio is fundamental. According to Katz, "when performed live, music flows uninterrupted - without pauses, whereas recorded sound can always be interrupted, stopped, or rewound" (Ančić, 2016: 20). This means that live singing provides the uniqueness of the moment and a special interaction between the performer and the audience. Moreover, neurological research indicates that children perceive music differently when it is accompanied by visual stimuli (Levitin, 2016). Live performance allows performers to sense the audience's energy, adjust the performance in accordance with their reactions, and establish an emotional connection that cannot be achieved through studio recording. By adapting the tempo and dynamics to the audience's reactions during a live performance, a more intimate and profound artistic experience is created. In addition, the physical presence of the singer introduces an extra emotional layer that recorded music cannot fully convey. Furthermore, the added value of live singing is reflected in artistic freedom. Performers can alter arrangements, incorporate improvised segments, and adjust the interpretation to the atmosphere of the performance. This often contributes to the originality of the performance and allows the audience to experience something unique.

Live performance belongs to the physical world and is bound by space, whereas recorded music is broadcasted through recorded sounds, which creates a significant difference in the listening experience (Levitin, 2016). Given this, the role of live music can be understood as complementary, rare, unique, and intense. Audiences seek powerful and rare experiences through live music because it is inextricably linked to the performer's authentic emotional expression (Smith, 2018).

In children's and youth theatre, music plays an essential, sometimes even decisive role in shaping the atmosphere, expressing emotions, and encouraging interaction with the audience. Live singing in plays brings a special quality, as it enables performers to convey authentic emotions and energy that are difficult to achieve with recorded tracks. Children and young people (the audience) often react more strongly to performers who are physically present and actively communicating with them, which contributes to stronger connectivity and engagement during the play (Smith, 2018).

One of the great advantages of live singing is the potential for interaction between the performer and the audience. Singers can adapt their performance to the current atmosphere, react to the emotions and behaviour of the children, and thereby make the play more dynamic and interesting. Numerous studies show that direct interaction increases audience engagement and enables a deeper emotional connection (Brown & Johnson, 2020). Additionally, live performance provides room for improvisation, adjusting the tempo, and introducing new elements, which contributes to the development of creativity and flexibility in children.

4. *Audience Reaction to Lip-Syncing*

When lip-syncing is used in theatre for young audiences, the audience's reaction can vary depending on the context of the performance, the age of the audience, and the quality of the performance. While younger children often do not differentiate between live singing and lip-synced performances, older recipients can be more critical of the lack of authenticity.

Lip-syncing can possess a strong visual and entertainment effect, particularly if accompanied by energetic dance and scenography. Children may enjoy recognizing their favourite songs and rhythmic performances, even when the performers are not singing live. However, the lack of a direct emotional connection with the performer's voice generally makes the performance less impressive compared to live singing.

Older children and teenagers frequently value authenticity and can notice the difference between live singing and a lip-synced performance. They can sense a lack of spontaneity and sincerity in the performance, which can reduce audience engagement. Additionally, if the synchronization between the performer and the recorded vocals is imprecise, it can diminish the credibility of the performance.

For lip-syncing to be effective, high-quality production, precise choreography, and a harmonious visual experience are essential. When well-executed, it can contribute to spectacular productions, yet it still cannot surpass the emotional power and interaction brought by live singing.

5. *Psychological and Pedagogical Aspects of Live Singing*

Studies show that music can have a therapeutic effect and contribute to the emotional development of children (Vrbanić, 2008). Musical stimuli are linked to underlying lyrics, and children accept music spontaneously (Radić, 2023). Live singing stimulates children's imagination and creativity, while at the same time strengthens their social interaction. Group singing helps develop a sense of community and improves communication skills. Furthermore, research has shown that active participation in music-making reduces stress and anxiety in children, further confirming its prominent role within a pedagogical context.

Moreover, research indicates that live singing fosters self-confidence and emotional expression in children (Vidulin, 2016). Within interactive performances, children have the opportunity to participate in musical expression, which further strengthens their connection with the performers and the story on stage. Research has also shown that live music positively affects children's psychological state by reducing stress and promoting a sense of community.

While recorded songs often lack spontaneity and the capacity for audience interaction, live singing allows performers to make each rendition unique and

adjusted to the moment. In this way, the audience feels included, becoming an integral part of the overall artistic experience (Davidson & Faulkner, 2015).

Produced elements during a live performance can compromise the perception of 'liveness'. An indispensable aspect of this calculation is the relationship between the energy observed in the performance and the sounds that can be heard, for instance, gestures, the number of performers on stage, and the overall balance of the sonic space (Levitin, 2016). Physicists have proven that the human body is a good conductor of electricity; it is less known that the body also senses and conducts music, or more precisely, its vibrations, which confirms the significance of the emotional and sensory aspects of music in theatre.

Music in plays for children is not merely an aesthetic element - it also possesses a pronounced educational and emotional role. Songs can convey invaluable values and messages, help children in understanding complex themes, and develop their social awareness. Additionally, by participating in singing or listening to live-performed music, children enhance their linguistic and musical skills, improve memory, and develop a sense of rhythm (Hallam, 2010).

6. *Challenges and Negative Aspects of Live Singing*

Although live singing brings numerous advantages, it also entails certain challenges. Technical difficulties, such as sound system issues, can negatively affect the quality of the performance. Furthermore, vocal fatigue represents a serious problem for performers, particularly during long tours, which demands special preparation and vocal care.

In addition to physical challenges, performers may also face stage fright or psychological pressure that arises from performing in front of a large audience. A successful performance requires mental stability, self-confidence, and the ability to adapt to unforeseen situations on stage.

7. *Conclusion*

Live singing in performances for children and young people contributes to an authentic and engaged artistic expression, enables deeper interaction with the audience, and creates a richer emotional experience, while also providing a wealthier, more intense, and more interactive experience compared to recorded music. Through songs, whether as part of the dialogue or as separate musical numbers, children have the opportunity to learn, feel, and actively participate in the artistic experience, which encourages their creativity, socialization, and the development of musical awareness. The immediate connection between the performer and the audience, the authenticity of expression, and the emotional depth that live singing brings represent the key values of this practice. This type

of performance not only enhances the artistic experience but also stimulates the development of cognitive, emotional, and social abilities in children, indicating its necessity within both educational and cultural contexts. Research confirms that musical elements not only enrich artistic expression but also contribute to the development of various skills among young audiences.

The audience's reaction to live singing versus lip-syncing clearly demonstrates the advantage of live performance in terms of engagement and emotional connectivity. Songs in plays for children and young people possess a prominent dramaturgical and educational function. Through them, the narrative is shaped, vital messages are conveyed, and an emotional connection is developed between the audience and the characters on stage. As key dramaturgical elements, songs facilitate easier comprehension of the plot and increase emotional connectivity (McCaslin, 2006), while simultaneously contribute to the cognitive and emotional development of the viewers.

Throughout history, songs in children's theatre have fulfilled various roles - ranging from folk songs that transmitted moral values to modern theatrical and cinematic tracks that have become an indispensable part of performances. In contemporary children's theatre, songs are an essential tool for exploring significant social and emotional themes such as friendship, self-confidence, and empathy. They help children in developing linguistic, namely speech and musical skills, but also foster socialization and team spirit through group singing and participation in the play.

In conclusion, the power of live singing in theatre for children and young people is reflected in its capacity to engage, educate, and inspire young audiences. Compared to recorded alternatives, live singing delivers authenticity, interaction, and creative flexibility, thereby contributing to the quality of the performing experience. Although it has numerous benefits, including authenticity, improvisation, and artistic freedom, it also carries challenges, such as technical issues, vocal fatigue, and psychological pressure. For a performer to be successful in live performances, thorough preparation, professionalism, and adaptability to varying circumstances are essential. As research demonstrates, music has a powerful influence on the emotional, cognitive, and social development of children, making live singing an exceptionally vital aspect of theatrical performances for young people.

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MOĆ PEVANJA UŽIVO U POZORIŠTU ZA DECU I MLADE

Sažetak: Ovaj rad istražuje uticaj pevanja uživo u odnosu na snimljeno pevanje u predstavama za decu i mlade.

Iz istorijske perspektive, muzičko-scenski oblici predstavljaju jedan od najstarijih vidova scenskog izražavanja, što potvrđuje prisustvo muzičkih elemenata u teatarskim prikazima iz različitih epoha.

Pesme, odnosno songovi, u predstavama za decu i mlade imaju značajnu dramaturšku, obrazovnu i emotivnu funkciju. One su nastale iz različitih umetničkih tradicija i kulturnih potreba, a vremenom su postale neizostavan deo pozorišnog izraza. U savremenom teatru za decu i mlade, pesme ne služe samo za zabavu već i za istraživanje nekih društvenih, emocionalnih i obrazovnih tema. One podstiču angažman i pažnju publike, doprinose razvoju socijalnih i kulturnih veština, pomažu u razumevanju priče i razvijanju jezičkih, komunikacijskih i muzičkih sposobnosti.

Pevanje uživo donosi bogatiji i dinamičniji doživljaj, stvarajući neposrednu atmosferu koja ostavlja snažniji utisak nego pasivno slušanje nasnimljenih songova. Razlika između pevanja uživo i korišćenja snimljenog zvuka ogleda se u načinu interakcije između izvođača i publike. Živa izvedba omogućava direktan kontakt, spontanost i autentičnost, dok snimljena muzika stvara distanciraniji odnos između izvođača i gledalaca. Očekivanja od pevanja uživo uključuju originalnost i neponovljivost trenutka, što doprinosi posebnom iskustvu publike.

Ključne reči: pesme, songovi, pevanje uživo, pozorište za decu i mlade, muzičko-scenski izraz

Uvod

Pevanje uživo u predstavama za decu i mlade predstavlja veoma važan element izvođačkog izraza, omogućavajući autentičniji umetnički doživljaj u poređenju sa reprodukcijom snimljenih pesama. Kada izvođači pevaju uživo, prisutna je autentičnost izraza i energija koju publika može direktno da oseti. Živa muzika stvara dublju emotivnu povezanost između izvođača i publike, što omogućava neposredan umetnički doživljaj (Small, 1998). Ovo je posebno bitno za decu i mlade, koji su skloniji emotivnim reakcijama i interakciji sa izvođačima, nego pasivnom slušanju snimaka.

Interakcija sa publikom ima veliku ulogu u angažovanju dece tokom predstava. Deca koja su aktivno uključena u umetničke performanse pokazuju veći stepen emocionalne i kognitivne angažovanosti (Gibson & Ewing, 2011). Izvođači koji pevaju uživo mogu da prilagode svoju interpretaciju u zavisnosti od reakcije publike, što rezultira dinamičnijim i spontanijim doživljajem. Ovakva vrsta prilagodljivosti doprinosi stvaranju interaktivnog prostora u kom deca postaju deo predstave, a ne samo pasivni posmatrači.

Izvođenje pesama uživo takođe podstiče kreativnost i umetnički razvoj kako izvođača, tako i publike. Izvođači mogu da improvizuju, menjaju tempo i dinamiku izvedbe, čime se stvara jedinstvena atmosfera koja se ne može reprodukovati snimljenom muzikom. Osim toga, pevanje uživo doprinosi razvoju muzičkih i scenskih veština izvođača, kao i fleksibilnosti u interpretaciji (Davidson, 2004). Ove veštine se razvijaju kroz neposredan kontakt sa muzikom, glasom i publikom, što je jako bitno za izvođačke umetnosti.

Jedna od glavnih prednosti pevanja uživo u odnosu na nasnimljeno jeste bogatstvo zvučne dinamike. Dok snimljeni songovi mogu delovati statično i jednolično, živo pevanje omogućava izvođaču da izrazi širok spektar emocija kroz promene u intenzitetu glasa, što doprinosi snažnijem emotivnom doživljaju publike. Osim toga, pedagoški pristupi u nastavi muzike pokazuju da deca koja aktivno učestvuju u muzičkim performansima razvijaju bolje socijalne i komunikacione veštine (Hallam, 2010).

1. Istorijski pregled muzičko-scenskog izraza

Muzički elementi oduvek su imali istaknutu ulogu u predstavama, a posebno u predstavama za decu i mlade. Kako ističe Radić (2023) *muzika je deo pozorišne umetnosti* i njen uticaj seže daleko u prošlost. Cilj ovog rada je da analizira prednosti pevanja uživo u odnosu na korišćenje snimljene muzike u pozorištu za decu i mlade, kao i njegov uticaj na emocionalni, obrazovni i društveni razvoj mladih gledalaca.

Pre pojave pisma, molitve i priče prenosile su se usmenom tradicijom, kroz pevanje (Radić, 2023). Muzika je smatrana „božjim darom čoveku“ i imala je

važnu društvenu funkciju. Kroz vekove, pesme su bile deo scenskih prikaza, od antičkog teatra do savremenog pozorišta za decu. U antičkoj Grčkoj, muzika je bila ključni element drame, često korišćena za prenošenje emocija i poruka publici. Slično tome, u srednjovekovnim religijskim predstavama, pesme su imale didaktičku funkciju, dok su u renesansnim komedijama često bile korišćene za podsticanje interakcije sa publikom.

U ekstremno digitalizovanoj, globalizovanoj i povezanoj mreži slušalaca i fanova, postali smo prostorno i vremenski izolovani jedni od drugih u konzumiranju muzike (Levitin, 2016). Nasuprot tome, pevanje uživo u pozorištu vraća važnost neposrednoj interakciji i jedinstvenosti muzičkog trenutka.

Posebno je značajna upotreba pesama u predstavama, jer one imaju višestruku ulogu – od narativnog sredstva do emotivnog vodiča kroz priču. Pesme pomažu u boljem razumevanju radnje, osnažuju likove i omogućuju deci da se poistovete sa situacijama u predstavi. Istorijski gledano, pesme u predstavama za decu i mlade proizašle su iz folklornih tradicija, a kroz razvoj pozorišta i muzičkih žanrova postale su sastavni deo pozorišnih i filmskih produkcija za mlade. U savremenim predstavama one nisu samo sredstvo zabave, već i alat za obrađivanje značajnih društvenih i emocionalnih tema.

2. Funkcija pesama u predstavama za decu i mlade

Pevanje u pozorištu za decu i mlade nije tek dekorativni element, već ima izražene obrazovne i emocionalne funkcije. Kako navodi Repić (2020: 6), *glazbeni odgoj važan je dio estetskog i umjetničkog odgoja te izravno utje*če *na kognitivni, psihomotorički i socijalni razvoj*.

Pevanje pomaže u razvijanju govornih sposobnosti te koncentracije i emocionalne inteligencije kod dece. Takođe, kroz ritmičku strukturu songova, deca razvijaju osećaj za red i koordinaciju, što doprinosi njihovom celokupnom razvoju. Osim toga, pesme sa ponavljajućim stihovima i interaktivnim elementima podstiču angažovanje publike i omogućavaju lakše usvajanje novih pojmova i vrednosti.

3. Poređenje pevanja uživo i snimljenog pevanja

Razlika između pevanja uživo i snimljenog zvuka je fundamentalna. Prema Kacu, *kada se izvodi uživo, muzika teče neometano – bez prekida, dok se snimljeni zvuk uvek može prekinuti, zaustaviti, vratiti na početak* (Ančić, 2016: 20). To znači da pevanje uživo pruža neponovljivost trenutka i posebnu interakciju između izvođača i publike. Takođe, neurološka istraživanja pokazuju da deca drugačije percipiraju muziku kada je dopunjena vizuelnim stimulusima (Levitin, 2016). Izvođenje uživo omogućava izvođačima da osete energiju publike, da prilagode nastup u skladu s njihovim reakcijama i stvore emotivnu povezanost koja

se ne može postići studijskim snimanjem. Prilagođavanjem tempa i dinamike reakcijama publike tokom izvedbe uživo, stvara se intimniji i dublji umetnički doživljaj. Pored toga, fizička prisutnost pevača donosi dodatni emocionalni sloj koji snimljena muzika ne može u potpunosti preneti. Takođe, dodatna vrednost pevanja uživo ogleda se i u umetničkoj slobodi. Izvođači mogu menjati aranžmane, dodavati improvizovane delove i prilagoditi interpretaciju u skladu s atmosferom nastupa. To često doprinosi originalnosti izvođenja i omogućava publici da doživi nešto jedinstveno.

Živa izvedba pripada fizičkom svetu i ograničena je prostorom, dok se snimljena muzika emituje posredstvom snimljenih zvukova, što čini bitnu razliku u iskustvu slušanja (Levitin, 2016). S obzirom na to, uloga žive muzike može biti shvaćena kao komplementarna, retka, unikatna i intenzivna. Publika traži snažna i retka iskustva kroz živu muziku, jer je ona neraskidivo povezana sa autentičnim emotivnim izrazom izvođača (Smith, 2018).

U dečjem i omladinskom pozorištu, muzika igra bitnu, ponekad i presudnu ulogu u oblikovanju atmosfere, izražavanju emocija i podsticanju interakcije s publikom. Pevanje uživo u predstavama donosi poseban kvalitet, jer omogućava izvođačima da prenesu autentične emocije i energiju koja se teško može postići nasnimljenim songovima. Deca i mladi (publika) često snažnije reaguju na izvođače koji su prisutni i aktivno komuniciraju s njima, što doprinosi jačoj povezanosti i angažovanju tokom predstave (Smith, 2018).

Jedna od velikih prednosti pevanja uživo jeste mogućnost interakcije između izvođača i publike. Pevači mogu prilagoditi svoj nastup trenutnoj atmosferi, reagovati na emocije i ponašanje dece te tako učiniti predstavu dinamičnijom i zanimljivijom. Mnogobrojna istraživanja pokazuju da direktna interakcija povećava angažman publike i omogućuje dublju emocionalnu povezanost (Brown & Johnson, 2020). Takođe, izvođenje uživo daje prostor za improvizaciju, prilagođavanje tempa i unošenje novih elemenata, što doprinosi razvoju kreativnosti i fleksibilnosti kod dece.

4. Reakcija publike na plejbek

Kad se u pozorištu za decu i mlade peva na plejbek, reakcija publike može biti različita u zavisnosti od konteksta predstave, starosti publike i kvaliteta izvedbe. Dok mlađa deca često ne prave razliku između pevanja uživo i izvođenja na plejbek, stariji recipijenti mogu biti kritičniji prema nedostatku autentičnosti.

Pevanje na plejbek može imati snažan vizuelni i zabavni efekat, posebno ako je upotpunjeno energičnim plesom i scenografijom. Deca mogu uživati u prepoznavanju omiljenih pesama i ritmičnih izvedbi, čak i kada izvođači ne pevaju uživo. Međutim, nedostatak direktne emocionalne povezanosti sa glasom izvođača u pravilu nastup čini manje dojmljivim u odnosu na živo pevanje.

Starija deca i tinejdžeri često vrednuju autentičnost i mogu primetiti razliku između pevanja uživo i izvedbe na plejbek. Oni mogu osetiti manjak spontanosti i iskrenosti u izvođenju, što može smanjiti angažovanost publike. Pored toga, ukoliko sinhronizacija između izvođača i snimljenog vokala nije precizna, to može umanjiti uverljivost nastupa.

Da bi plejbek bio efektan, neophodna je vrhunska produkcija, precizna koreografija i skladan vizuelni doživljaj. Kada je dobro izveden, može doprineti spektakularnim predstavama, ali ipak ne može nadmašiti emotivnu snagu i interakciju koje donosi pevanje uživo.

5. Psihološki i pedagoški aspekti pevanja uživo

Studije pokazuju da muzika može imati terapeutski učinak i doprineti emocionalnom razvoju dece (Vrbanić, 2008). Muzički podražaji su povezani s rečima u pozadini, a deca muziku prihvataju spontano (Radić, 2023). Pevanje uživo podsticajno deluje na maštu i kreativnost dece, a istovremeno jača njihovu socijalnu interakciju. Pevanje u grupi pomaže u razvijanju osećaja zajedništva i poboljšava komunikacione veštine. Osim toga, istraživanja su pokazala da aktivno učestvovanje u izvođenju muzike smanjuje stres i anksioznost kod dece, što dodatno potvrđuje njenu istaknutu ulogu u pedagoškom kontekstu.

Nadalje, istraživanja pokazuju da pevanje uživo podstiče samopouzdanje i izražavanje emocija kod dece (Vidulin, 2016). U okviru interaktivnih predstava, deca imaju priliku da učestvuju u muzičkom izrazu, što dodatno jača njihovu povezanost sa izvođačima i pričom na sceni. Takođe, istraživanja su pokazala da živa muzika pozitivno utiče na psihološko stanje dece, smanjujući stres i podstičući osećaj zajedništva.

Dok snimljeni songovi često nemaju spontanost i mogućnost za interakciju s publikom, pevanje uživo omogućava izvođačima da svaku izvedbu učine jedinstvenom i prilagođenom trenutku. Publika se na taj način oseća uključeno, odnosno delom celokupnog umetničkog iskustva (Davidson & Faulkner, 2015).

Produkovani elementi u toku izvedbe uživo mogu ugroziti percepciju 'živosti'. Nezaobilazan aspekt ove kalkulacije je odnos između energije viđene u izvođenju i zvukova koji se mogu čuti, na primer gestikulacije, broj izvođača na sceni i ukupan balans zvučnog prostora (Levitin, 2016). Fizičari su dokazali da je ljudsko telo dobar provodnik struje; manje je poznato da telo oseća i provodi muziku, tačnije, njene vibracije, što potvrđuje značaj emotivnog i senzornog aspekta muzike u pozorištu.

Muzika u predstavama za decu nije samo estetski elemenat – ona ima i izraženu edukativnu i emocionalnu ulogu. Pesme mogu preneti neprocenjive vrednosti i poruke, pomoći deci u razumevanju složenih tema i razvijati njihovu socijalnu svest. Takođe, učestvovanjem u pevanju ili slušanju uživo izvedene muzike, deca unapređuju svoje jezičke i muzičke veštine, poboljšavaju pamćenje i razvijaju osećaj za ritam (Hallam, 2010).

6. Izazovi i negativni aspekti pevanja uživo

Iako pevanje uživo donosi brojne prednosti, ono nosi i određene izazove. Tehničke poteškoće, poput problema sa ozvučenjem, mogu negativno uticati na kvalitet nastupa. Takođe, vokalna iscrpljenost predstavlja ozbiljan problem za izvođače, posebno tokom dugih turneja, što zahteva posebnu pripremu i brigu o glasu.

Osim fizičkih izazova, izvođači se mogu suočiti i sa tremom ili psihološkim pritiskom koji dolazi s nastupom pred velikim brojem ljudi. Uspešan nastup zahteva mentalnu stabilnost, samopouzdanje i sposobnost prilagođavanja nepredviđenim situacijama na sceni.

7. Zaključak

Pevanje uživo u predstavama za decu i mlade doprinosi autentičnom i angažovanom umetničkom izrazu, omogućava dublju interakciju s publikom i stvara bogatije emotivno iskustvo, a pruža i bogatije, intenzivnije te interaktivnije iskustvo u poređenju sa snimljenom muzikom. Kroz pesme, bilo kao deo dijaloga ili zasebne muzičke numere, deca imaju priliku da uče, osećaju i aktivno učestvuju u umetničkom doživljaju, što ih podstiče na kreativnost, socijalizaciju i razvoj muzičke svesti. Neposredna povezanost između izvođača i publike, autentičnost izraza i emocionalna dubina koje živo pevanje donosi predstavljaju ključne vrednosti ove prakse. Ta vrsta izvođenja ne samo da unapređuje umetnički doživljaj, već i podstiče razvoj kognitivnih, emocionalnih i socijalnih sposobnosti kod dece, što ukazuje na njegovu neophodnost u obrazovnom i kulturnom kontekstu. Istraživanja potvrđuju da muzički elementi ne samo da obogaćuju umetnički izraz, već doprinose i razvoju različitih veština kod mlade publike.

Reakcija publike na pevanje uživo u odnosu na plejbek jasno pokazuje prednost žive izvedbe u angažovanju i emotivnoj povezanosti. Pesme u predstavama za decu i mlade imaju istaknutu dramaturšku i edukativnu funkciju. Kroz njih se oblikuje narativ, prenose bitne poruke i razvija emocionalna povezanost između publike i likova na sceni. Pesme, kao ključni dramaturški elementi, omogućuju lakše praćenje priče i povećavaju emotivnu povezanost (McCaslin, 2006), a ujedno doprinose kognitivnom i emocionalnom razvoju gledalaca.

Tokom istorije, pesme u dečjem pozorištu imale su različite uloge – od narodnih pesama koje su prenosile moralne vrednosti, do modernih pozorišnih i filmskih songova koje su postale neizostavan deo predstava. U savremenom pozorištu za decu, pesme su nezaobilazan alat za istraživanje značajnih društvenih i emocionalnih tema poput prijateljstva, samopouzdanja i empatije. One pomažu deci da razviju jezičke, odnosno govorne i muzičke veštine, ali takođe podstiču socijalizaciju i timski duh kroz zajedničko pevanje i učešće u predstavi.

Zaključno, moć pevanja uživo u pozorištu za decu i mlade ogleda se u njenoj sposobnosti da angažuje, obrazuje i inspiriše mladu publiku. U poređenju sa snimljenim, pevanje uživo donosi autentičnost, interakciju i kreativnu fleksibilnost, što doprinosi kvalitetu izvođačkog iskustva. Iako donosi brojne prednosti, uključujući autentičnost, improvizaciju i umetničku slobodu, ono takođe nosi i izazove, poput tehničkih problema, vokalne iscrpljenosti i psihološkog pritiska. Da bi izvođač bio uspešan u nastupima uživo, neophodna je temeljna priprema, profesionalizam i prilagođavanje različitim okolnostima. Kako istraživanja pokazuju, muzika ima snažan uticaj na emocionalni, kognitivni i društveni razvoj dece, što pevanje uživo čini izuzetno važnim aspektom pozorišnih predstava za mlade.

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Autor je više stručnih i naučnih radova, kao i knjiga: *Karakteristike glasa i metodički pristupi razvoju glasa u funkciji profesionalnih aktivnosti* i *Moć glasa*.

Dobitnica je nekoliko nagrada i priznanja.

Kroz zajedničku saradnju sa mr Jelenom Simonović Kovačević, izrodili su se brojni umetnički projekti. Među njima se izdvaja multimedijalni projekat *Ars e femmina (Devet Vojvođanki, Pisma dalekoj dragoj* i *Novinari pitaju heroine)*, koji je izveden kao zvanični deo programa *Novi Sad – Evropska prestonica kulture 2022.* u okviru programskog luka *Heroine*. Ostali značajni autorski projekti ovih umetnica su: *Betovenu u čast – 250 godina od rođenja Ludviga van Betovena, Pisma Evropi, Mariji Trandafil u čast, Vojvodina se peva, Mikrokosmos Vojvodine, Srbija nas spaja* i *Muzički mozaik.*

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HEROIC DISCOURSE IN THEATRE FOR CHILDREN AND YOUNG PEOPLE – FROM IDENTIFICATION TO PARTICIPATION AND COLLABORATION

Abstract: The hero has always been a community archetype that both violates prohibitions and establishes harmony/order. The Hero's Journey is not just an epic structure, but also a dramatic structure for the transformation of oneself and the environment. A hero is not just one who goes to war, but one who fights, suffers, tests the boundaries of the community, and initiates its change, all of which are dramatic functions. What are the archetypes of the hero and antihero, their psychophysical strengths and weaknesses, and how do they impact the world around them?

Through examples of various heroes, performances, and approaches, we will show how the concept and methods of heroizing young and very young audiences have transformed throughout history to the present day. Identification with the protagonist of a dramatic work is as old as theatre itself. The principles of empathy have been known since Aristotle and represent the first way the audience engages with a performance. Throughout history, we can recognize several other ways of audience engagement: traveling through/exploring an imagined world, shock tactics, defamiliarization/estrangement, (partially) active participation during the performance with feedback loops, and (nearly) full collaboration during the creative process.

How can theatrical means be used to depict worlds that are more inspiring and intriguing than those offered by digital media? Can theatre resist the influence of social networks and remain competitive and appealing to contemporary children?

What shocks today's young people, and what shocks children? To what extent have they got used to googling, and how self-aware are they within this commercialized hyper-sensitivity?

Can anything truly be strange in the 21st century? Or have we ourselves become too weird and derailed in our new identities, making humanity itself the most alien concept to us?

The specific nature of children and young people during interaction within a performance forms a unique discourse, particularly because plays for these audiences are, as a rule, more interactive than mainstream repertory theatre.

What are the specific characteristics of working with children and young people on the creation of a play, performance, or presentation?

Young people participate in collaborative performances through school drama clubs, informal troupes, and projects. However, the younger the audience, the rarer the attempts and the more challenging the approaches. Nevertheless, certain examples of institutional and non-institutional projects provide encouragement, positive examples, and potential guidelines.

Keywords: hero, ritual, epic, theatre for children, dramatic character

Why is a hero important to us? Why has the concept of a hero existed for as long as human society has? Why are the most enduring and most popular works of art about heroes? These seemingly simple questions reveal that we clearly need heroes and their protection; they show that we truly are threatened by something, and that we are not strong or brave enough for everyone to be a hero.

The exceptional and, consequently, community-detached position of the hero tells an anthropological story about ourselves and about what we lack, about processes that we not only do not know about, but, as a collective, do not even wish to know. It is because of this darkness, danger, lies, and evils... because of our weaknesses, irresponsibility, and fears, that heroes exist.

When we look at theatre as an anthropological constant in which it is difficult to find a narrative or even a structure that lacks a hero, we recognize a deeper ritualistic root. Since the beginning of human communities, performing practices have been present as a part of syncretic rituals. The oldest rituals of collective, unison movement and vocalization, in which we are all one and the same, form the foundation of high-mimetic genres such as prayers, hymns, and odes. Even older forms are mimesis, i.e. the imitation of natural forces in order to identify with them, to blend in, to be accepted and anointed, to become part of that unity, and therefore gain protection from forces we cannot control. It is precisely when these forces of nature are transposed into social forces that we get totems as idols through which we believe we have encompassed, understood, and mastered a certain force. Ancient people served, worshiped, and bowed to totems, believing they truly embodied the vast powers of nature. (Sub)consciously aware that this was, to put it mildly, untruthful because forces and spirits, as subtle entities (in modern terms: algorithms, programs, or information fields), easily possess (if summoned) and control (if we surrender to affects as uncontrolled emotions) matter/the body

when they find a receptive host, people also created the flip side of the totem: the taboo. Taboo is a prohibition that perhaps even precedes the totem, because in order to live together, we must establish certain boundaries. These boundaries mostly concern the most potent forces of our libido: violence and sexuality. And heroes, not infrequently, manifest unrestrained violence and sexuality.

When we look at the oldest myths and legends, the hero begins his journey by violating a taboo, performing the prohibition, and doing what is unacceptable. For this reason, we follow the narrative with great interest to see what consequences this bold and disruptive act brings upon such a rule-breaker.

Similar to the hero, the shaman as the hero of the ritual, the prototype of the performer, is the only one in the community called upon to play with the taboo, performing it before us, for us, and instead of us. In this way, they show us and teach us through a behavioural example what will happen to us if we break the rules. That is why the shaman is the first actor and a radical subject who performs the hero's wild nature (hubris) by breaking prohibitions, radicalizing both themselves and the audience since they stir up the passions suppressed by the taboo so that a new equilibrium can then be established. Hegel wrote about this, recognizing the dramatic triad as: 1 – the general state of the world with latent contradictions, 2 – the crisis of the world and the hero's struggle, and 3 – the restoration of balance through the resolution.

The hero, therefore, is not just one who goes into war, but one who fights, suffers, tests the boundaries of the community, and initiates its change, all of which are dramatic functions. The threats that heroes encounter on our behalf are not only external but also personal/archetypally psychological, and frequently include "the troublemakers within our own ranks."

In this sense, Vladimir Propp offers a somewhat broader range of narrative functions of characters compared to Étienne Souriau:

"1. The sphere of action of the villain (harm-doer). It comprises: villainy, a fight or other forms of struggle against the hero, and pursuit.

2. The sphere of action of the donor (provider). It comprises: the preparation for the transmission of the magical agent, and providing the hero with the magical agent.

3. The sphere of action of the helper. It comprises: the spatial translocation of the hero, the liquidation of misfortune or lack, rescue from pursuit, the solution of difficult tasks, and the transfiguration of the hero.

4. The sphere of action of a princess (a sought-for person) and of her father. It comprises: the assignment of difficult tasks, branding, exposure, recognition, punishment of a second villain, and wedding. The princess and her father cannot be completely delineated according to their functions. It is most often the father who is assigned the task of setting difficult challenges, an action arising from a hostile attitude toward the suitor. He also frequently punishes or orders the punishment of the false hero.

5. The sphere of action of the dispatcher. It comprises: only the function of sending the hero (a connective element).

6. The sphere of action of the hero. It comprises: departure on a quest, reaction to the demands of the donor, and wedding. The first function is characteristic of the seeker-hero, while the victim-hero realizes only the other functions.

7. The sphere of action of the false hero also comprises departure on a quest, reaction to the demands of the donor - which is always negative, and, as a specific function - unfounded claims." (Propp, 86-87).

This section, within a very short space, lists a vast number of narrative functions, i.e., situations.

Let us also recall Souriau's six functions, in which the princess and her father are divided into the prize and the arbiter: 1 – the desirer, 2 – the value, 3 – the arbiter, 4 – the receiver, 5 – the opponent, 6 – the helper. These dramaturgical and social roles open up possibilities for endless combinations to tell and show countless stories.

Although contemporary literature for children, including dramatic literature, attempts to create new and different narratives and heroes, we recognize that they can be oriented toward several existing archetypes.

We are, naturally, most interested in the dramatic hero. We can identify several models that correspond to genres, i.e., target groups, and the emotions we wish to evoke:

The epic hero is exceptional in some way, particularly through a devotion to something more sublime and more valuable than oneself. The journey of such a hero is episodic, and the structure of this journey was described in the greatest detail by Joseph Campbell. In theatre for children and young people, the fairy tale remains the most prevalent narrative model of the epic hero, the fairy tale as a complex archetypal structure capable of captivating all generations, because each generation will recognize what is most meaningful to them at that moment. Similarly, Jacob Grimm writes in his notes: "I did not write a book of stories for children, although I am glad that they like it; but I would not have worked on it with so much pleasure had I not believed that it would be important for poetry, mythology, and history to the most serious older individuals, among whom I include myself." The narrative is constructed not necessarily and exclusively through fight and competition (agon), but through the quest, the adventure of travel, and the discovery of connections between internal psychological processes and social/natural circumstances.

The superhero functions similarly, where supernatural strength or ability is just the initial inevitability with which they are directed toward discovering the (meta-)values of justice and responsibility. Fame, power, and privilege are dominant, and the superhero most often has a dual identity (public and hidden). Ultimately, they always win, making the narrative of such a hero not only episodic but also

open-ended. Superheroes in theatre for children are only a marketing strategy rather than a meaningful dramatic device. To make such a hero more lifelike and to enable empathy, a tragic flaw or a dark side / shadow is often added to them.

The tragic hero is a hero with a tragic fate, i.e., an epic hero caught within a tragic structure that leads to their downfall. The most common contradiction is that, while wishing to help others, they carry a permanent family trauma, and the amount of suffering is directly proportional to their noble goals. Within this family trauma lies the wild nature (hubris) that drives them to commit an irreversible tragic mistake. Tragic narratives can be quite traumatic for children, which is why such plays have historically not been performed for children across world cultures. As for adolescents, that is, young people, their fascination with horrors and thrillers indicates that this model is excellent. Jovan Hristić, for example, recognized ancient Greek tragedy as a form of religious horror, and the tragic structure and devices are applied most consistently within the genres of thriller and horror.

On the other hand, the comic hero is mischievous and, above all, disobedient. With this, even unconsciously, helplessly, accidentally, and even confusedly, they constantly initiate an open-ended structure of endless new troubles, overcoming dangers due to their own flaws. Utilizing a comic hero for children possesses a didactic deficiency, because children do not laugh at the mischievousness itself (nor should they encounter it mimetically/imitatively), but rather rejoice in the burlesque, fast, and skilful performance. This is precisely what we witnessed in the play "Tangled Among Puppets" („Upleteni među lutkama") by Dimidado Theatre, in which convicts attempt to escape from prison. Although they eventually die in an explosion and the entire play consists of posthumous encounters with previously deceased prisoners/puppets, the cheerful and musical performance delights children and joyfully guides them through the afterlife. Regardless of the fact that the play's iconography is firmly tied to Central American culture (crime, carnival, dance macabre), the domestic audience thoroughly enjoyed the rhythms and technical skill.

The anti-hero not only possesses an inherent flaw or even an acquired disease, but also has a twisted morality. They execute their mission without regard for the means they use, so that either their actions or their goals are morally questionable, but very rarely both, as that would make them a villain rather than an anti-hero. With ambition taking paramount priority, the anti-hero performs a comedy with an unhappy ending. In drama and theatre for children and young people, this model is crucial within instructive plays in order to understand that not only our own lives but also the lives of those around us depend on our decisions.

The collective hero is another intriguing device that is not frequently on the repertoire for children, though it is very present in contemporary theatre for young people. Although our tradition records collective dramatic heroism as documented in "The Highland Wreath" („Gorski vijenac"), for instance, and "Lord of the Flies" is often produced, and the most common approach is actually a

collaborative, inclusive one, where a group of young people, through a workshop process, creates a play/presentation in which the central character is the collective and collective dynamics, rather than a hero as an isolated individual. This approach is highly appropriate for the contemporary world, where collectivism is conditioned by mass media (in contrast to the individualistic medium of the book, which is read independently and promotes an exclusive hero), as written by David Riesman in "The Lonely Crowd."

Another challenging aspect is the hero's relationship to the supernatural, to that which is not part of our (and probably not children's) everyday experience. However, a child's imagination and capacity for belief (which is a prerequisite for all knowledge, and children are most intense precisely in acquiring knowledge and skills because they believe easily) open up the possibility not only for fascination with the wondrous, but for discovering how the wondrous connects with the real and what truly is wondrous in our world. Fairy tales, myths, and legends are full of the wondrous. The contemporary repertoire often refuses to confront children with the wondrous, which is not just an atheistic-materialistic conception of dispiriting and soul-stripping human beings from an early age, but the confinement of the human being within the shell of sensory perception and social conditioning, something that literary, theatrical, and artistic creators in general have resisted for thousands of years.

Another noticeable shift in comparison to thousands of years of human narration and performance, which can be observed in contemporary theatre for children and young people, is the absence of violence, and often even of open conflict, both of which have been a customary part of life and (artistic) communication for millennia, even for children. Unfortunately, we have not begun to live in a violence-free utopia, but the pacification of children through art may point to an attempt to create weak generations incapable of resolving conflicts, since it is through conflict and stress that we can progress. Becoming aware of our own potential for violence calls upon us to learn self-control and more enduring values worth fighting for (which current marketing campaigns certainly are not). Ever since the Mahabharata and the Ramayana, the Old Testament and the Iliad, violence, pain, and suffering have been as much a part of art as they are of life. And learning "humanity and bravery" (čojstvo i junaštvo - protecting others from oneself and oneself from others) is part of a deeper culture transmitted through upbringing within the family and the nation, rather than political agendas. At the deepest level, the one where Aristotle defined character as that which expresses the will, it is precisely the will that is being crippled in contemporary heroes within works for children - the will to fight and persevere in a desire that transforms both oneself and the environment. What kind of behavioural example are we setting for the youngest audience, the future adults?

In addition to admiration for heroes and empathetic identification with the character of a dramatic work, which are as old as theatre and as ancient as the fairy tale (these principles of empathy were precisely described as early as Aristotle), there are other ways through which the audience immerses itself and builds interaction with the stage event, about which I published in greater detail in the Collection of Papers from this Forum two years ago. Throughout history, we can recognize traveling through/exploring an imagined world, shock tactics, defamiliarization/estrangement, (partially) active participation during the performance with feedback loops, and (nearly) full collaboration during the creative process. The contemporary world and immersive technologies (mapping projections, augmented realities, virtual realities, holograms) offer us a fascinating ritual capable of transforming us; yet, precisely because of this fascination, we remain unaware and helpless before the given effect. Thus, we are actually immersed in a liminoid consumption, lacking an active relationship in which we are subjects. Yet it is precisely this liminal status of the subject that we build and express during a live performance. As we have seen in certain projects (more in demonstrations, presentations, and performances than plays) among the participants at this and many other festivals, performances lacking solid heroes and narration, no matter how technologically fascinating and interactive, last shorter and have a shallower, more short-lived effect on the audience than those plays in the traditional sense, which rely on story and characters. This is because by empathizing with transformation and following actions within a context and with subtext, we achieve the effect of awakening an identity-defining experience.

Undoubtedly, our knowledge and continuous resurrection of the ancient structures of myth, fairy tale, epic, and tragedy (to which I refer in the References at the end) can not only inspire us but also connect us with archetypes as sources of human experience, connecting the internally perceived microcosmic and the social and natural as macrocosmic.

For all these reasons, it remains for us to respond through our own works to numerous questions: How can theatrical means be used to depict worlds that are more inspiring and intriguing than those offered by digital media? Can theatre resist the influence of social networks and remain competitive and appealing to contemporary children? What shocks today's young people, and what shocks children? To what extent have they got used to googling, and how self-aware are they within this commercialized hyper-sensitivity? Can anything truly be strange/wondrous in the 21st century? Or have we become too weird and derailed in our new identities, making humanity itself the most alien concept to us?

The specific nature of children and young people during interaction within a performance forms a discourse in its own, particularly because plays for these audiences are, as a rule, more interactive than mainstream repertory theatre. Young people participate in collaborative performances through school drama clubs, infor-

mal troupes, and projects. However, the younger the audience, the rarer and bolder the attempts, and the more challenging the approaches to both themes and aesthetic devices. Nevertheless, specific examples of institutional and non-institutional projects provide encouragement, positive models, and potential guidelines.

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HEROJSKI DISKURS U POZORIŠTU ZA DECU I MLADE – OD IDENTIFIKACIJE DO PARTICIPACIJE I KOLABORACIJE

Sažetak: Heroj je oduvek bio arhetip zajednice koji i krši zabrane i uspostavlja harmoniju/red. Put heroja nije samo epska, već i dramska struktura transformacije sebe i okruženja.

Heroj nije samo ona/j koji ratuje, već ko se bori, trpi, iskušava granice zajednice i inicira njenu promenu, što su sve dramske funkcije. Koji su arhetipi heroja i antiheroja, psihofizičke moći i slabosti, kako utiču na svet oko njega?

Kroz primere različitih heroja, predstava i pristupa, pokazaćemo kako se pojam i način heroizovanja mlade i najmlađe publike transformisao kroz istoriju do danas. Identifikacija sa junakom dramskog dela stara je koliko i pozorište. Principi empatije sun poznati još od Artistotela i prvi su od načina na koji se publika uključuje u predstavu.

Kroz istoriju možemo prepoznati i još neke mogućnosti uključivanja publike: putovanje/istraživanje izmaštanog sveta, šok taktike, oneobičavanje/očuđavanje, (delimično) aktivna participacija tokom izvođenja putem igara povratne sprege i (skoro) puna kolaboracija tokom stvaranja.

Kako prikazati pozorišnim sredstvima svetove inspirativnije i intrigantnije od onih koji se nude digitalnim medijima? Može li se pozorište odupreti društvenim mrežama i ostati konkurentno i primamljivo za savremenu decu?

Šta je šokantno današnjim mladima, a šta deci? Koliko su oguglali od guglanja, a koliko samosećajni u reklamiranoj hiperosećajnosti? Da li bilo šta može da bude čudno u XXI veku? Ili smo sami postali prečudni i zastranjeni u novim identitetima, da nam je upravo ljudskost najstranija?

Specifičnost dece i mladih u interakciji tokom izvođenja je poseban diskurs, posebno jer su predstave za ove publike po pravilu interaktivnije nego repertoarsko p zorište. Koje su specifičnost u radu s decom i mladima na izradi predstave, performansa, prezentacije?

U značajnoj meri, preko školskih sekcija i neformalnih trupa i projekata, mladi učestvuju u kolaborativnim predstavama. Ali, što je publika mlađa, ređi su i pokušaji i izazovniji pristupi. Ipak, određeni primeri insitucionalnih i vanistitucionalnih projekata daju ohrabrenje, pozitivne primere i moguće smernice.

Ključne reči: heroj, ritual, ep, pozorište za decu, dramski karakter

Zašto nam je bitan heroj? Zbog čega uopšte koncept heroja postoji od kad je ljudske zajednice? Zašto su najtrajnija i najtraženija umetnička dela baš o herojima? Ova, naočigled jednostavna pitanja, ukazuju da su nam očigledno potrebni heroji i njihova zaštita, da stvarno jesmo nečim ugroženi, da nismo baš toliko ni snažni, ni hrabri da svi budemo heroji.

Izuzetna, a samim tim i od zajednice razdvojena pozicija heroja, govori nam jednu antropološku priču o nama samima i o onome što nam nedostaje, o procesima o kojima ne samo da ne znamo, negom kao kolektiv, i ne želimo da znamo. Zbog tog mraka, opasnosti, laži, zala... zbog naših slabosti, neodgovornosti i strahova, postoje junaci.

Kad pogledamo pozorište, kao antropološku kontstantu u kojoj je teško naći narativ ili čak strukturu u kojoj nemamo heroja, prepoznajemo dublji ritualni koren. Od početka ljudskih zajednica, izvođačke prakse su bile prisutne kao deo sinkretičnih rituala. Najstariji rituali kolektivnog unisonog gibanja i glasanja u kojima smo svi jedno i isto, osnova su visokomimetskih žanrova molitvi, himni i oda. Još stariji oblici su podražavanja, tj. oponašanja prirodnih sila, kako bismo se s njima identifikovali, odnosno poistovetili se, bili prihvaćeni i pomazani, postali delom tog jedinstva i samim tim stekli zaštitu od sila koje ne kontrolišemo. Upravo kada se te sile prirode transponuju u društvene, dobijamo toteme, kao idole kojima smatramo da smo obuhvatili, razumeli, ovladali nekom silom. I drevni ljudi su služili, obožavali, klanjali se totemima, verujući da oni zaista otelotvoravaju nepregledne moći prirode. (Pod)svesni da je to, blago rečeno neistina, jer sile i duhovi kao suptilni entiteti (savremenim rečnikom algoritmi, programi ili informatička polja) lako zaposedaju (ako se prizovu) i kontrolišu (ukoliko se afektima kao nekontrolisanim emocijama prepuštamo) materiju/telo, kad nađu prijemčivog domaćina, ljudi su kreirali i naličje totema, a to je tabu. Tabu je zabrana, koja možda i prethodi totemu, jer da bismo živeli zajedno, moramo da uspostavimo neke granice. Ove granice najviše se tiču najsnažnijih sila našeg libida: nasilja i seksualnosti. A heroji, neretko, ispoljavaju baš neobuzdano nasilje i seksualnost.

Kada pogledamo najstarije mitove i legende, heroj i započinje svoje putovanje narušavajući tabu, odigravajući zabranu, radeći ono što je nedopustivo. Zbog toga, sa velikim interesovanjem i pratimo kroz narativ koje posledice, za takvog narušioca pravila, ima ovaj odvažan i remetilački čin.

Slično heroju, šaman, kao heroj rituala, kao prototip izvođača, jedini je u zajednici pozvan da se igra tabuom, da ga odigrava pred nema, za nas i umesto nas. Tako nam pokazuje i uči nas bihevioralnim primerom šta će nam se desiti ako prekršimo pravila. Zbog toga je šaman prvi glumac i radikalni subjekt koji odigrava herojevu neobuzdanost (hybris) kršenjem zabrana, radikalizujući i sebe i publiku, jer uzburkava zabranom potisnute strasti, da bi se potom uspostavila nova ravnoteža. Baš i Hegel piše o tome, prepoznajući dramsku trijadu kao: 1 – opšte stanje sveta sa latentnim protivurečnostima, 2 – kriza sveta i borba junaka, 3 – uravnoteženje raspletom.

Heroj, dakle, nije samo ona/j koji ratuje, već ko se bori, trpi, iskušava granice zajednice i inicira njenu promenu, što su sve dramske funkcije. A ugroze sa kojima se heroji susreću u ime nas nisu samo spoljne, nego i lično/arhetipski psihološke, a često su to i „mangupi u našim redovima".

U tom smislu Vladimir Prop nudi nešto širu, u odnosu na Etjena Surioa, lepezu narativnih funkcija po likovima:

1. Delokrug protivnika (štetočine). Obuhvata: nanošenje štete, bitku i ostale oblike borbe protiv junaka, proganjanje.

2. Delokrug darivaoca (snabdevača). Obuhvata: pripremu prenošenja čarobnog sredstva, snabdevanje junaka čarobnim sredstvom.

3. Delokrug pomoćnika. Obuhvata: premeštanje junaka kroz prostor, otklanjanje nevolje ili nedostatka, spasavanje od potere, rešavanje teških zadataka, junakovo preobražavanje.

4. Delokrug careve kćeri (traženog lica) i njenog oca. Obuhvata: postavljanje teških zadataka, žigosanje, razotkrivanje, prepoznavanje, kažnjavanje drugog protivnika, svadbu. Careva kći i njen otac ne mogu se sasvim razgraničiti po funkcijama. Ocu se najčešće pripisuje postavljanje teških zadataka, kao radnje koja proističe iz neprijateljskog odnosa prema ženiku. On takođe često kažnjava ili naređuje da se kazni lažni junak.

5. Delokrug pošiljaoca. Obuhvata: samo funkciju slanja junaka (vezivni element).

6. Delokrug junaka. Obuhvata: odlazak u potragu, reakciju na darivaočeve zahteve, svadbu. Prva funkcija karakteristična je za junaka-tražioca, dok junak-žrtva ostvaruje samo ostale funkcije.

7. Delokrug lažnog junaka obuhvata takođe odlazak u potragu, reakciju na darivaočeve zahteve – uvek negativnu, i, kao specifičnu funkciju – neosnovane zahteve (Prop, 86-87).

Ovaj odeljak, na veoma kratkom prostoru, popisuje ogroman broj narativnih funkcija, odnosno situacija.

Da se podsetimo i Surioovih šest funkcija u kojima se careva kćer i njen otac dele u nagradu i arbitra: 1 – želilac, 2 – vrednost, 3 – arbitar, 4 – dobitnik, 5 – protivnik, 6 – pomagač. Ove dramaturške i socijalne uloge otvaraju mogućnost beskrajnom kombinovanju da se ispričaju i pokažu bezbrojne priče.

Iako savremena književnost za decu, uključujući i dramsku, pokušava da napravi nove i drugačije narative i heroje, prepoznajemo da se oni mogu orijentisati prema nekoliko postojećih arhetipova.

Nas, naravno, najviše zanima dramski heroj. Možemo prepoznati nekoliko modela koji odgovaraju žanrovima, tj. ciljnim grupama, odnosno, emocijama koje želimo da izazovemo:

Epski heroj je po nečemu izuzetan, posebno po posvećenju nečemu uzvišenijem i vrednijem od sebe. Putovanje takvog heroja je epizodično, a strukturu tog putovanja najdetaljnije je opisao Džozef Kempbel. U pozorištu za decu i mlade, bajka je i dalje najzastupljeniji model narativa epskog heroja, bajka kao složena arhetipska struktura koja može da pleni sve generacije, jer će svaka generacija prepoznati šta je njoj u tom trenutku najznačajnije. Slično tome, Jakov Grim piše u svojim beleškama: *Nisam napisao knjigu priča za decu, iako se radujem što im se dopada; ali na njoj ne bih radio sa toliko zadovoljstva da nisam verovao da će biti važna za poeziju, mitologiju i istoriju najozbiljnijim starijim ljudima, u koje i sebe uključujem*. Narativ se gradi, ne nužno i isključivo kroz borbu i nadmetanje (agon), već kroz potragu, avanturu putovanja i otkrića povezivanja unutrašnjih psihičkih procesa i društvenih/prirodnih okolnosti.

Slično tome funkcioniše super-heroj, kod koga su natprirodna snaga ili sposobnost tek početna neminovnost s kojom se usmerava kao otkrivanju (nad) vrednosti pravednosti i odgovornosti. Slava, moć i privilegije su dominantni, a super-heroj najčešće ima dvojni (javni i skriveni) identitet, te na kraju uvek pobeđuje, pa je narativ takvog junaka ne samo epizodičan, već i otvoren. Super heroji u teatru za decu samo su marketinška strategija, a ne smislen dramatičan postupak. Da bi se ovakav heroj učinio životnijim i omogićila saosećajnost, često se takvom heroju pridodaje tragička greška ili tamna strana / senka.

Tragični heroj je heroj sa tragičnom sudbinom, tj. epski heroj uhvaćen u tragičku strukturu koja ga dovodi do propasti. Najčešća kontradiktornost jeste da, želeći da pomaže drugima, nosi neizbrisivu porodičnu traumu, a količina patnje je direktno srazmerna plemenitim ciljevima. U porodičnoj traumi se i krije neobuzdanost koja ga navodi da počini nepovratnu tragičku grešku.

Tragični narativi mogu biti prilično traumatični za decu, pa se takvi komadi u svetskim kulturama i nisu prikazivali deci. Što se tiče adolescenata, tj. mladih, upravo njihovo oduševljavanje hororom i trilerom, ukazuje da je ovaj model odličan. Jovan Hristić je, na primer, prepoznao grčku antičku tragediju kao

religiozni horor, a tragička struktura i postupci se najdoslednije primenjuju baš u žanrovima trilera i strave i užasa.

Nasuprot tome, komični heroj je nevaljao i nadasve neposlušan. Time, čak i nesvesno, nemoćno, slučajno pa i zbunjeno, stalno pokreće otvorenu strukturu novih i novih nevolja, gde opasnosti prevazilazi upravo svojim manama. Korišćenje komičnog junaka za decu ima didaktičku manjkavost, jer deca se smeju ne nevaljalosti (niti treba da je mimetički/oponašalački susreću), već se deca raduju burlesknoj, brzoj i veštoj igri. Baš to smo videli u predstavi *Upleteni među lutkama* Dimediado Teatra, u kojoj robijaši pokušavaju da pobegnu iz zatvora. Iako oni čak ginu od eksplozije i čitavu predstavu čine posthumni susreti sa ranije umrlim zatvorenicima/lutkama, vesela i muzikalna igra oduševljava decu i radosno ih vodi kroz zagrobni svet. Bez obzira na to što je ikonografija predstave čvrsto vezana za kulturu srednje Amerike (kriminal, karneval, dance macabre), domaća publika je uživala u ritmovima i veštini.

Anti-heroj ne samo da ima neku urođenu manu ili čak i stečenu bolest, već ima i naopaku moralnost. Svoju misiju sprovodi bez kriterijuma prema sredstvima koja koristi, tako da su moralno upitne akcije ili ciljevi, ali veoma retko oba, jer bi onda bio negativac, a ne anti-heroj. Sa ambicijom na prvom mestu, anti-heroj odigrava komediju sa nesrećnim krajem. U drami i pozorištu za decu i mlade bitan nam je u poučnim komadima, da shvatimo da od naših odluka zavisi ne samo naš život, već i bića u našem okruženju.

Kolektivni heroj je još jedan intrigantan postupak koji nije često na repertoaru za decu, koliko je prisutan u savremenom pozorištu za mlade. Iako naša tradicija beleži kolektivno dramsko herojstvo zapisano u *Gorskom vijencu*, na primer, a *Gospodar muva* se neretko realizuje, najčešći pristup je pak kolaborativno inkluzivni, gde grupa mladih, kroz proces radionica, stvara predstavu/prezentaciju u kojoj je centralni lik kolektiv i dinamika kolektiva, a ne heroj kao izdvojena individua. Ovaj pristup je prilično primeren savremenom svetu, u kome je kolektivizam uslovljen masovnim medijima (za razliku od individualističkog medija knjige koji se samostalno čita i koji promoviše ekskluzivnog heroja), o čemu je detaljno pisao Dejvid Risman u *Usamljenoj gomili*.

Još jedan izazovan aspekt je odnos heroja prema natprirodnom, prema onom što nije naše (a verovatno ni dečije) svakodnevno iskustvo, ali dečija mašta i sposobnost vere (koja je preduslov svakog saznanja, i deca su najintenzivnija baš u sticanju znanja i veština jer lako poveruju), otvara mogućnost ne samo za fasciniranje čudesnim, već za otkrivanje kako se čudesno povezuje sa stvarnim, i šta zaista jeste čudesno u našem svetu. Bajke, mitovi, legende, prepune su baš čudesnog. Savremeni repertoar neretko odbija da susretne decu sa čudesnim, što nije samo ateističko materijalistička koncepcija obezduhovljenja i obezdušenja ljudi od malih nogu, već upravo zatvaranje ljudskog bića u ljušturu čulne percepcije i socijalne uslovljenosti, a čemu su se opirali književni, pozorišni i uopšte umetnički stvaraoci već hiljadama godina.

Još jedna primetna promena u odnosu na hiljade godina ljudske naracije i prikazivanja, a koju možemo da primetimo u savremenom teatru za decu i mlade, jeste odsustvo nasilja, pa često i otvorenog sukoba, koji su milenijumima bili uobičajeni deo života i (umetničke) komunikacije, čak i za decu. Nažalost, nismo počeli da živimo u utopiji bez nasilja, ali pacifikacija dece kroz umetnost može da upućuje na pokušaj kreiranja slabića i nesposobnih da rešavaju konflikte naraštaja, jer upravo kroz sukob i stres možemo da napredujemo. Osvešćivanje mogućnosti da možemo da budemo nasilni, priziva nas i da se učimo samokontroli i trajnijim vrednostima za šta je vredno boriti se (a što sigurno nisu trenutne marketinške kampanje). Još od *Mahabhatate* i *Ramajane*, *Starog zaveta* i *Ilijade*, nasilje, bol i stradanje deo su umetnosti koliko i života. A učenje „čojstvu i junaštvu" (čuvati druge od sebe i sebe od drugih), deo je jedne dublje kulture koja se prenosi vaspitanjem u okviru porodice i naroda, a ne političkih agendi. Na najdubljem nivou, onom u kom je Aristotel definisao karakter kao ono što izražava volju, upravo se volja sakati savremenim junacima u delima za decu, volja da se bori i istraje u htenju koje menja sebe i okruženje. Kakav to bihejvioralni primer dajemo najmlađoj publici, budućim ljudima?

Pored divljenja prema junacima i saosećajne identifikacije sa junakom dramskog dela koji su stari koliko i pozorište, a drevni koliko i bajka (ove principe empatije je precizno opisao još Aristotel), imamo još načina kojima se publika uživljava i gradi interakciju sa scenskim događajem, a o čemu sam detaljnije i objavio u Zborniku sa ovog Foruma pre dve godine. Kroz istoriju možemo prepoznati i putovanje/istraživanje izmaštanog sveta, šok taktike, oneobičavanje/očuđavanje, (delimično) aktivna participacija tokom izvođenja putem igara povratne sprege i (skoro) puna kolaboracija tokom stvaranja. Savremeni svet i imerzivne tehnologije (maping projekcije, augmented/proširene stvarnosti, virtuelne realnosti, hologrami), nude nam fascinantni ritual koji može da nas menja, ali baš zbog te fascinacije ostajemo nesvesni i nemoćni pred datim dejstvom, pa smo zapravo uronjeni u liminoidnu konzumaciju, a nemamo aktivan odnos u kom smo mi subjekti. A baš taj liminalni status subjekta gradimo i izražavamo tokom živog izvođenja. Kao što smo videli u pojedinim projektima (više demonstracijama, prezentacijama i performansima nego predstavama), među učesnicima na ovom, i mnogim drugim festivalima, nastupi bez čvrstih junaka i naracije, koliko god tehnološki fascinantni i interaktivni, traju kraće i imaju plići i kratkotrajniji efekat na publiku od onih predstava u tradicionalnom smislu, koje se oslanjaju na priču i karaktere, jer saosećavanjem u promeni i praćenjem radnji u kontekstu i sa podtekstom, postižemo efekat buđenja identitetskog iskustva.

Svakako nas poznavanje i stalno vaskrsavanje drevnih struktura mita, bajke, epa, tragedije (na literaturu upućujem u spisku na kraju) može ne samo inspirisati, nego nas i povezati sa arhetipovima kao izvorima ljudskog iskustva, povezujućeg između unutrašnje doživljajnog mikrokosmičkog i društvenog i prirodnog kao makrokosmičkog.

Zbog svega ovoga ostaje da svojim delima odgovaramo na mnogobrojna pitanja: Kako prikazati pozorišnim sredstvima svetove inspirativnije i intrigantnije od onih koji se nude digitalnim medijima? Može li se pozorište odupreti društvenim mrežama i ostati konkurentno i primamljivo za savremenu decu? Šta je šokantno današnjim mladima, a šta deci? Koliko su oguglali od guglanja, a koliko samosećajni u reklamiranoj hiperosećajnosti? Da li bilo šta može da bude čudno/čudesno u XXI veku? Ili smo sami postali prečudni i zastranjeni u novim identitetima, da nam je upravo ljudskost najstranija?

Specifičnost dece i mladih u interakciji tokom izvođenja je diskurs za sebe, posebno jer su predstave za ove publike po pravilu interaktivnije nego repertoarsko pozorište. Mladi u nezanemarivoj meri, preko školskih sekcija i neformalnih trupa i projekata, učestvuju u kolaborativnim predstavama. Ali što je publika mlađa, ređi su i hrabriji pokušaji i izazovniji pristupi i temama i estetskim postupcima. Ipak, određeni primeri insitucionalnih i vanistitucionalnih projekata daju ohrabrenje, pozitivne primere i moguće smernice.

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Sa predstavama, dramom, poezijom, participacijama publike, radionicama i video radovima učestvovao na festivalima i simpozijumima u Kanadi, Rusiji, Holandiji, Velikoj Britaniji, Portugalu, Španiji, Nemačkoj, Austriji, Italiji, Sloveniji, Hrvatskoj, Bosni i Hercegovini, Mađarskoj, Rumuniji, Bugarskoj, Albaniji.

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MOURNING OF PUPPETS

Abstract: The COVID-19 pandemic has significantly altered public and private discourses surrounding mortality, yet death remains a formidable taboo within the context of childhood. This paper explores the unique capacity of puppet theatre to address the sensitive themes of death and grief for young audiences, specifically focusing on the preschool and early primary school age groups. The research proceeds from the hypothesis that the ontological nature of the puppet and the specific cognitive mechanics of its reception make it a preeminent medium for therapeutic storytelling.

The theoretical framework synthesizes developmental psychology – drawing on the "double consciousness" described by Ferenc Mérei and Ágnes V. Binét and the developmental stages of death-concept by Alaine Polcz – with Judy S. DeLoache's cognitive theory of "dual representation." By placing these psychological insights into dialogue with Mónika Melinda Goda's puppet philosophy, the study illustrates how the puppet functions as a symbolic artifact that requires the spectator to mentally represent its "dual reality": as both an inanimate object and a living character.

The second part of the paper provides a detailed analysis of the Kolibri Theatre's production, *Gabi* (Budapest, 2008). Through this case study, the research examines the trauma of "replacement children" and sibling loss, highlighting how staging techniques – such as open manipulation and the contrast between physical puppets and projected memories – manifest the protagonist's struggle for identity. The analysis demonstrates that the distancing effect inherent in puppetry prevents emotional overwhelm while encouraging deep empathy. Ultimately, the study concludes that puppet theatre provides a "safe boundary" for children; by simultaneously sensitizing the viewer to the experience of loss and maintaining an aesthetic distance through its symbolic language, it facilitates the successful processing of the most difficult human experiences.

Keywords: puppet theatre, grief processing, childhood perception, dual representation, developmental psychology, sibling loss, performance analysis

Introduction

The relevance of this research stems primarily from the COVID–19 pandemic, which made death one of the central issues of both public discourse and everyday life. Between 2020 and 2021, 5.4 million people according to official records died worldwide because of the COVID[1]. In Hungary, more than 39,000 deaths have been officially recorded[2], meaning that approximately one in every hundred families has experienced bereavement. When considering friends, acquaintances, and broader social networks, the loss has affected an even greater number of people, both directly and indirectly. As a result of the pandemic, the subject of death has gained increased prominence not only in the media and public discourse but also in people's daily lives[3]. The experiences of loss, the fear of death, and uncertainty have become a universal phenomenon.

Therefore, talking about death and grief has become unavoidable, even though death has long been treated as taboo. This taboo is powerful in the case of children, especially younger ones. In her book *Ki vigasztalja meg a gyerekeket?* [Who Will Comfort the Children?] Magdolna Singer, Hungarian mental health specialist and grief counsellor, argues that parents and educators often avoid confronting children with death and fail to speak about it openly[4], which makes the role of literature and theatre increasingly important in initiating conversations about this topic.

> "Are you going to die too? And me?' Eventually, every child asks these questions. Adults answer them according to their own beliefs and experiences, hopefully in a way that suits the child's age. Children's literature and theatre might not be able to replace these parental explanations, but they can supplement and reinforce them with words and stories."[5]

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[1] Helen Rosengen, „14.9 million excess deaths associated with the COVID-19 pandemic in 2020 and 2021", who.int. *https://www.who.int/news/item/05-05-2022-14.9-million-excess-deaths-were-associated-with-the-covid-19-pandemic-in-2020-and-2021*.

[2] „Information site on the coronavirus", koronavirus.gov.hu.

[3] Rachel E. Menzies – Robert A. Neimeyer – Ross G. Menzies, „Death Anxiety, Loss, and Grief in the Time of COVID-19", *Behaviour Change*, 37 (2020), 111–115.

[4] Singer Magdolna, *Ki vigasztalja meg a gyerekeket?*, HVG Könyvek, Budapest, 2018, 108. [My translation]

[5] "Mesék a halálról - Körkérdés: Hogyan beszéljen a halálról a gyerek- és ifjúsági színház?". *Színház*, 2019/6, 11–14, 12. [My translation] *https://szinhaz.net/wp-content/uploads/2019/09/WEB_2019_06_SZINHAZ_BELIV.pdf*.

– notes Dóra Gimesi, dramaturg of the Budapest Puppet Theatre.

Several examples illustrate this tendency: the 2020 puppet film series *Rosemary's Hut*, whose first season focused on grief; the Mesebolt Puppet Theatre's 2021 production of *A Monster Calls*, presenting the mourning process of a 12-year-old boy, Conor; the Budapest Puppet Theatre's 2024 staging of *Cinderella*, which used shadow play to sensitively portray the loss of a father; and *We Fear No Dark* (2023), which addressed the issue of adolescent suicide.

The aim of this essay is to demonstrate that the significance of puppetry in the context of childhood grief extends beyond the mere representation of death. It may offer therapeutic or healing potential rooted in its specific ontology, unique reception, and the technique of open play, notably by initiating dialogue between children and parents. By focusing on childhood perception and attention, this analysis explores how the inherent nature of the medium can facilitate reflection on the concepts of death and grief. My primary research questions concern what and how a young spectator perceives during a puppet theatre performance, how the child's mind internalizes and interprets such an abstract symbol as the puppet, and how these factors make puppetry one of the most suitable mediums for addressing the themes of death and grief. In the course of this analysis, I present how developmental psychology approaches the issue, drawing primarily on the volume *Gyermeklélektan* [Child Psychology] by Ferenc Mérei and Ágnes V. Binét. Alongside the authors' own experiences, the work encompasses numerous case studies, experiments, and theories, ranging from international specialists such as Sigmund Freud and Jean Piaget to the Hungarian expert on bereavement, Alaine Polcz. I place the cognitive processes and experiences they outline into dialogue with Mónika Melinda Goda's PhD thesis, *BÁB / JÁTÉK / MŰVÉSZET – A báblét alakzatai*[6] [*PUPPET / PLAY / ART – Figures of Puppet-Existence*]. From the perspective of puppet philosophy, her work investigates the ontological underpinnings of the medium and the philosophical dimensions of the puppet's being.

Second, through the analysis of the performance '*Gabi*' by the Kolibri Theatre, to highlight the techniques and symbols that served as precursors to contemporary puppet shows use exploring grief. Since the target audience of the performance analyzed in this study consists of preschool and early primary school-age children, the examination of childhood attention focuses specifically on this age group.

The Focus of Childhood Attention

My analysis proceeds from the assumption that a child's interest in and attention toward puppet theatre can be captured, on one hand, through their love

[6] Goda Mónika Melinda, *BÁB / JÁTÉK / MŰVÉSZET – A báb-lét alakzatai*, Eötvös Loránd Tudományegyetem Filozófiatudományi Doktori Iskola, Budapest, 2019.

of play and, on the other, through the blending of their role as a story-listener. Puppet play – where the puppeteer essentially tells stories by moving and thereby animating an object – is analogous to the way children act out stories with their own toys. Several propositions in the book of *Gyermeklélektan*[7] [*Child Psychology*] confirm this hypothesis. A fundamental tenet of the relationship between the child and play is that through play, the child discharges emotional tension[8], a phenomenon that appears as early as at the age of six months. This release of tension associated with playing remains present in both preschool and early primary school-age children. As the authors emphasize: "A child's play is interwoven with experiences and desires that, having been repressed from consciousness through defence mechanisms, now return in a hidden form with reduced tension."[9] There is no experience that cannot become the starting point for play, as playing – besides resulting in a reduction of tension – provides joy.

Another vital aspect of play is the joy of imitation, which characterizes playing from the age of "one and a half to two years"[10]. The "joy of being someone else," which focuses on the immediate environment during preschool years and shifts toward the distant and adventurous during school age[11], mobilizes the imagination while teaching condensation and symbolic thinking. As children play princesses or kings, for instance, costumes and props become increasingly important. A paper crown and a bedsheet draped over the shoulders shape the king, or even a single umbrella is enough for someone to transform into an armoured knight. This type of condensation and transformation is present in the mechanism of puppet theatre as well, as inanimate objects become "something else" – princes, dragons, etc. – through movement.

In my view, besides play, the other essential pillar for understanding a child's relationship and attention to puppet theatre is the act of listening to stories, as puppet performances are essentially composed of these two elements: play through which a story or tale unfolds. Development follows a similar arc: the demand for stories emerges in the third and fourth years of life. Currently, young children are captivated by stories about children like themselves or about everyday life[12], and from the ages of 4–5, the story-listener behaviour begins to form[13]. "When a

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[7] Mérei Ferenc – V. Binét Ágnes, *Gyermeklélektan*, Gondolat Kiadó, Budapest, 1981. [My translation]

[8] Mérei – V. Binét, 13.

[9] Mérei – V. Binét, 107.

[10] Mérei – V. Binét, 121.

[11] Mérei – V. Binét, 121.

[12] Mérei – V. Binét, 234.

[13] Mérei – V. Binét, 236.

parent or teacher begins to tell a tale, the child adopts a certain demeanour which, beyond attention and reverie, involves stepping out of the everyday and expecting the extraordinary, the singular, the miraculous."[14] The authors characterize this demeanour as "dual representation"[15]. Since the definition applied by the authors is commonly used in Hungarian scholarly literature, to precisely grasp the meaning of the concept they employ, I utilize the term **"**dual representation**"** as established in Judy S. DeLoache's study, *Dual Representation and Young Children's Use of Scale Models*[16]. The study defines the concept as follows:

> "Representational insight - and successful symboluse - requires *dual representation*. […] Symbolic artifacts have a "dual reality" […] in that they have both a concrete and an abstract nature. They are real objects and, at the same time, they stand for something other than themselves. To use a symbol, one must mentally represent both facets of its dual reality; that is, one must represent the concrete entity itself and, at the same time, its abstract relation to its referent."[17]

In her study, DeLoache examines the dual representation of two-and-a-half-year-old children, specifically how successful they are in finding life-sized objects in a room based on scale models shown beforehand that also revealed the hiding places. The research findings point toward the significance of using the puppet as a symbol. „Increasing the physical salience of a symbol such as a scale model makes it more difficult for young children to respond to it as standing for something other than itself – the author writes – A lower level of physical salience leads to better performance."[18] This type of milder physical similarity essentially corresponds to the symbolic usage in puppet performances, which simultaneously abstracts and represents reality. Thus, the puppet, as a substitute for an object,

> „requires dual representation, in the sense that a single object must be represented in two different ways - as the object itself (involving whatever the child knows about that object or kind of objects) and as whatever the child is pretending it is"[19].

In their book Mérei and V. Binét explain this dual experience of consciousness through the example of theatrical reception: "I know I am in a theatre,

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[14] Mérei – V. Binét, 236.

[15] Mérei – V. Binét, 236.

[16] Judy S. DeLoache, "Dual Representation and Young Children's Use of Scale Models", *Child Development*, March/April 2000, Volume 71, Number 2, 329–338.

[17] DeLoache, 330.

[18] DeLoache, 335.

[19] DeLoache, 335.

yet I am moved, outraged, etc. The data of reality coalesce within me in two simultaneous arrangements."[20] This consciousness is most characteristic of older preschoolers, who immerse themselves in the story without confusing themselves with the hero, whereas for younger preschoolers, illusion carries more weight (the witch might even take up residence in the kitchen)[21]. This dual representation also appears in play, but in that case, the emphasis is on activity, while in story-listening, it is on passivity. According to the authors, puppet theatre is situated somewhere between the two: children try to help the characters, thereby participating in directing the story[22]. These interjections and verbal interventions disappear during early school age; the reception of puppet theatre by young schoolchildren is much more passive, leaning more toward the state of story-listening.

Mónika Melinda Goda formulates a similar mode of reception in her doctoral dissertation, although, as her work approaches the puppet from the perspective of phenomenology, she does not apply her ideas specifically to children but refers to the spectator as a general concept. In her dissertation, Goda highlights the proliferation of the so-called "open-style stage play" in puppet theatre, which dates to the middle of the 20th century and has since become a dominant trend. Consequently, "in stage practice throughout Europe and America, the manipulated object and the person animating it both become visible or appear visibly on stage; the manipulation can be followed by the eye and is no longer hidden, and to this extent, the »secret« ceases to exist"[23]. The author emphasizes the changing role of puppeteers, who, alongside their function as animators, take on a role themselves through the act of showing – the puppeteer simultaneously "moves another body and moves their own body; they simultaneously represent and embody, and do so in a highly complex manner"[24]. In my opinion, this revelatory and doubling performance style reinforces the dual perception of puppets, as the visibility of the puppeteer further dispels the illusion that we are seeing a self-moving figure on stage. Goda also reinforces the idea of dual perception when describing the perception of the puppet: "We see the puppet as alive, while knowing it is (can) not be"[25] – precisely this duality, the becoming active while the object-nature continuously persists, that creates a peculiar perception: we simultaneously see it as active in our imagination and experience it as passive.

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[20] Mérei – V. Binét, 237.

[21] Mérei – V. Binét, 238.

[22] Mérei – V. Binét, 239.

[23] Goda, 5. [My translation]

[24] Goda, 5.

[25] Goda, 41.

Moving further along the logic of puppet perception, Goda's text asserts that since the puppet does not exist as a subject but as a reference, and does not possess consciousness, it cannot be self-identical. The question may be asked: does it follow from this thought that since the puppet is not self-identical, the spectator cannot identify with the puppet either? As one possible answer, a later assertion in the text, citing Helmuth Plessner, could be highlighted, according to which "in the case of puppet play, during which mere figures are shown as mere substitutes for humans and as representatives of everything that lives and moves on earth, the illusion of transformation is more easily created"[26]. This quoted passage can be linked to what *Child Psychology* emphasizes regarding play: that through toys and dual representation, children are capable of playing out anything, because the toy, also becoming a representative in their imagination, can essentially transform into anything.

Thus, the two volumes – though from two different directions – both emphasize a kind of dual reception regarding the child's perception of puppet theatre. The observation of a performance can therefore be placed somewhere between the passive reverie of story-listening and the concentrated attention required for play. It is active attention because, although watching a performance may at first glance seem like a passive activity, the animation of a basically inanimate object through movement and the immersion in illusion and fantasy require active, focused attention from the spectators. At the same time, a distinction can be made between the two concepts: while Goda links the breaking of the illusion to the spread of open manipulation, according to *Child Psychology*, this dual representation appears automatically in children in the case of play, story-listening, and thus puppet theatre as well. Empathy and immersion, therefore, viewed from both theoretical approaches, become hindered due to dual perception, while the world unfolding on stage still creates the illusion of fiction. The puppet, therefore, simultaneously sensitizes and distances: it mobilizes the children's imagination but always maintains a safe distance, which facilitates the reception of difficult themes such as death and grief.

Representing Grief in Puppet Theatre – Kolibri Theatre: *Gabi*[27] (2008)

The issue of processing grief is presented with sensitivity in the production *Gabi*, written by Guy Krneta and premiered at the Kolibri Theatre in 2008. Alt-

[26] Goda, 65.

[27] Title: Gabi, premiere date: 27 September 2008, venue: Kolibri Theatre, director: Bodnár Zoltán, Szívós Károly, Tisza Bea, Török Ágnes, writer: Guy Krneta, translator: Fábri Péter, music: Novák János, set and costume designer: Orosz Klaudia, assistant: Horváth Csilla, cast: Bodnár Zoltán, Szívós Károly, Tisza Bea, Török Ágnes.

hough the play does not belong to the wave of productions specifically addressing bereavement created after 2020, it employs numerous symbols and techniques that can be regarded as precursors to the puppet performances dealing with death and grief in the post-COVID era.

"When I was born, Gábor was already in heaven"[28] – begins the narration of six-turning-seven-year-old Gabi. The performance opens with a powerful introduction to the discourse on death and mourning by outlining the story of sibling loss. Simultaneously, the weight of the theme is mitigated throughout by the fact that we follow the events from the perspective of a little girl, who injects playfulness and childhood joy into the everyday reality of mourning. The protagonist, Gabi, was born into a pre-existing state of bereavement: her brother, Gábor, died at the age of three after falling out of a window before she was born. "Her parents have been mourning him ever since; they cannot forget their loss for a single moment, and they impose this rigid grief on the six-year-old girl, who slowly begins to rebel against it."[29] – writes the Hungarian critic Katalin Róbert. Gabi's life is spent in the shadow of a brother and memories she cannot connect to, yet they continuously define her daily routines and the formation of her own identity.

This manifests as a standard routine: for instance, watering flowers at the cemetery or dressing in black every year to commemorate her brother with her family. For her, Gábor is an intangible phenomenon, an enviably perfect and unattainable "ideal child" whose image her parents constantly use to measure Gabi's behaviour: "Gábor would have eaten everything"; "Gábor would have tidied up everything"; "Gábor was an angel." The four actors who also directed the performance – Zoltán Bodnár, Károly Szívós, Bea Tisza, and Ágnes Török – approach the theme of childhood mortality with extreme sensitivity. The parents' immense grief and their inability to let go (embodied in comparisons, setting a place at the table for the deceased child, and Gábor's Day of Mourning) are softened by the little girl's perspective. Through her occasional remarks, we gain insight into the parents' feelings and guilt. At the time of his death, the little boy wanted to show his mother how skillfully he could climb onto the windowsill, but the mother was ironing and could not pay attention. "Mother hasn't been able to look at the ironing ever since" – Gabi recounts.

Although Gabi's parents speak to her about death and the gravity of losing a sibling, the performance reveals that the girl's words are repetitions of their sentences ("Gábor is already in heaven") without true comprehension. This aligns with the findings of Alaine Polcz, who suggests that for preschool-age children, the finality of death is not yet graspable, while symbolic explanations – such as

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[28] The excerpts originate from the production's script with my translation.

[29] Róbert Katalin, "Testvér-harc", *prae.hu*, 2009/05/11. [My translation], *https://www.prae.hu/article/2045-testver-harc/*.

"going to heaven" – often contradict childhood experience: how could he have gone to heaven when that is where the airplanes go?[30]

In the production, Gabi recounts her daily mourning-related rituals with childhood optimism; every inherently painful moment is accompanied by something small that makes it bearable. On the anniversary of her brother's death, though they must visit the cemetery and wear black, the family also goes to a restaurant where the girl can finally order French fries instead of pottage. However, this playfulness is occasionally broken by feelings of loneliness and abandonment. For example, on her birthday – a day that should finally be hers alone – she is forced to think of her brother and light a candle in his memory: "We always have to think about Gábor." The play illustrates the condition of being born into a state of grief through a child's eyes, a situation that defines her identity: she asks for a toy airplane for her birthday because she wants to fly above the clouds – but she emphasizes that she does not want to be an angel. This distinction reveals Gabi's fear that she might one day lose her independent identity in her parents' eyes and be completely dissolved into the persona of her brother. This merging, and Gabi's existence as a "replacement child", is suggested by her very name, as her parents chose the feminine version of Gábor for her. Throughout the play, Gabi constantly struggles with Gábor's invisible presence. She climbs onto the windowsill while repeatedly stressing that she is already six and can hold on, whereas her brother could not. When her brother's photograph repeatedly appears on the cloths forming the set, she tries to jump in front of them, crying out in desperation: "But I am the one here!" Magdolna Singer, a grief recovery specialist, speaks similarly about the trauma of sibling loss:

"In the case of a sibling's death, the surviving child may experience a sense of their own worthlessness: 'I am no longer important; only my sibling is.' They must compete for their parents' favour with someone who exists only in their hearts – idealized, romanticized, and invincible. Furthermore, some parents immediately seek consolation in another child, which has a negative impact on the life and personality development of the newborn, nor is it beneficial for the older sibling."[31]

As the quote reveals, the performance addresses the issue of sibling loss with remarkable authenticity. Gabi was brought into the world essentially as a replacement for her brother, as a source of consolation; subsequently, the parents – unintentionally, yet persistently – subject the girl to unfavourable comparisons. Gabi, therefore, must compete with an idealized archetype whom she could never have known in reality. The possibility of a resolution – which Singer characterizes as establishing a new relationship with the deceased, wherein the child can

[30] Polcz Alaine, *Meghalok én is*, Századvég Kiadó, Budapest, 1993, 41. [My translation]

[31] Singer, 108.

"experience a strong sense of belonging with a sibling who died as a newborn"[32] – remains inaccessible to Gabi, as she constantly feels at a disadvantage compared to her brother. This is perfectly demonstrated by the frequent recurrence of the word "must" in relation to Gábor ("I must think of Gábor"), which, as an imposed obligatory activity, precludes any form of genuine emotional connection.

The internal, unspoken fear of losing her identity culminates in a nightmare sequence toward the end of the performance. In her dream, the girl opens the window to demonstrate that she can climb the ledge, then hides in a wardrobe where she accidentally falls asleep. Seeing the open window, her parents fear the worst, believing her to be dead, assuming she fell out. Gabi witnesses her own funeral, then goes home, but her parents refuse to let her in ("We don't know any Gabi"). This scene can be interpreted, on one hand, as the thematic manifestation of her subconscious fear of total isolation and disappearing in her brother's shadow. On the other hand, it can be seen as the play using fantasy and dreams to help Gabi understand the significance of her parents' loss and the irreversibility of death. By hiding from her parents and witnessing her own funeral in a dream, she is forced to confront the finality of never being able to return to them. This experience not only nudges her toward understanding and thus toward maturity but also helps her parents finally let go of their invisibly present child. In addition, the nightmare scene opens up the space for the sense of togetherness mentioned by Magdolna Singer, allowing for a symbolic bond to be formed between the living child and her late brother.

The staging techniques similarly reflect the complexity of childhood grief, parental mourning, and isolation. The space is bounded by white sheets that function simultaneously as scenery, projection surfaces, and objects (a grave, a church, a table, etc.), creating an empty space filled with memories and ghosts, emphasizing Gabi's loneliness. "Zoltán Bodnár and Károly Szívós, when not assisting in Gabi's movements, adjust the sheets serving as the set to the current location – cemetery, room, or the dream scene. They use the tulles magically [...]"[33] – writes the Hungarian critic László Sz. Deme in his review. Memories can be continuously projected onto these sheets in the form of children's drawings; however, in the physical space – Gabi's space – there is nothing. The drawings of Gábor, the extra plate, and the French fries on the day of mourning are all projected. Regarding the set, Katalin Róbert writes: "This story is Gabi's world. We see her drawings and get to know their family life as she sees it."[34] At the same time, the projection can

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[32] Singer, 113.

[33] Deme Sz. László, "KABÓCA, VASKAKAS, KOLIBRI", *revizoronline.hu*, 2009/05/07., [My translation], *https://revizoronline.com/v-gyermekszinhazi-szemle-1-nap-marczibanyi-teri-muvelodesi-kozpont/*.

[34] Róbert.

also be interpreted as – despite seeing children's drawings – belonging more to Gábor's world. The parents stuck in grief, the black clothes, and the extra place setting also appear as projections, while there is not a single object or person on stage tied to Gabi's world – which is the world of the puppet at the same time. Gabi is the only one who appears on stage as a life-sized puppet, like a doll, suggesting a kind of substitutive role, a replacement, as her name implies.

In the performance, a black dress is projected onto Gabi once, during Gábor's day of mourning, but the girl begins to play with the fact that, as a puppet, she can step out from behind the projection. It is only during the nightmare that the projection begins to suck in the girl; although she maintains her identity as a puppet throughout the funeral, as her father rejects her and closes the apartment door, the sheets begin to wrap around her. However, she wakes up before becoming completely part of Gábor's projected world. The performance concludes with a poignant scene: Gabi cries out the moment her mother arrives home. Hearing this, one of the puppet's manipulators steps into the role of the mother – no longer as a projected image, nor as a puppet, but as an actor – and embraces Gabi's puppet. Seeing the girl's tears, a change occurs in the mother's character; she begins the journey toward letting go and acceptance. The mother, who until then appeared merely as a drawn figure in Gabi's world, signals through this physical embodiment that she is ready to participate more powerfully in her daughter's life. She helps Gabi tidy her room and promises her that from now on, they no longer need to set a place for Gábor.

Conclusion

Gabi sensitively reveals the difficulties faced by a child born into grief in the shaping of her identity. The play portrays both the parents' pain and the girl's loneliness, while employing symbols and techniques that have since become defining in post-2020 puppet performances. The distinction between puppets and projected figures, the puppet functioning as a substitute, and the distancing effect of open manipulation all reinforce the idea that puppetry both sensitizes and creates a safe distance.

Conclusively, this research illustrates why puppetry stands as one of the most effective artistic forms for discussing sensitive topics; its unique ability to render complex experiences of loss accessible makes it uniquely equipped to help young audiences navigate the themes of death and grief. All three scholarly sources (Mérei – V. Binét, Goda and DeLoache) analysed in this study support the premise that while the world unfolding on stage establishes the illusion of fiction, total immersion is mediated – and to some extent hindered – by dual perception (whether approached from a developmental psychological or a theatrical theory perspective). Thus, the puppet simultaneously sensitizes and distances: it mobilizes the child's imagination while maintaining a safe boundary that facilitates the reception of difficult subjects.

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TUGOVANJE LUTAKA

Sažetak: Pandemija korona virusa značajno je izmenila javni i privatni diskurs o mortalitetu, ali smrt i dalje ostaje snažan tabu u kontekstu detinjstva. Ovaj rad istražuje jedinstvenu sposobnost lutkarskog pozorišta za mladu publiku da se bavi osetljivim temama smrti i tuge, sa posebnim fokusom na uzrasne grupe predškolskog i ranog osnovnoškolskog uzrasta. Istraživanje polazi od hipoteze da ontološka priroda lutke i specifični kognitivni mehanizmi njene recepcije čine lutku vrhunskim medijem za terapeutsko pripovedanje.

Teorijski okvir sintetiše razvojnu psihologiju – oslanjajući se na „dvostruku svest" koju opisuju Ferenc Merei (Ferenc Mérei) i Anješ V. Binet (Ágnes V. Binét) i razvojne faze koncepta smrti Alaine Polc (Alaine Polcz) – sa kognitivnom teorijom „dualne reprezentacije" Džudi S. Delouč (Judy S. DeLoache). Postavljanjem ovih psiholoških uvida u dijalog sa filozofijom lutkarstva Monike Melinde Gode (Mónika Melinda Goda), rad ilustruje kako lutka funkcioniše kao simbolički artefakt koji od gledaoca zahteva da mentalno predstavi njenu „dualnu stvarnost": i kao neživi objekat, i kao živi lik.

Drugi deo rada donosi detaljnu analizu predstave *Gabi* Pozorišta Kolibri (Budimpešta, 2008). Kroz ovu studiju slučaja, istražuje se trauma „zamenske dece" i gubitka brata ili sestre, sa naglaskom kako scenske tehnike, kao što su otvorena manipulacija i kontrast između fizičkih lutaka i projektovanih sećanja, prikazuju borbu protagoniste za identitet. Analiza pokazuje da efekat distanciranja, koji je inherentan u lutkarstvu, sprečava emocionalnu preopterećenost, dok istovremeno podstiče duboku empatiju. Na kraju, u radu se zaključuje da lutkarsko pozorište pruža „bezbednu granicu" za decu time što istovremeno senzitiviše gledaoca za iskustvo gubitka i održava estetsku distancu kroz svoj simbolički jezik, što olakšava uspešno procesuiranje najtežih ljudskih iskustava.

Ključne reči: lutkarsko pozorište, procesuiranje tuge, dečja percepcija, dualno predstavljanje, razvojna psihologija, gubitak brata ili sestre, analiza predstave

Uvod

Aktuelnost ovog istraživanja proističe prvenstveno zbog pandemije korona virusa, koja je smrt učinila jednim od centralnih pitanja kako javnog diskursa, tako i svakodnevnog života. Između 2020. i 2021. godine, prema zvaničnim podacima, 5,4 miliona ljudi širom sveta umrlo je od posledica korona virusa[1]. U Mađarskoj je zvanično zabeleženo više od 39.000 smrtnih slučajeva[2], što znači da je približno jedna od svakih sto porodica doživela gubitak. Kada se uzmu u obzir prijatelji, poznanici i šire društvene mreže, gubitak je direktno ili indirektno pogodio još veći broj ljudi. Kao rezultat pandemije, tema smrti dobila je veći značaj ne samo u medijima i javnom diskursu, već i u svakodnevnom životu ljudi[3]. Iskustva gubitka, strah od smrti i neizvesnost postali su univerzalna pojava.

Zbog toga je razgovor o smrti i tugovanju postao neizbežan, uprkos tome što se smrt dugo tretirala kao tabu. Ovaj tabu je naročito snažan u slučaju dece, posebno one mlađeg uzrasta. U svojoj knjizi *Ko će utešiti decu? (Ki vigasztalja meg a gyerekeket?*) Magdolna Singer, mađarski stručnjak za mentalno zdravlje i savetnik za suočavanje sa tugom, tvrdi da roditelji i vaspitači često izbegavaju da suoče decu sa smrću i da o tome ne govore otvoreno[4], zbog čega uloga književnosti i pozorišta postaje sve važnija u pokretanju razgovora o ovoj temi, primećuje Dora Gimesi (Dóra Gimesi), dramaturg Budimpeštanskog lutkarskog pozorišta:

Hoćeš li i ti umreti? A ja? Svako dete na kraju postavi ova pitanja. Odrasli na njih odgovaraju u skladu sa sopstvenim uverenjima i iskustvima, nadamo se na način koji odgovara uzrastu deteta. Književnost i pozorište za decu možda ne mogu da zamene ova roditeljska objašnjenja, ali ih mogu dopuniti i utemeljiti rečima i pričama.[5]

Nekoliko primera ilustruje ovu tendenciju: filmska serija s lutkama iz 2020. godine *Rozmarina koliba* (*Rosemary's Hut*), čija je prva sezona bila fokusirana na

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1 Helen Rosengen, *14,9 miliona smrtnih slučajeva više od proseka povezanih sa pandemijom korona virusa tokom 2020. i 2021. godine*, who.int. *https://www.who.int/news/item/05-05-2022-14.9-million-excess-deaths-were-associated-with-the-covid-19-pandemic-in-2020-and-2021*.

2 „Informativni sajt o korona virusu“, *koronavirus.gov.hu*.

3 Rachel E. MENZIES – Robert A. NEIMEYER – Ross G. MENZIES, *Anksioznost zbog smrti, gubitak i tuga u doba kovida 19*, *Promena ponašanja* (*Behaviour Change*), 37 (2020), 111–115.

4 SINGER Magdolna, *Ko će utešiti decu*?, HVG Könyvek, Budimpešta, 2018, 108. [Moj prevod]

5 *Priče o smrti - Anketa: Kako bi pozorište za decu i mlade trebalo da govori o smrti*? *Pozorište* (*Színház*), 2019/6, 11–14, 12. [Moj prevod]“ *https://szinhaz.net/wp-content/*uploads/2019/09/*WEB_2019_06_SZINHAZ_BELIV.pdf.*

tugu; predstava *Sedam minuta posle ponoći* (*A Monster Calls*) Pozorišta lutaka Mesebolt iz 2021. godine, koja prikazuje proces tugovanja dvanaestogodišnjeg dečaka Konora; postavka *Pepeljuge* Budimpeštanskog lutkarskog pozorišta iz 2024. godine koja je koristila igru senki da na senzibilan način prikaže gubitak oca; i *Ne bojimo se mraka* (*We Fear No Dark*, 2023), koja se bavila pitanjem samoubistva adolescenata.

Cilj ovog rada jeste da pokaže da značaj lutkarstva u kontekstu dečje tuge prevazilazi puku reprezentaciju smrti. Ono može ponuditi terapeutski ili isceliteljski potencijal duboko ukorenjen u sopstvenoj ontologiji, specifičnoj recepciji i tehnici otvorene igre, pre svega kroz pokretanje dijaloga između dece i roditelja. Fokusirajući se na dečju percepciju i pažnju, ova analiza istražuje kako inherentna priroda ovog medija može olakšati promišljanje o konceptima smrti i tuge.

Moja glavna istraživačka pitanja odnose se na to šta i kako mladi gledalac opaža tokom lutkarske predstave, kako dečji um usvaja i tumači tako apstraktan simbol kao što je lutka, i kako ovi faktori čine lutkarstvo jednim od najprikladnijih medija za obradu tema smrti i tuge. U ovoj analizi prikazujem i kako razvojna psihologija pristupa ovom problemu, oslanjajući se prvenstveno na delo *Dečja psihologija (Gyermeklélektan)* autora Ferenca Mereija (Ferenc Mérei) i Anješ V. Binet (Ágnes V. Binét). Pored ličnih iskustava samih autora, rad obuhvata brojne studije slučaja, eksperimente i teorije, od međunarodnih stručnjaka kao što su Sigmund Frojd i Žan Pijaže, do mađarske naučnice za oblast tugovanja, Alen Polc (Alaine Polcz). Kognitivne procese i iskustva koja oni opisuju postavljam u dijalog sa doktorskom tezom Monike Melinde Gode (Mónika Melinda Goda) *BÁB / JÁTÉK / MŰVÉSZET – A báb-lét alakzatai*[6] *(LUTKA / IGRA / UMETNOST – Oblici postojanja lutke*). Iz perspektive filozofije lutkarstva, njen rad istražuje ontološke osnove ovog medija i filozofske dimenzije lutke.

Kao drugo, kroz analizu predstave *Gabi* Pozorišta Kolibri, rad teži da istakne tehnike i simbole koji su poslužili kao preteče savremenih lutkarskih predstava koje istražuju tugu. Budući da se ciljna publika analizirane predstave sastoji od dece predškolskog i ranog osnovnoškolskog uzrasta, ispitivanje dečje pažnje fokusira se specifično na ovu starosnu grupu.

Fokus dečje pažnje

Moja analiza polazi od pretpostavke da se dečje interesovanje i pažnja, usmereni ka lutkarskom pozorištu, mogu privući, s jedne strane, kroz njihovu ljubav prema igri, a sa druge, kroz njihovu ulogu slušaoca priče. Lutkarska igra – u kojoj lutkar suštinski pripoveda priče pomeranjem, a samim tim i oživljavanjem objek-

[6] Mónika Melinda GODA [Monika Melinda Goda], *LUTKA / IGRA / UMETNOST – Oblici postojanja lutke*, Doktorska škola filozofskih nauka Univerziteta Lorand Etveš, Budimpešta, 2019.

ta – analogna je načinu na koji deca dramatizuju priče sa sopstvenim igračkama. Nekoliko teza iz knjige *Dečja psihologija*[7] *(Gyermeklélektan)* potvrđuje ovu hipotezu. Fundamentalni postulat odnosa između deteta i igre jeste da se dete kroz igru oslobađa emocionalne tenzije[8], što je fenomen koji se javlja već u uzrastu od šest meseci. Ovo oslobađanje od napetosti koje se povezuje sa igranjem ostaje prisutno kako kod dece predškolskog, tako i kod dece ranog osnovnoškolskog uzrasta. Kako autori naglašavaju: *Dečja igra je protkana iskustvima i željama koje se, nakon što su mehanizmima odbrane potisnuti iz svesti, sada vraćaju u skrivenom obliku sa smanjenom tenzijom.*[9] Ne postoji nijedno iskustvo koje ne može postati polazište za igru, budući da igranje – osim što rezultira smanjenjem napetosti – pruža radost.

Još jedan vitalan aspekt igre jeste radost imitacije koja karakteriše igranje uzrasta od *godinu i po do dve godine*[10]. *Radost igranja nekog drugog*, koja se tokom predškolskih godina fokusira na neposredno okruženje, a tokom školskog uzrasta pomera ka dalekom i pustolovnom[11], mobiliše maštu, dok istovremeno uči kondenzaciji i simboličkom mišljenju. Kada se deca, na primer, igraju princeza ili kraljeva, kostimi i rekviziti postaju sve važniji. Papirna kruna i čaršav prebačen preko ramena oblikuju kralja, ili je čak i samo jedan kišobran dovoljan da se neko transformiše u viteza sa oklopom. Ova vrsta kondenzacije i transformacije prisutna je i u mehanizmu lutkarskog pozorišta, jer neživi objekti kroz pokret postaju „nešto drugo" – prinčevi, zmajevi itd.

Verujem da, pored igre, drugi suštinski temelj za razumevanje detetovog odnosa i pažnje prema lutkarskom pozorištu jeste čin slušanja priča, budući da se lutkarske predstave u osnovi sastoje od ova dva elementa: igre kroz koju se razvija priča ili bajka. Razvoj prati sličan tok: potreba za pričama javlja se u trećoj i četvrtoj godini života. U tom uzrastu, mala deca vole priče o deci poput njih samih ili o svakodnevnom životu[12], a od četiri do pet godina počinje da se formira ponašanje slušaoca priče[13]. *Kada roditelj ili vaspitač počne da priča bajku, dete zauzima određeno ponašanje koje, pored pažnje i zanesenosti, uključuje iskorak iz svakodnevice i iščekivanje izuzetnog, jedinstvenog, čudesnog*.[14] Autori ovo po-

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[7] Ferenc MEREI – Agnes V. BINET, *Dečja psihologija (Gyermeklélektan)*, Gondolat Kiadó, Budimpešta, 1981. [Moj prevod]

[8] Mérei – V. Binét, 13.

[9] Mérei – V. Binét, 107.

[10] Mérei – V. Binét, 121.

[11] Mérei – V. Binét, 121.

[12] Mérei – V. Binét, 234.

[13] Mérei – V. Binét, 236.

[14] Mérei – V. Binét, 236.

našanje karakterišu kao „dualno predstavljanje“[15]. Budući da se definicija koju autori primenjuju uobičajeno koristi u mađarskoj naučnoj literaturi, da bih precizno obuhvatila značenje koncepta koji oni koriste, upotrebljavam termin „dualno predstavljanje“, kako je utvrđen u studiji Džudi S. Delouč (*Judy S. DeLoache*) *Dualno predstavljanje i upotreba umanjenih modela kod male dece (Dual Representation and Young Children's Use of Scale Models)*[16]. Studija definiše ovaj koncept na sledeći način:

> *Reprezentativni uvid – i uspešna upotreba simbola – zahteva dualno predstavljanje. […] Simbolički artefakti imaju 'dualnu stvarnost' […] u tome što poseduju i konkretnu i apstraktnu prirodu. Oni su stvarni objekti, a istovremeno predstavljaju nešto drugo osim samih sebe. Da bi se koristio simbol, u umu se moraju predstaviti oba aspekta njegove dualne stvarnosti; to jest, mora se predstaviti sam konkretni entitet i, istovremeno, apstraktni odnos prema njegovom referentu*.[17]

Papirna kruna i čaršav prebačen preko ramena oblikuju kralja, ili je čak i samo jedan kišobran dovoljan da se neko transformiše u viteza sa oklopom. Ova vrsta kondenzacije i transformacije prisutna je i u mehanizmu lutkarskog pozorišta, jer neživi objekti kroz pokret postaju „nešto drugo” – prinčevi, zmajevi itd.

U svojoj studiji, Delouč ispituje dualno predstavljanje kod dece uzrasta od dve i po godine. Proverava koliko su uspešna u pronalaženju objekata prirodne veličine u prostoriji na osnovu prethodno prikazanih modela u razmeri koji otkrivaju i mesta skrivanja. Nalazi istraživanja ukazuju na značaj korišćenja lutke kao simbola. *Povećanje fizičke uočljivosti simbola, kao što je model u razmeri, otežava maloj deci da na njega reaguju kao na nešto što predstavlja nešto drugo osim samog sebe* – piše autorka – *Niži nivo fizičke uočljivosti vodi do boljeg učinka.*[18] Ova vrsta blaže fizičke sličnosti u suštini odgovara simboličkoj upotrebi u lutkarskim predstavama, koja istovremeno apstrahuje i predstavlja stvarnost. Na taj način, lutka, kao zamena za objekat, *zahteva dualno predstavljanje, u smislu da jedan objekat mora biti predstavljen na dva različita načina – kao sam objekat (uključujući sve što dete zna o tom objektu ili vrsti objekata) i kao ono što se dete pretvara da taj objekat jeste*.[19]

U svojoj knjizi Merei i V. Binet objašnjavaju ovo dvostruko iskustvo svesti kroz primer pozorišne recepcije: *Znam da sam u pozorištu, pa ipak sam dirnut,*

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[15] Mérei – V. Binét, 236.

[16] Džudi S. DELOUČ, *Dualno predstavljanje i upotreba umanjenih modela kod male dece*, *Razvoj deteta* (*Child Development*), mart/april 2000, Volumen 71, Broj 2, 329–338.

[17] DeLoache, 330.

[18] DeLoache, 335.

[19] DeLoache, 335.

ogorčen itd. Podaci iz stvarnosti spajaju se u meni u dva simultana poretka.[20] Ova svest je najkarakterističnija za starije predškolce, koji se udubljuju u priču bez poistovećivanja sebe sa herojem, dok za mlađe predškolce iluzija nosi veću težinu (veštica čak može živeti u kuhinji)[21]. Ovo dualno predstavljanje se takođe pojavljuje u igri, ali u tom slučaju naglasak je na aktivnosti, dok je tokom slušanja priče naglasak na pasivnosti. Prema autorima, lutkarsko pozorište se nalazi negde između ta dva: deca pokušavaju da pomognu likovima, i na taj način učestvuju u vođenju priče[22]. Upadice i verbalne intervencije nestaju tokom ranog školskog uzrasta; recepcija lutkarskog pozorišta kod mlađih školaraca je mnogo pasivnija, naginjući više ka slušanju priče.

Monika Melinda Goda (Mónika Melinda Goda) formuliše sličan način recepcije u svojoj doktorskoj disertaciji, iako, s obzirom na to da njen rad pristupa lutki iz perspektive fenomenologije, svoje ideje ne primenjuje specifično na decu, već se prema gledaocu odnosi kao na opšti koncept. Goda u svojoj disertaciji ističe ekspanziju takozvane „predstave otvorenog tipa" u lutkarskom pozorištu, koja datira od sredine 20. veka i od tada je postala dominantan trend. Shodno tome, *u scenskoj praksi širom Evrope i Amerike, i animirani objekat i osoba koja ga pokreće postaju vidljivi ili se vidno pojavljuju na sceni; manipulacija se može pratiti okom i više nije skrivena, te u tom smislu »tajna« prestaje da postoji*[23]. Autorka naglašava promenu uloge lutkara koji, uporedo sa svojom funkcijom animatora, i sami preuzimaju ulogu kroz čin prikazivanja – lutkar istovremeno *pokreće drugo telo i pokreće sopstveno telo; on istovremeno reprezentuje i otelotvoruje, i to čini na veoma složen način*[24]. Po mom mišljenju, ovaj otkrivajući i udvojeni stil izvođenja pojačava dvojnu percepciju lutaka, jer vidljivost lutkara dodatno razbija iluziju da na sceni vidimo figuru koja se sama kreće. Goda takođe potkrepljuje ideju o dvojnoj percepciji kada opisuje doživljaj lutke: *Lutku vidimo kao živu, iako znamo da to ne (može) biti*[25] – upravo ta dvojnost, to aktiviranje dok priroda samog objekta neprekidno opstaje, stvara specifičnu percepciju: istovremeno je u svojoj mašti vidimo kao aktivnu, a doživljavamo kao pasivnu.

Idući dalje logikom percepcije lutke, Godin tekst tvrdi da lutka, budući da ne postoji kao subjekt već kao referenca i da ne poseduje svest, ne može biti samoidentična. Može se postaviti pitanje: da li iz ove tvrdnje sledi da gledalac, pošto lutka nije samoidentična, ne može ni da se identifikuje sa njom? Kao jedan

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[20] Mérei – V. Binét, 237.

[21] Mérei – V. Binét, 238.

[22] Mérei – V. Binét, 239.

[23] Goda, 5. [Moj prevod]

[24] Goda, 5.

[25] Goda, 41.

od mogućih odgovora može se istaći kasnija tvrdnja u tekstu koja, citirajući Helmuta Plesnera (*Helmuth Plessner*), navodi da se *u slučaju lutkarske predstave, tokom koje se figure prikazuju kao zamene za ljude i kao predstavnici svega što živi i kreće se na zemlji, iluzija transformacije lakše stvara*[26]. Ovaj citirani odlomak može se povezati sa onim što *Dečja psihologija* naglašava u pogledu igre: da su deca, kroz igračke i dualno predstavljanje, sposobna da odigraju bilo šta, jer igračka, postajući predstavnik u njihovoj mašti, u suštini može da se transformiše u bilo šta.

Tako oba dela, iako iz dva različita pravca, naglašavaju svojevrsno dualno predstavljanje u pogledu dečje percepcije lutkarskog pozorišta. Posmatranje predstave se stoga može smestiti negde između pasivne zanesenosti slušanjem priče i koncentrisane pažnje neophodne za predstavu. To je aktivna pažnja jer, iako gledanje predstave na prvi pogled može delovati kao pasivna aktivnost, oživljavanje u osnovi neživog objekta kroz pokret i imerziju u iluziju i fantaziju zahtevaju aktivnu, fokusiranu pažnju gledalaca. Istovremeno, može se napraviti razlika između ova dva koncepta: dok Goda razbijanje iluzije povezuje sa širenjem otvorene manipulacije, prema *Dečjoj psihologiji* ovo dualno predstavljanje se kod dece javlja automatski u slučaju igre, slušanja priča, pa samim tim i lutkarskog pozorišta. Empatija i imerzija, posmatrani iz gledišta oba teorijska pristupa, stoga bivaju otežani usled dualne percepcije, dok svet koji se odvija na sceni i dalje stvara iluziju fikcije. Lutka, dakle, istovremeno senzibiliše i distancira: ona mobiliše dečju maštu, ali uvek održava bezbednu distancu, što olakšava predstavljanje teških tema, kao što su smrt i tuga.

Predstavljanje tuge u lutkarskom pozorištu
Pozorište Kolibri: *Gabi*[27] (2008)

Pitanje procesuiranja tuge je prikazano na suptilan način u predstavi *Gabi*, koju je napisao Gaj Krneta (*Guy Krneta*), a premijerno je izvedena u Pozorištu Kolibri 2008. godine. Iako ovaj komad ne pripada talasu produkcija specifično usmerenih na tugovanje koje su nastale nakon 2020. godine, on koristi brojne simbole i tehnike koji se mogu smatrati pretečama lutkarskih predstava koje se bave smrću i tugom u post-korona eri.

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[26] Goda, 65.

[27] Naslov: *Gabi*, datum premijere: 27. septembar 2008, mesto izvođenja: Pozorište Kolibri, režija: Bodnár Zoltán, Szívós Károly, Tisza Bea, Török Ágnes, autor: Guy Krneta, prevodilac: Fábri Péter, muzika: Novák János, scenografija i kostimografija: Orosz Klaudia, asistent režije: Horváth Csilla, uloge: Bodnár Zoltán, Szívós Károly, Tisza Bea, Török Ágnes.

Kada sam se rodila, Gabor je već bio na nebu[28] – počinje naraciju šestogodišnja Gabi, koja samo što nije napunila sedam godina. Predstava se otvara snažnim uvođenjem u diskurs o smrti i tugovanju kroz skiciranje priče o gubitku brata. Istovremeno, težina teme je tokom cele predstave ublažena činjenicom da događaje pratimo iz perspektive devojčice koja unosi razigranost i dečju radost u svakodnevicu tugovanja. Protagonistkinja, Gabi, rođena je u već postojećem stanju gubitka: njen brat Gabor umro je kada je imao tri godine nakon pada kroz prozor, pre nego što se ona rodila. *Roditelji tuguju za njim od tada; ne mogu ni na trenutak da zaborave svoj gubitak i tu ogromnu tugu nameću šestogodišnjoj devojčici koja polako počinje da se buni protiv nje*[29] – piše mađarska kritičarka Katalin Robert (*Katalin Róbert*). Gabin život prolazi u senci brata i sećanja sa kojima ne može da se poveže, a koja neprekidno definišu njenu svakodnevicu i formiranje sopstvenog identiteta.

To je prikazano kao stalna rutina: na primer, zalivanje cveća na groblju ili oblačenje u crno svake godine kako bi sa porodicom obeležila sećanje na brata. Za nju je Gabor neuhvatljiva pojava, savršeno kome zavidi i nedostižno „idealno dete" čijim likom roditelji neprestano mere Gabino ponašanje: *Gabor bi sve pojeo; Gabor bi sve pospremio; Gabor je bio anđeo.* Četiri glumca koji su ujedno i režirali predstavu – Zoltan Bodnar (Zoltán Bodnár), Karolj Sivoš (Károly Szívós), Bea Tisa (Bea Tisza) i Anješ Terek (Ágnes Török) – pristupaju temi dečjeg mortaliteta sa izuzetnom senzibilnošću. Ogromna tuga roditelja i njihova nesposobnost da se prepuste i nastave dalje (otelotvorena u poređenjima, postavljanju mesta za stolom za preminulo dete i Gaborovom Danu žalosti), ublaženi su perspektivom devojčice. Kroz njene povremene opaske dobijamo uvid u osećanja i krivicu roditelja. U vreme smrti, dečak je želeo da pokaže majci kako vešto ume da se popne na prozorsku dasku, ali je majka peglala i nije mogla da obrati pažnju na njega. *Majka od tada ne može da pogleda u peglu* – pripoveda Gabi.

Iako Gabini roditelji razgovaraju s njom o smrti i težini gubitka brata, predstava otkriva da su devojčicine reči zapravo ponavljanje njihovih rečenica (*Gabor je već na nebu*), bez istinskog razumevanja. Ovo je u skladu sa nalazima Alaine Polc, koja sugeriše da deca predškolskog uzrasta još uvek ne shvataju konačnost smrti, dok su simbolička objašnjenja – poput „odlaska na nebo" – često u suprotnosti sa dečjim iskustvom: kako je mogao da ode na nebo kada tamo lete avioni?[30]

U ovoj produkciji Gabi sa dečjim optimizmom priča o svojim svakodnevnim ritualima vezanim za tugovanje; svaki inherentno bolan trenutak praćen je nečim malim što ga čini podnošljivim. Na godišnjicu bratovljeve smrti, iako

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[28] Citirani delovi su preuzeti iz scenarija predstave, u mom prevodu.

[29] Róbert Katalin, *Bratski sukob* (*Testvér-harc*), *prae.hu*, 2009/05/11. [Moj prevod], *https://www.prae.hu/article/2045-testver-harc/.*

[30] Polcz Alaine, *Meghalok én is*, Századvég Kiadó, Budapest, 1993, 41. [My translation]

moraju da posete groblje i nose crninu, porodica odlazi i u restoran gde devojčica konačno može da naruči pomfrit umesto variva. Međutim, ova razigranost povremeno biva prekinuta osećanjem usamljenosti i napuštenosti. Na primer, na svoj rođendan – dan koji bi konačno trebalo da bude samo njen – primorana je da razmišlja o bratu i zapali sveću u znak sećanja na njega: *Uvek moramo da mislimo na Gabora.*

Ovo delo ilustruje stanje rođenja koje prerasta u stanje tuge kroz oči deteta, situaciju koja definiše njen identitet: ona traži igračku avion za rođendan jer želi da leti iznad oblaka – ali naglašava da ne želi da bude anđeo. Ova distinkcija otkriva Gabin strah da bi jednog dana mogla da izgubi svoj nezavisni identitet u očima roditelja i potpuno se utopi u ličnost svog brata. Ovo spajanje, i Gabino postojanje kao „zamenskog deteta", sugerisano je samim njenim imenom, budući da su roditelji za nju izabrali žensku verziju imena Gabor. Tokom čitave predstave, Gabi se neprestano bori sa Gaborovim nevidljivim prisustvom. Ona se penje na prozorsku dasku dok više puta naglašava da već ima šest godina i da može da se drži, dok njen brat to nije mogao. Kada se bratovljeva fotografija uzastopno pojavljuje na platnima koja formiraju scenografiju, ona pokušava da skoči ispred njih, vičući u očajanju: *Ali ja sam ovde!* Magdolna Singer, stručnjak za oporavak od tuge, na sličan način govori o traumi gubitka brata ili sestre:

U slučaju smrti brata ili sestre, preživelo dete može doživeti osećaj sopstvene bezvrednosti: 'Ja više nisam važan; važan je samo moj brat / moja sestra.' Ono mora da se bori za naklonost roditelja sa nekim ko postoji samo u njihovim srcima – idealizovanim, romantizovanim i nepobedivim. Pored toga, pojedini roditelji odmah traže utehu u drugom detetu, što se negativno odražava na život i razvoj ličnosti novorođenčeta, a nije blagotvorno ni za starije dete.[31]

Kao što ovaj citat otkriva, predstava se bavi pitanjem gubitka brata ili sestre sa izuzetnom autentičnošću. Gabi je doneta na svet suštinski kao zamena za svog brata, kao izvor utehe; roditelji – nenamerno, ali uporno – izlažu devojčicu nepovoljnim poređenjima. Gabi se, stoga, mora takmičiti sa idealizovanim arhetipom koji u stvarnosti nikada nije mogla da upozna. Mogućnost razrešenja koju Singer karakteriše kao uspostavljanje novog odnosa sa preminulim, gde dete može da *doživi snažan osećaj pripadnosti bratu ili sestri koji su preminuli kao novorođenčad*[32] – ostaje nedostupna za Gabi, jer se ona neprestano oseća u podređenom položaju u odnosu na svog brata. To je savršeno prikazano učestalim ponavljanjem reči „morati" u vezi sa Gaborom (*Moram da mislim na Gabora*), što kao nametnuta, obavezna aktivnost onemogućava bilo koji oblik istinskog emocionalnog povezivanja.

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[31] Singer, 108.

[32] Singer, 113.

Unutrašnji, neizrečeni strah od gubitka sopstvenog identiteta kulminira u sceni košmara pred kraj predstave. U svom snu, devojčica otvara prozor kako bi dokazala da može da se popne na prozorsku dasku, a zatim se skriva u ormaru gde slučajno zaspi. Videvši otvoren prozor, njeni roditelji strahuju od najgoreg, verujući da je mrtva i pretpostavljajući da je pala. Gabi prisustvuje sopstvenoj sahrani, a potom odlazi kući, ali roditelji odbijaju da je puste unutra (*Mi ne znamo nikakvu Gabi*). Ova scena se, s jedne strane, može tumačiti kao tematska manifestacija njenog podsvesnog straha od potpune izolacije i nestajanja u bratovljevoj senci. S druge strane, na nju se može gledati kao na komad koji koristi fantaziju i snove kako bi se pomoglo Gabi da razume značaj gubitka svojih roditelja i ireverzibilnost smrti. Skrivajući se od roditelja i svedočeći sopstvenoj sahrani u snu, ona je primorana da se suoči sa konačnošću toga da nikada više neće moći da im se vrati. Ovo iskustvo ne samo da je podstiče ka razumevanju, a time i ka sazrevanju, već pomaže i njenim roditeljima da konačno puste svoje nevidljivo prisutno dete. Pored toga, scena košmara otvara prostor za osećaj zajedništva koji pominje Magdolna Singer, omogućavajući da se formira simbolička veza između živog deteta i njenog pokojnog brata.

Scenske tehnike na sličan način odražavaju složenost dečje tuge, roditeljskog tugovanja i izolacije. Prostor je ograničen belim čaršavima koji istovremeno funkcionišu kao scenografija, projekciona platna i objekti (grob, crkva, sto itd.), stvarajući prazan prostor ispunjen sećanjima i duhovima, što naglašava Gabinu usamljenost. *Zoltan Bodnar i Karolj Sivoš, kada ne pomažu Gabinim pokretima, prilagođavaju čaršave koji služe kao scenografija trenutnoj lokaciji – groblju, sobi ili sceni sna. Oni magično koriste til* [...]"[33] – piše mađarski kritičar Laslo S. Deme (László Sz. Deme) u svojoj recenziji. Sećanja se mogu neprekidno projektovati na ove čaršave u obliku dečjih crteža; međutim, u fizičkom prostoru – Gabinom prostoru – nema ničega. Gaborovi crteži, dodatni tanjir i pomfrit na dan žalosti su projektovani. U vezi sa scenografijom, Katalin Robert piše: *Ova priča je Gabin svet. Vidimo njene crteže i upoznajemo porodični život onako kako ga ona vidi*."[34] Istovremeno, projekcija se može tumačiti i kao nešto što, uprkos tome što vidimo dečje crteže, više pripada Gaborovom svetu. Roditelji zarobljeni u tuzi, crna odeća i dodatno postavljeno mesto za stolom takođe se pojavljuju kao projekcije, dok na sceni nema nijednog objekta ili osobe koji su deo Gabinog sveta koji je ujedno i svet lutke. Gabi je jedina koja se na sceni pojavljuje kao lutka u prirodnoj veličini, poput igračke, što sugeriše svojevrsnu zamensku ulogu, supstituciju, baš kao što i njeno ime nagoveštava.

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[33] Deme Sz. László, "KABÓCA, VASKAKAS, KOLIBRI", *revizoronline.hu*, 2009/05/07 [Moj prevod], *https://revizoronline.com/v-gyermekszinhazi-szemle-1-nap-marczibanyi-teri-muvelodesi-kozpont/*

[34] Róbert.

U predstavi se, u jednoj sceni, na Gabi projektuje crna haljina, tokom Gaborovog dana žalosti, ali devojčica počinje da se igra činjenicom da, kao lutka, može da iskorači iza te projekcije. Tek tokom košmara, projekcija počinje da obuhvata devojčicu; iako ona zadržava svoj identitet lutke tokom čitave sahrane, u trenutku kada je otac odbacuje i zatvara vrata stana, čaršavi počinju da se obmotavaju oko nje. Međutim, ona se budi pre nego što potpuno postane deo Gaborovog projektovanog sveta.

Predstava se završava dirljivom scenom: Gabi zaplače u trenutku kada njena majka stiže kući. Čuvši to, jedan od animatora ulazi u ulogu majke – ne više kao projektovana slika, niti kao lutka, već kao glumac – i grli Gabinu lutku. Videvši devojčicine suze, dolazi do promene u liku majke; ona započinje put ka puštanju i prihvatanju. Majka, koja se do tada u Gabinom svetu pojavljivala samo kao nacrtana figura, ovim fizičkim otelotvorenjem signalizira da je spremna da više učestvuje u životu svoje ćerke. Ona pomaže Gabi da pospremi sobu i obećava joj da od sada više ne moraju da postavljaju mesto za stolom za Gabora.

Zaključak

Predstava *Gabi* na suptilan način otkriva teškoće sa kojima se dete, rođeno u velikoj tuzi, suočava prilikom oblikovanja svog identiteta. Komad prikazuje i bol roditelja i devojčicinu usamljenost, koristeći simbole i tehnike koje su u međuvremenu postale definišuće za lutkarske predstave nakon 2020. godine. Razlikovanje između lutaka i projektovanih figura, lutke u funkciji supstituta, kao i efekat distanciranja kroz otvorenu animaciju, podržavaju ideju da lutkarstvo istovremeno senzibilizuje i stvara bezbednu distancu.

Ovo istraživanje ilustruje zašto lutkarstvo predstavlja jednu od najefikasnijih umetničkih formi za diskusiju o osetljivim temama; njegova jedinstvena sposobnost da kompleksna iskustva gubitka učini dostupnim čini ga izuzetno pogodnim da pomogne mladoj publici u kretanju kroz teme smrti i tuge.

Sva tri naučna izvora (Merei – V. Binet, Goda i Delouč) analizirana u ovom radu podržavaju premisu da, iako se svet koji se odvija na sceni uspostavlja kao iluzija fikcije, potpuna imerzija je posredovana – i donekle otežana – dualnom percepcijom (bilo da joj se pristupa iz perspektive razvojne psihologije ili pozorišne teorije). Dakle, lutka istovremeno senzibilizuje i distancira: ona pokreće dečju maštu, dok ujedno održava bezbednu granicu koja olakšava prihvatanje teških tema.

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Žofija Balint (Bálint Zsófia), rođena 1997. godine, studentkinja prve godine doktorskih studija na Doktorskoj školi za književnost i kulturološke studije Univerziteta u Segedinu. Diplomirala je na Univerzitetu u Segedinu na smeru za obrazovanje nastavnika, kao profesorka mađarskog jezika i književnosti, drame i pozorišta, a prethodno je završila osnovne akademske studije (BA) mađarskog jezika i književnosti, sa usmerenjem na istoriju pozorišta i komparativnu književnost i kulturološke studije.

Trenutno se bavi istraživanjem lutkarstva i lutkarskog pozorišta, sa fokusom na pitanje da li lutkarsko pozorište pruža pogodan medij za bavljenje tabu temama. U svom istraživanju fokusira se na apstraktna, simbolička svojstva lutkarstva i njihovu sposobnost da olakšaju razgovore o tugovanju i smrti.

Pored toga, kontinuirano radi na unapređenju svojih kritika o predstavama i književnosti. Njeni prikazi i recenzije objavljivani su u mađarskim onlajn-časopisima, kao što su *f21, Spirituszonline, Revizor, Tiszatáj Online* i na veb-sajtovima *Thealter bloga*.

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Sahar Shahgaldi, MA and Ali Pilehdarboni (Canada)

THE POWER OF TECHNOLOGY IN SHAPING CHILDREN'S LIVES THROUGH THEATRE

Abstract: Technology has become an integral part of children's and teenagers' lives, profoundly influencing their lifestyle, learning, and social interactions. On one hand, digital tools offer opportunities for education, creativity, and entertainment. On the other hand, excessive use of technology can lead to social isolation, reduced real-world interactions, and physical and psychological issues. One effective approach to minimizing these negative effects while leveraging the benefits of technology is its integration into performing arts, particularly children's theater. Children's theater serves as a powerful tool for education, entertainment, and social development. By incorporating modern technology, it can become more engaging and encourage children to attend live performances. Utilizing innovations such as visual effects, augmented reality, and interactive elements can create an exciting and immersive experience, fostering greater interaction with the environment and their peers. This approach not only enhances children's interest in performing arts but also helps counteract the isolation caused by excessive digital exposure, providing opportunities for experiential and social learning. This paper explores the role of technology in making children's theater more engaging and examines its impact on increasing children's participation, strengthening communication skills, and balancing digital experiences with real-world interactions. The ultimate goal is to offer a solution that combines art and technology to create an innovative and educational theater experience, encouraging children to engage with live performances and interact with others in meaningful ways.

Keywords: Technology, Children's Theatre, Educational Software, Social Interaction, Interactive Experience

Introduction

Today, with the advancement of technology and equipment, people of all ages and situations use smart devices such as mobile phones and tablets. This becomes particularly important when it comes to the use of the internet and virtual spaces by children and adolescents. It can be said that in the current circumstances, the use of the internet and virtual spaces has become a normal part of children's lives (Smith, 2020). This rapid growth of technology comes with challenges that parents and educators face. On the one hand, digital tools and educational software can improve learning processes, creativity, and social interactions for children. On the other hand, excessive use of these tools can lead to issues such as social isolation, sleep disturbances, and a decrease in physical activity (Johnson & Wang, 2018).

In this context, performing arts, especially children's theatre, provide a valuable opportunity to address these challenges while benefiting from the advantages of technology. Children's theatre, through the combination of art and technology, can become an attractive and effective tool to engage children with the world of art and culture (Green, 2019). The use of technology in this field can make the theatre experience more exciting and interactive for children, encouraging them to participate more in social and cultural activities. The goal of this paper is to explore the role of technology in making children's theatre more engaging and providing an interactive and educational experience for children, creating a balance between the digital world and real-life interactions.

Technology has significantly impacted the development of children in various aspects and plays a crucial role in enhancing cognitive, social, and problem-solving skills (Adams & Harris, 2020). These digital tools not only provide opportunities to improve educational processes but also allow children to learn in an engaging and interactive manner. For example, online educational programs and interactive games help children develop critical thinking, problem-solving, and creativity.

This type of learning is particularly important in today's world, where technology is an inseparable part of daily life. Learning through technology can provide children with the opportunity to access new knowledge and acquire essential skills for the future without geographical limitations (Garrison & Kain, 2021). Technology-based programs can also serve as a tool to strengthen social skills. Many digital platforms help children connect with peers around the world, share thoughts and ideas, and engage in group interactive environments. These digital interactions, which often take place online through group games and video programs, help children break free from isolation and connect them to a broader world (Steyer, 2019). In fact, Jim Steyer, founder of Common Sense Media, says in this regard, "Technology can be a powerful tool for learning and growth for children, as long as it is used with proper supervision and in a balanced way, ac-

ting as a complement to education and social interactions" (Steyer, 2019). This statement emphasizes that while technology can lead to significant advancements in learning and communication, its use must be carefully managed within a balanced framework to minimize its potential negative effects.

However, when the use of technology is wisely and thoughtfully integrated with traditional education and social interactions, it can serve as an unparalleled tool to enhance both mental and social development (Walsh, 2022). Technology not only allows children to strengthen their academic skills but also enables them to experience communication, collaboration, and problem-solving in a digital and group setting. In this way, technology today has become a driving force for transforming and improving educational and social methods (Foster & Elliott, 2018).

In addition to the numerous benefits technology offers to children, attention must also be paid to its drawbacks and challenges. Excessive use of technology can have significant negative effects on various aspects of children's lives. One of the greatest challenges is social isolation. Children who spend a lot of time in the virtual world may show less interest in real social interactions and group activities like theater (Miller, 2019). In such cases, they miss out on social experiences and important learning that comes from these activities. This type of isolation can lead to a reduction in social and communication skills, and over time, it can affect their real-world relationships. Specifically, children who avoid artistic and cultural activities like theater may miss valuable learning opportunities and emotional experiences.

To address these drawbacks and better leverage the benefits of technology, strategies must be implemented to reduce its negative effects. One such approach is balancing the use of technology with real-life and educational activities (Turner, 2021). For example, theater and performing arts can serve as a positive alternative to technology, providing a space where children can interact with each other and enhance their social and communication skills. In fact, a theater that incorporates technology can offer a unique and engaging experience for children. By using special effects, projectors, and other digital tools, the world of theater can be designed to capture children's attention and bring them closer to the real world (Harris & Green, 2020). This type of theater can help enhance creativity, self-confidence, and social connections while protecting children from the negative effects of excessive technology use.

In addition to social problems, excessive use of technology can lead to physical issues. Prolonged sitting and excessive use of digital devices can result in eye strain, obesity, and sleep disorders (Chen et al., 2020). Studies have shown that looking at screens for extended periods can put pressure on the eyes and lead to issues such as eye fatigue and nearsightedness. Furthermore, the decrease in physical activity and a sedentary lifestyle is another negative consequence of excessive technology use, contributing to weight gain and obesity in children (Anderson & Sullivan, 2019). Additionally, sleep problems such as insomnia and poor-quality sleep are common side effects of overuse, negatively impacting both the physical and mental health of children. Another significant challenge is children's access to inappropriate content. In the vast expanse of the internet, children can easily access violent, sexual, or unsuitable material (Lee, 2021). Such content can have negative psychological effects, leading to fear, anxiety, and even aggressive behaviors. Furthermore, exposure to adult content can influence children's understanding of social and sexual relationships, leading to confusion or anxiety. These negative effects can contribute to mental health problems in the future and harm children's emotional development.

Technology in Children's Theatre

In addition to the negative impacts that excessive use of technology can have on various aspects of children's lives, such as social isolation, reduced real-life interactions, and physical issues like poor eyesight and obesity, it is important to also consider its positive aspects. One area where technology can effectively intervene and reduce these negative effects is children's theater. In fact, the use of modern technology in theater can serve as both an educational and entertaining tool, providing children with new and exciting experiences (Stevens & Lee, 2019).

Glitch studio

Technology in children's theater can be used in various ways to create a more engaging and interactive experience for young audiences. One of the most important methods is the use of advanced lighting, which can help create a captivating atmosphere and attract children's attention (Morris & Clark, 2020). For example, the use of moving lights and different colors can evoke various emotions in viewers and draw them into the world of the play. Additionally, augmented reality (AR) is a powerful tool that can add digital scenes to the real world. This technology allows viewers to see the theater characters beside them and interact with them in a more realistic way (Johnson, 2022). The use of sound and visual effects can also be impactful in increasing excitement and capturing children's attention in theater. Environmental sounds and moving images can create an immersive experience for children, engaging them more deeply with the play (Bell & Robinson, 2019). These technologies not only make children spectators but also allow them to become part of the theatrical experience, which can enhance their social interactions. Furthermore, these methods can reduce the negative effects of excessive technology use because children are drawn away from merely watching and using digital devices to engaging in social and educational activities like theater (Harris & Green, 2020).

Several successful children's theater productions have utilized these technologies to improve the theater experience for children. For instance, interactive musicals that use special lighting and augmented reality to attract viewers demonstrate how technology can help theater increase excitement and foster more interactions between children (Adams, 2021).

Conclusion

In conclusion, although excessive use of technology can lead to various issues such as social isolation, reduced real-world interactions, and physical problems like poor eyesight, obesity, and sleep disturbances, technology can have positive effects if used properly and in moderation. One area where technology can be particularly beneficial is children's theatre. The use of advanced technologies like augmented reality, sophisticated lighting, and sound and visual effects can create an engaging, educational, and interactive experience for children that draws their attention and brings them closer to the real world. This type of theatre not only increases excitement and social interactions among children but can also mitigate the negative effects of excessive technology use in other aspects of children's lives. To achieve these goals, the future development of children's theatre should focus on optimizing the use of technology while maintaining a balance between the digital world and social interactions. Specifically, to enhance children's social, cognitive, and emotional skills, ways to integrate technology with the arts should be explored and designed so that children can have valuable real-life artistic experiences while avoiding the negative effects of excessive use of digital devices. Ultimately, the development and innovation of children's theatre should aim to provide not only an exciting experience but also foster creativity and social skills among children.

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Sahar Shahgaldi, originally from Iran and currently based in Canada, is an international theatre director and researcher with a Master's degree in Theatre. She has staged numerous performances across the world and published articles in the field of theatre, with a particular focus on children's theatre. Shahgaldi views theatre as both a bridge between cultures and an educational tool for children. Alongside her artistic and academic work, she is passionate about traveling and painting, which continue to inspire and enrich her creative practice.
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Ali Pilehdarboni (Canada)

Ali Pilehdarboni is a theatre artist passionately dedicated to helping people through the transformative power of performance and storytelling. He views theatre as a tool for healing emotional roots and trauma, and has participated in various festivals across Canada. Through his work, Ali strives to support individuals in leading better lives, and provides children with opportunities to overcome their fears and challenges through theatre and storytelling. He is passionate about traveling and constantly seeks to experience life, discover new cultures, and explore new stories.

Msr Sahar Šahgaldi i Ali Pilehdarboni (Kanada)

MOĆ TEHNOLOGIJE U OBLIKOVANJU ŽIVOTA DECE KROZ POZORIŠTE

Sažetak: Tehnologija je postala sastavni deo života dece i tinejdžera, i značajno utiče na njihov životni stil, učenje i društvene interakcije. S jedne strane, digitalni alati nude mogućnosti za obrazovanje, kreativnost i zabavu, a s druge strane, prekomerna upotreba tehnologije može dovesti do socijalne izolacije, smanjenja interakcija u stvarnom svetu, kao i do fizičkih i psihičkih problema. Jedan od efikasnih pristupa za minimiziranje ovih negativnih efekata, uz istovremeno iskorišćavanje prednosti tehnologije, jeste njena integracija u izvođačke umetnosti, posebno u dečje pozorište.

Dečje pozorište služi kao moćno sredstvo za obrazovanje, zabavu i društveni razvoj. Primena moderne tehnologije u pozorištu može ga učiniti privlačnijim za decu i podstaći ih da posećuju predstave uživo. Korišćenje inovacija, kao što su vizuelni efekti, proširena stvarnost i interaktivni elementi, može stvoriti uzbudljivo i imerzivno iskustvo, podstičući veću interakciju sa okruženjem i vršnjacima. Ovaj pristup ne samo da povećava interesovanje dece za izvođačke umetnosti, već pomaže i u ublažavanju izolacije uzrokovane prekomernim izlaganjem digitalnom svetu, pružajući prilike za iskustveno i socijalno učenje.

Ovaj rad istražuje ulogu tehnologije u tome da dečije pozorište postane privlačnije i ispituje njen uticaj na povećanje učešća dece, jačanje komunikacionih veština i uspostavljanje ravnoteže između digitalnih iskustava i interakcija u stvarnom svetu. Krajnji cilj je da se ponudi rešenje koje kombinuje umetnost i tehnologiju radi stvaranja inovativnog i edukativnog pozorišnog iskustva, podstičući decu da se uključe u predstave uživo i da na smislen način komuniciraju sa drugima.

Ključne reči: tehnologija, dečje pozorište, obrazovni softver, socijalna interakcija, interaktivno iskustvo

Uvod

Danas, sa napretkom tehnologije i opreme, ljudi svih starosnih doba i u različitim situacijama koriste pametne uređaje, kao što su mobilni telefoni i tableti. Ovo postaje posebno važno kada je u pitanju korišćenje interneta i virtuelnih prostora kod dece i adolescenata. Može se reći da je u trenutnim okolnostima upotreba interneta i virtuelnih prostora postala normalan deo života dece (Smith, 2020). Ovaj brzi rast tehnologije nosi sa sobom izazove sa kojima se suočavaju roditelji i pedagozi. S jedne strane, digitalni alati i obrazovni softveri mogu poboljšati procese učenja, kreativnost i socijalne interakcije kod dece. S druge strane, prekomerna upotreba ovih alata može dovesti do problema, kao što su društvena izolacija, poremećaji sna i smanjenje fizičke aktivnosti (Johnson & Wang, 2018).

U ovom kontekstu, izvođačke umetnosti, a posebno dečje pozorište, pružaju dragocenu priliku da se odgovori na te izazove, uz istovremeno iskorišćavanje prednosti tehnologije. Dečje pozorište, kroz kombinaciju umetnosti i tehnologije, može postati privlačan i efikasan alat za upoznavanje dece sa svetom umetnosti i kulture (Green, 2019). Upotreba tehnologije u ovoj oblasti može učiniti pozorišno iskustvo uzbudljivijim i interaktivnijim za decu, podstičući ih da više učestvuju u društvenim i kulturnim aktivnostima. Cilj ovog rada je da istraži ulogu tehnologije kako bi dečje pozorište postalo privlačnije, kao pružanje interaktivnog i edukativnog iskustva za decu, stvarajući ravnotežu između digitalnog sveta i interakcija u stvarnom životu.

Tehnologija je značajno uticala na razvoj dece u različitim aspektima i igra ključnu ulogu u unapređenju kognitivnih i socijalnih veština, kao i veština rešavanja problema (Adams & Harris, 2020). Ovi digitalni alati ne samo da pružaju mogućnosti za poboljšanje obrazovnih procesa, već i omogućavaju deci da uče na zanimljiv i interaktivan način. Na primer, onlajn obrazovni programi i interaktivne igre pomažu deci da razviju kritičko mišljenje, rešavanje problema i kreativnost. Ova vrsta učenja je posebno važna u današnjem svetu, gde je tehnologija neraskidivi deo svakodnevnog života. Učenje kroz tehnologiju može pružiti deci priliku da pristupe novim znanjima i steknu suštinske veštine za budućnost bez geografskih ograničenja (Garrison & Kain, 2021).

Programi zasnovani na tehnologiji takođe mogu poslužiti kao alat za jačanje socijalnih veština. Mnoge digitalne platforme pomažu deci da se povežu sa vršnjacima širom sveta, da dele misli i ideje i da učestvuju u grupnim interaktivnim okruženjima. Ove digitalne interakcije, koje se često odvijaju onlajn, kroz grupne igre i video programe, pomažu deci da se oslobode izolacije i povezuju ih sa širim svetom (Steyer, 2019). Zapravo, Džim Stajer (Jim Steyer), osnivač

organizacije *Common Sense Media*, kaže u vezi sa tim: *Tehnologija može biti moćan alat za učenje i razvoj dece, sve dok se koristi uz odgovarajući nadzor i na uravnotežen način, i kao dopuna obrazovanju i socijalnim interakcijama* (Steyer, 2019). Ova izjava naglašava da, iako tehnologija može dovesti do značajnog napretka u učenju i komunikaciji, njena upotreba mora biti pažljivo vođena unutar uravnoteženog okvira, kako bi se minimizirali njeni potencijalni negativni efekti.

Međutim, kada se upotreba tehnologije mudro i promišljeno integriše sa tradicionalnim obrazovanjem i socijalnim interakcijama, ona može poslužiti kao jedinstven alat za unapređenje kako mentalnog, tako i društvenog razvoja (Walsh, 2022). Tehnologija ne samo da omogućava deci da ojačaju svoje akademske veštine, već im omogućava i da iskuse komunikaciju, saradnju i rešavanje problema u digitalnom i grupnom okruženju. Na taj način, tehnologija je danas postala pokretačka snaga za transformaciju i poboljšanje obrazovnih i društvenih metoda (Foster & Elliott, 2018).

> Pored brojnih prednosti koje tehnologija nudi deci, pažnja se mora posvetiti i njenim nedostacima i izazovima. Prekomerna upotreba tehnologije može imati značajne negativne efekte na različite aspekte života dece. Jedan od najvećih izazova jeste socijalna izolacija. Deca koja provode mnogo vremena u virtuelnom svetu mogu pokazati manje interesovanja za stvarne društvene interakcije i grupne aktivnosti poput pozorišta (Miller, 2019). U takvim slučajevima, ona propuštaju društvena iskustva i važno učenje koje proističe iz ovih aktivnosti. Ova vrsta izolacije može dovesti do smanjenja socijalnih i komunikacionih veština, a vremenom može uticati i na njihove odnose u stvarnom svetu. Konkretno, deca koja izbegavaju umetničke i kulturne aktivnosti poput pozorišta, mogu propustiti dragocene prilike za učenje i emotivna iskustva.

> Tehnologija može biti moćan alat za učenje i razvoj dece, sve dok se koristi uz odgovarajući nadzor i na uravnotežen način, i kao dopuna obrazovanju i socijalnim interakcijama" (Steyer, 2019).

Da bi se odgovorilo na ove nedostatke i bolje iskoristile prednosti tehnologije, moraju se primeniti strategije za smanjenje njenih negativnih efekata. Jedan od takvih pristupa jeste uspostavljanje ravnoteže između upotrebe tehnologije i aktivnosti u stvarnom životu, kao i obrazovnih aktivnosti (Turner, 2021). Na primer, pozorište i izvođačke umetnosti mogu poslužiti kao pozitivna alternativa tehnologiji, pružajući prostor u kojem deca mogu da komuniciraju jedni sa drugima i unaprede svoje socijalne i komunikacione veštine. Naime, pozorište koje integriše tehnologiju može ponuditi jedinstveno i privlačno iskustvo za decu. Korišćenjem specijalnih efekata, projektora i drugih digitalnih alata, svet pozorišta se može dizajnirati tako da privuče pažnju dece i približi ih stvarnom svetu (Harris & Green, 2020). Ova vrsta pozorišta može pomoći u jačanju kreativnosti, samopouzdanja i društvenih veza, dok istovremeno štiti decu od negativnih efekata prekomerne upotrebe tehnologije.

Pored socijalnih problema, prekomerna upotreba tehnologije može dovesti i do fizičkih problema. Dugotrajno sedenje i prekomerno korišćenje digitalnih uređaja mogu rezultirati naprezanjem očiju, gojaznošću i poremećajima sna (Chen et al., 2020). Studije su pokazale da gledanje u ekrane tokom dužeg perioda može stvoriti pritisak na oči i dovesti do problema, kao što su zamor očiju i kratkovidost. Pored toga, smanjenje fizičke aktivnosti i sedelački način života predstavljaju još jednu negativnu posledicu prekomerne upotrebe tehnologije, što doprinosi povećanju telesne težine i gojaznosti kod dece (Anderson & Sullivan, 2019). Problemi sa spavanjem, kao što su nesanica i loš kvalitet sna, takođe su česte nuspojave prekomerne upotrebe, što negativno utiče i na fizičko i na mentalno zdravlje dece. Još jedan značajan izazov jeste pristup dece neprikladnom sadržaju. U ogromnom prostranstvu interneta, deca mogu lako pristupiti nasilnom, seksualnom ili neprikladnom materijalu (Lee, 2021). Takav sadržaj može imati negativne psihološke efekte, dovodeći do straha, anksioznosti, pa čak i agresivnog ponašanja. Pored toga, izloženost sadržaju za odrasle može uticati na to kako deca razumeju društvene i seksualne odnose, što vodi do zbunjenosti ili anksioznosti. Ovi negativni efekti mogu doprineti problemima sa mentalnim zdravljem u budućnosti i naškoditi emotivnom razvoju dece.

Tehnologija u dečjem pozorištu

Pored negativnih uticaja koje prekomerna upotreba tehnologije može imati na različite aspekte života dece, kao što su socijalna izolacija, smanjene interakcije u stvarnom životu i fizički problemi poput oslabljenog vida i gojaznosti, važno

je uzeti u obzir i njene pozitivne aspekte. Jedna od oblasti u kojoj tehnologija može efikasno da interveniše i smanji ove negativne efekte jeste dečje pozorište. Zapravo, korišćenje moderne tehnologije u pozorištu može poslužiti i kao edukativni i kao zabavni alat, pružajući deci nova i uzbudljiva iskustva (Stevens & Lee, 2019).

Tehnologija u dečjem pozorištu može se koristiti na različite načine, kako bi se stvorilo privlačnije i interaktivnije iskustvo za mladu publiku. Jedna od najvažnijih metoda jeste upotreba savremenog osvetljenja, koje može pomoći u stvaranju upečatljive atmosfere i privlačenju pažnje dece (Morris & Clark, 2020). Na primer, korišćenje pokretnih svetala i različitih boja može izazvati različite emocije kod gledalaca i uvući ih u svet predstave. Pored toga, proširena stvarnost (*augmented reality AR*) predstavlja moćan alat koji može dodati digitalne scene stvarnom svetu. Ova tehnologija omogućava gledaocima da vide pozorišne likove pored sebe i da sa njima komuniciraju na realističniji način (Johnson, 2022).

Glitch studio

Upotreba zvučnih i vizuelnih efekata takođe može biti uticajna u pogledu podizanja uzbuđenja i privlačenja pažnje dece u pozorištu. Zvuci iz okruženja i pokretne slike mogu stvoriti imerzivno iskustvo za decu, dublje ih povezujući sa predstavom (Bell & Robinson, 2019). Ove tehnologije ne čine decu samo pukim posmatračima, već im omogućavaju i da postanu deo pozorišnog iskustva, što može unaprediti njihove socijalne interakcije. Ove metode mogu smanjiti i negativne efekte prekomerne upotrebe tehnologije, jer se deca udaljavaju od samog gledanja i korišćenja digitalnih uređaja i približavaju se uključivanju u društvene i obrazovne aktivnosti, kao što je pozorište (Harris & Green, 2020).

Nekoliko uspešnih dečjih pozorišnih produkcija koristilo je ove tehnologije kako bi poboljšalo pozorišno iskustvo za decu. Na primer, interaktivni mjuzikli koji koriste specijalno osvetljenje i proširenu stvarnost za privlačenje gledalaca, pokazuju kako tehnologija može pomoći pozorištu da podigne nivo uzbuđenja i podstakne više interakcija među decom (Adams, 2021).

Zaključak

Iako prekomerna upotreba tehnologije može dovesti do različitih problema, kao što su socijalna izolacija, smanjene interakcije u stvarnom svetu i fizički problemi poput oslabljenog vida, gojaznosti i poremećaja sna, može se zaključiti da tehnologija ima i pozitivne efekte ako se koristi pravilno i umereno.

Jedna od oblasti u kojoj tehnologija može biti posebno korisna jeste dečje pozorište. Upotreba naprednih tehnologija kao što su proširena stvarnost, sofisticirano osvetljenje, te zvučni i vizuelni efekti, može stvoriti privlačno, edukativno i interaktivno iskustvo za decu koje privlači njihovu pažnju i približava ih stvarnom svetu. Ova vrsta pozorišta ne samo da povećava uzbuđenje i socijalne interakcije među decom, već može i ublažiti negativne efekte prekomerne upotrebe tehnologije u drugim aspektima dečjeg života.

Da bi se postigli ovi ciljevi, budući razvoj dečjeg pozorišta trebalo bi da se fokusira na optimizaciju upotrebe tehnologije, uz održavanje ravnoteže između digitalnog sveta i socijalnih interakcija. Konkretno, radi unapređenja socijalnih, kognitivnih i emocionalnih veština dece, trebalo bi istražiti i osmisliti načine integracije tehnologije sa umetnošću, tako da deca mogu da imaju vredna umetnička iskustva u stvarnom životu, uz izbegavanje negativnih efekata prekomerne upotrebe digitalnih uređaja. Na kraju, razvoj i inovacije u dečjem pozorištu trebalo bi da teže ne samo pružanju uzbudljivog iskustva, već i podsticanju kreativnosti i socijalnih veština kod dece.

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Msr Sahar Šahgaldi (Kanada)

Sahar Šahgaldi (Sahar Shahgaldi), poreklom iz Irana, sa trenutnim prebivalištem u Kanadi, međunarodna je pozorišna rediteljka i istraživačica sa zvanjem mastera pozorišne umetnosti. Postavila je brojne predstave širom sveta i objavila članke u oblasti pozorišta, sa posebnim fokusom na dečje pozorište.

Šahgaldi posmatra pozorište i kao most između kultura i kao obrazovni alat za decu.

Pored svog umetničkog i akademskog rada, strastvena je prema putovanjima i slikanju, što nastavlja da inspiriše i obogaćuje njenu kreativnu praksu.

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Ali Pilehdarboni (Kanada)

Ali Pilehdarboni (poreklom iz Irana) je pozorišni umetnik koji je strastveno posvećen pomaganju ljudima kroz transformativnu moć predstava i pripovedanja. On posmatra pozorište kao alat za isceljenje emotivnih korena i trauma, i učestvovao je na različitim festivalima širom Kanade.

Kroz svoj rad, Ali nastoji da pruži podršku pojedincima kako bi vodili bolji život, a deci obezbeđuje prilike da prebrode svoje strahove i izazove kroz pozorište i pričanje priča.

Strastven je prema putovanjima i neprestano teži da iskusi život, otkrije nove kulture i istraži nove priče.

Robert Molnar (Serbia)

DIFFERENT APPROACHES TO AESTHETICS IN THEATRE FOR YOUNG AUDIENCES

Theatre for Young Audiences, Education, Technology, and the Family

Abstract: This paper examines contemporary aesthetic approaches in theatre for young audiences within the context of rapid technological development and the dominant influence of the digital environment. Starting from the shifts in perception, attention, and narrative habits of young generations, the paper analyzes how digital technologies, interactive media, and algorithmically shaped content affect aesthetic forms, dramaturgy, and the role of the artist in the creative process. Particular attention is focused on the transformation of stage expression resulting from the altered rhythm of perception and the mode of experiencing artistic content among contemporary young audiences. The paper addresses the issue of unfiltered digital content and its ethical and educational consequences, alongside the crisis of the educational system and the family in the process of forming the value and aesthetic criteria of children and young people. Within this context, theatre for young audiences is conceptualized as a specific artistic space where the aesthetic experience is directly linked to the responsibility of the theatrical act. The paper considers the role of theatre as a space for collective experience and emotional exchange, where models of empathy and understanding of interpersonal relationships are shaped. Furthermore, it addresses the question of moral and value frameworks that theatre for young audiences can affirm through contemporary stage forms, emphasizing modesty, responsibility, and an ethical attitude. Digital tools and contemporary technologies are viewed not as an aesthetic end in themselves, but as expressive means at the service of the dramaturgical structure, stage rhythm, and artistic idea. In conclusion, the paper

points to the necessity of developing new dramaturgical strategies that allow for the preservation of the essence of the theatrical act, while simultaneously adapting to the altered rhythm of perception of contemporary young audiences. In this manner, theatre for young audiences is understood as a complex and dynamic artistic phenomenon capable of responding to the challenges of modern society without losing its own aesthetic and ethical expression.

Keywords: theatre for young audiences; contemporary aesthetics; aesthetics; aesthetic forms; digital environment; digital technologies; digital platforms; digital content; unfiltered content; interactive media; dramaturgy; narrative structure; creative process; role of the artist; perception; audience attention; loss of attention; education; upbringing; ethics; moral values; modesty; responsibility

Contemporary society stands on the threshold of a new era, whose impending changes we can currently only anticipate, yet it simultaneously presents us with a major challenge: not only are the structures of artistic content shifting, but so is the role of the artist in the creative process. Whether creativity and creation are slipping out of the hands of artists and entering the domain of algorithms, or whether the creative process can still be guided and controlled by the artist as its primary bearer, is a question increasingly encountered at professional forums dedicated to artistic research.

The rapid development of technology has transformed the modes of communication, as well as the manner of transmitting information and knowledge. Today, however, we are already speaking of technology as an interactive medium capable of communicating with us and serving as a partner in the creative process, thereby shaping and generating new aesthetic forms, and subsequently, the perception of artistic content. Day by day, algorithmically shaped content and interactive media increasingly flood digital platforms, affecting the way children and young people experience the imagery, narrative, and rhythm of both stage and media expression. Within this context, it is too romantic and naive to believe that theatre can permanently remain within the same formal and expressive frameworks in which it was conceived and developed over the past decades.

The contemporary digital environment is characterized by the constant availability of a huge amount of content, whose value, accuracy, credibility, and purpose are rarely verified before reaching the youngest users. The speed of content production and distribution has far outpaced the capacity for its selection. Today, content can be produced by almost anyone, using modern digital devices that are nearly always within arm's reach. Every day, children and young people come into contact with aesthetic, ethical, and value frameworks that have not passed through any pedagogical, artistic, or social filter.

This is precisely where the question arises - who is educating and shaping the new generation today? Is it the educational system, the family, or digital plat-

forms? Digital platforms themselves are not inherently a negative phenomenon. Artificial intelligence was not designed as a harmful tool - its impact depends on us. The internet itself is not bad. The problem lies in unfiltered content and the absence of value-based selection.

The educational system is undergoing a major crisis because its content appears uninteresting to new generations, often with good reason. Traditional teaching models struggle to keep pace with the dynamics of the contemporary digital environment, resulting in a gap between educational structures and the actual cognitive habits of students. This discrepancy does not diminish the importance of education, but it highlights the need to re-examine the approaches, methods, and contents utilized in working with young people.

The family also suffers, as it gradually loses control and authority in the educational and upbringing process, while unfiltered content exerts an increasingly powerful influence on the patterns of thought, evaluation, and behavior of children and young people. The digital environment further deepens the generational gap, as younger generations are significantly more adept and present within it, which hinders parents from monitoring and providing timely guidance. This is also evident in situations where children, relying on digital tools, can conceal or alter certain information shared with their parents, thereby further weakening trust, which is the foundation of upbringing and relationships in general.

The unfiltered content of digital platforms and its virality have led to a superficial approach toward almost everything. An impression is created that knowledge is no longer an essential prerequisite for success and that recognition is achieved quickly, devoid of process and genuine effort. Communication is shortened and simplified, and interpersonal relationships become increasingly superficial, as priority is given to content that is temporarily more visible and popular, rather than to that which carries enduring values. Young people rarely develop selection criteria and most frequently initiate their actions based on the available content, while awareness of the long-term consequences of their choices often remains insufficiently developed.

Although the processes described here appear dramatic and largely represent a commonplace in contemporary discussions on growing up, culture, and social relations, they simultaneously point to the need for thoughtful and responsible action aimed at recognizing the potential within existing circumstances. Instead of resistance and nostalgia for past forms of upbringing and artistic activity, it is precisely curiosity that can open a space for redefining the role of theatre and the creative process itself, which subsequently affect not only younger generations but also broader social relations.

An artist's curiosity should not be a mere personal trait, but a daily necessity and a tool through which they come to understand the environment in which they operate. It must not stem from a condemnation of contemporary phenomena,

but from an effort to perceive, interpret, and, through artistic creation, responsibly utilize them for the benefit of the community. It is precisely from such an investigative and open relationship with reality that the contemporary role of theatre emerges in confronting the challenges brought by the digital environment.

The challenge for theatre today lies in recognizing the problem of unfiltered content and addressing it through its performances. In doing so, theatre can contribute to the development of a critical attitude among young people, encouraging them to make thoughtful selections and responsibly choose the content they follow on digital platforms. Such a goal can be achieved if the theatre elevates its audience to a higher moral and value level, which is why the responsibility of theatre for young audiences is greater - it significantly participates in forming the value and aesthetic criteria of its audience.

It is necessary to specify which moral values theatre for young audiences should promote and clearly transmit to its audience today. Since the content of digital platforms frequently promotes behavioral patterns based on immodesty, immorality, and arrogance, it is not difficult to conclude that the values the theatre needs to affirm are precisely modesty, morality, and shame. The concept of shame here does not refer to a pathological sense of guilt or the consequence of a wrongdoing, but rather to the awareness that certain actions are not committed because they fall outside the framework of accepted moral norms. Morality has lost its value due to the lack of shame.

Today, achievement or success devoid of knowledge is often valued more highly than results attained through labour, effort, and knowledge. Theatre has the responsibility to point out the consequences arising from ignorance and easily achieved goals, as well as to re-establish value frameworks based on personal development and responsibility. In this sense, it is crucial to return to the original ethical models carried by folk fairy tales, as well as traditional and classical literary works, because they fundamentally contain clear moral structures and causal links between action and outcome. However, such contents today must be shaped and staged in a manner that is sufficiently dynamic and expressively powerful for contemporary audiences in order to respond on equal terms to the visual appeal of digital platforms.

The challenge of contemporary theatre for young audiences, therefore, lies in the ability to recognize the altered rhythm of perception dictated by digital platforms. Content presented in the theatre through a dramaturgical structure lasts fifty or more minutes, whereas in the digital environment, it is frequently reduced to a few dozen seconds. Such narrative compression affects the viewing habits, comprehension, and expectations of the audience, particularly the youngest ones. Theatre, consequently, cannot ignore the shift in rhythm and attention; rather, it must find expressive and aesthetic models that preserve the theatrical experience while communicating dynamically enough to sustain the viewer’s attention.

Technological development directly shapes new aesthetic forms and categories of stage expression. Shifts in the mode of perception, the speed of information processing, and new visual resources inevitably influence the way a performance is constructed. Theatre for young audiences is particularly sensitive to these changes, as its audience is growing up in a digital environment where visual dynamics and interactivity have become the dominant patterns of experience.

This brings us to the question of which new aesthetic forms emerge under the influence of technological development, and whether it is even possible at this moment to precisely determine the direction of their further shaping. In earlier stages of its development, theatre also accepted technical and media innovations, incorporating them into its own mode of expression. Contemporary digital technologies appear as a continuation of the process of expanding expressive means and stage possibilities, yet their pronounced pervasiveness and rapid pace of development simultaneously create dilemmas within the creative process. A visible imbalance arises between the tempo at which new technological solutions emerge and the actual possibilities for their thoughtful and functional integration into the artistic process and stage expression.

Digital tools in contemporary theatre for young audiences cannot be viewed as an aesthetic goal, but solely as instruments serving stage expression. Their use does not generate a new aesthetic simply by its presence, but rather through the relationship established with the actor, space, narrative, and audience. A thoughtful integration of digital tools can contribute to expanding expressive possibilities, provided it remains subordinate to the dramaturgical structure and the meaning of the play.

The question, therefore, is not whether theatre should integrate digital development, but in what manner it can do so without losing its own artistic essence and live stage presence. The integration of technology does not imply the replacement of the theatrical language, but rather its expansion, which gives rise to forms that demand new aesthetic reflection. The aesthetics of theatre, consequently, do not stem from technological innovation itself, but from the way technology is meaningfully incorporated into the artistic idea and put at the service of stage expression.

The question of narrative and content in performances for children and young people also remains open. While the theatrical narrative relies on the gradual development of plot, characters, and relationships, digital platforms operate on the principle of narrative compression, where complex stories are reduced to short, intense segments. Within such an approach, the layers that play a key role in theatre for building compassion, empathy, and an understanding of interpersonal relationships - elements that constitute the foundation of the theatrical experience - vanish.

Under the influence of the digital environment, a pronounced decline in attention span among children and young people is observed in contemporary societies. To sustain the audience's attention while simultaneously preserving the classical narrative of the theatrical performance which allows for the depiction of the layered nature of characters, emotions, and interpersonal relationships, it is essential to develop new dramaturgical strategies that contemporary theatre can employ. Within these strategies, digital tools can play a supporting role in the dramaturgical process, serving as means to shape rhythm, focus, and stage expression. In this sense, theatre in contemporary society acquires a more prominent role and greater responsibility, as it becomes a space that slows down the pace of perception regarding complex interpersonal relationships and emotions.

Although contemporary society is at the beginning of a new era whose changes we are only beginning to glimpse, it is already clear that theatre faces a series of serious challenges that must be overcome through new aesthetic forms. Reduced attention spans, an accelerated rhythm of perception, and the dominance of digital content are altering the way young audiences experience narrative, emotion, and stage expression. Nevertheless, theatre must remain a space where humans, as social beings, encounter the need for a shared experience and emotion. In this manner, theatre retains its essential role as a place of emotional exchange and collective experience.

Modest people today are frequently the subject of mockery, while modesty is increasingly perceived as a trait that marginalizes an individual or leads to social invisibility. In such a value-driven environment, it becomes clear that without a re-recognition of these values, it is impossible to speak of substantive social progress. This is precisely why questions of modesty, responsibility, and an ethical attitude toward others must be an integral part of the repertoire and educational programs of theatre for young audiences, which, through artistic expression, participates in the formation of the value and moral criteria of an audience capable of recognizing these values. In a social context where such criteria are re-established, technological innovations do not pose a threat but rather become a means at the service of a more complex shaping of new theatrical aesthetics.

Robert Molnar (Serbia)

I was born on March 9th, 1981, in Novi Sad. I graduated from the Academy of Arts in Novi Sad. During my studies, I realized that the tools of dramatic theatre were increasingly expanding to incorporate elements of other theatrical genres and movements, and that contemporary theatre demands a versatile artist for its productions. This realization motivated me to continue exploring diverse theatrical expressions and techniques.

Puppetry, as a combination of theatre and visual arts, has always been close to my heart. Upon completing my studies, I signed a contract with the Bóbita Puppet Theatre in Pécs, which was very important for my career. My time spent at the Griff Puppet Theatre in Zalaegerszeg was equally important for me, as it allowed me to master various puppetry techniques, explore other alternative methods, and even try my hand at opera. It was there that I discovered a new theatrical world, one capable of portraying stage moments that traditional theatre can only convey through the spoken word. Furthermore, it was through puppetry that I met Péter Pass, who had a profound influence on my subsequent artistic work.

I have worked in Romania, Hungary, Serbia, and Slovenia - acting, directing, assisting, translating creative processes, conducting workshops, organizing a festival, leading theatre camps, and writing a play and several academic papers.

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Robert Molnar (Srbija)

RAZLIČITI PRISTUPI ESTETICI U POZORIŠTU ZA DECU I MLADE

Pozorište za decu i mlade, obrazovanje, tehnologija i porodica

Sažetak: Rad se bavi ispitivanjem savremenih estetskih pristupa u pozorištu za decu i mlade u kontekstu ubrzanog tehnološkog razvoja i dominantnog uticaja digitalnog okruženja.

Polazeći od promena u percepciji, pažnji i narativnim navikama mladih generacija, tekst analizira kako digitalne tehnologije, interaktivni mediji i algoritamski oblikovani sadržaji utiču na estetske forme, dramaturgiju i ulogu umetnika u kreativnom procesu. Posebna pažnja usmerena je na transformaciju scenskog izraza usled promenjenog ritma percepcije i načina doživljaja umetničkog sadržaja kod savremene mlade publike. Posebno se razmatra problem nefiltriranih digitalnih sadržaja i njihove etičke i vaspitne posledice, kao kriza obrazovnog sistema i porodice u procesu formiranja vrednosnih i estetskih kriterijuma dece i mladih. U tom kontekstu, pozorište za decu i mlade sagledava se kao specifičan umetnički prostor u kojem se estetsko iskustvo neposredno povezuje sa odgovornošću umetničkog čina.

Rad razmatra ulogu pozorišta kao prostora kolektivnog iskustva i emocionalne razmene u kojem se oblikuju modeli empatije i razumevanja međuljudskih odnosa. Razmatra se i pitanje moralnih i vrednosnih obrazaca koje pozorište za decu i mlade može afirmisati kroz savremene scenske forme, sa akcentom na skromnost, odgovornost i etički odnos. Digitalni alati i savremene tehnologije posmatraju se ne kao estetski cilj sami po sebi, već kao izražajna sredstva u službi dramaturške strukture, scenskog ritma i umetničke ideje.

Zaključno, rad ukazuje na potrebu razvoja novih dramaturških strategija koje omogućavaju očuvanje suštine pozorišnog čina, uz istovremeno prilagođa-

vanje promenjenom ritmu percepcije savremene mlade publike. Na taj način, pozorište za decu i mlade sagledava se kao složen i dinamičan umetnički fenomen, sposoban da odgovori na izazove savremenog društva, bez gubitka sopstvenog estetskg i etičkog izraza.

Ključne reči: pozorište za decu i mlade; savremena estetika; estetika; estetske forme; digitalno okruženje; digitalne tehnologije; digitalne platforme; digitalni sadržaji; nefiltrirani sadržaji; interaktivni mediji; dramaturgija; narativna struktura; kreativni proces; uloga umetnika; percepcija; pažnja publike; gubitak pažnje; obrazovanje; vaspitanje; etika; moralne vrednosti; skromnost; odgovornost

Savremeno društvo se nalazi na pragu nove epohe u kojoj za sada možemo samo naslućivati promene koje ona donosi, ali nas istovremeno stavlja i pred veliki izazov: menjaju se ne samo strukture umetničkih sadržaja već i uloga umetnika u kreativnom procesu. Da li kreativnost i stvaranje izmiču iz ruku umetnika i prelaze u domen algoritama, ili je kreativni proces ipak moguće usmeravati i kontrolisati umetnikom kao nosiocem istog – pitanje je s kojim se sve češće susrećemo na stručnim forumima koji se bave istraživanjem umetnosti.

Ubrzani razvoj tehnologije promenio je načine komunikacije, kao i način prenosa informacija i znanja, ali danas već govorimo o tehnologiji kao interaktivnom sredstvu koje ume da komunicira s nama i bude partner u kreativnom procesu, te time oblikuje i stvara nove estetske forme, a samim tim i percepciju umetničkih sadržaja. Algoritamski oblikovani sadržaji i interaktivni mediji iz dana u dan sve više preplavljuju digitalne platforme i utiču na način na koji deca i mladi doživljavaju sliku, narativ i ritam scenskog i medijskog izraza. U ovom kontekstu previše je romantično i naivno verovati da pozorište može trajno ostati u istim formalnim i izražajnim okvirima, u kojima je nastajalo i razvijalo se tokom proteklih decenija.

Savremeno digitalno okruženje karakteriše stalna dostupnost ogromne količine sadržaja, čija se vrednost, tačnost, verodostojnost i namena retko proveravaju pre nego što stignu do najmlađih korisnika. Brzina proizvodnje i distribucije sadržaja daleko je nadmašila mogućnosti njihove selekcije. Danas sadržaje može proizvesti gotovo svako, uz savremene digitalne uređaje koji su gotovo uvek na dohvat ruke. Deca i mladi svakodnevno dolaze u dodir sa estetskim, etičkim i vrednosnim obrascima koji nisu prošli nikakav pedagoški, umetnički niti društveni filter.

Upravo se tu nameće pitanje – ko danas vaspitava i formira novu generaciju? Da li je to obrazovni sistem, porodica ili digitalne platforme? Same digitalne platforme nisu nužno negativna pojava. Veštačka inteligencija nije osmišljena kao štetan alat – njen učinak zavisi od nas samih. Internet sam po sebi nije loš. Problem je u nefiltriranom sadržaju i odsustvu vrednosne selekcije.

Obrazovni sistem prolazi kroz veliku krizu jer novim generacijama njegovi sadržaji deluju nezanimljivo, često s razlogom. Tradicionalni modeli nastave teško prate dinamiku savremenog digitalnog okruženja, pa se javlja jaz između obrazovnih struktura i stvarnih kognitivnih navika učenika. Ovaj nesklad ne umanjuje značaj obrazovanja, ali ukazuje na potrebu za preispitivanjem pristupa, metoda i sadržaja u radu sa mladima.

Porodica takođe trpi jer postepeno gubi kontrolu i autoritet u vaspitnom procesu, dok nefiltrirani sadržaji sve snažnije utiču na obrasce mišljenja, vrednovanja i ponašanja dece i mladih. Digitalno okruženje dodatno produbljuje generacijski razmak, jer su mlađe generacije u njemu znatno veštije i prisutnije, što roditeljima otežava praćenje i pravovremeno usmeravanje. To se vidi i u situacijama u kojima deca, oslanjajući se na digitalne alate, mogu prikriti ili izmeniti određene informacije prema roditeljima, čime se dodatno slabi poverenje koje je osnova vaspitnog, a i odnosa uopšte.

Nefiltrirani sadržaji digitalnih platformi i njihova viralnost doveli su do toga da se, gotovo prema svemu, odnosimo površno. Stvara se utisak da znanje više nije neophodan preduslov uspeha i da se do priznanja dolazi brzo, bez procesa i stvarnog napora. Komunikacija se skraćuje i pojednostavljuje, a međuljudski odnosi postaju sve površniji, jer prednost dobijaju sadržaji koji su trenutno vidljiviji i popularniji, a ne nužno oni koji nose trajne vrednosti. Mladi retko razvijaju kriterijume selekcije i najčešće kreću od ponuđenih sadržaja u svojim postupcima, pri čemu svest o dugoročnim posledicama izbora često ostaje nedovoljno razvijena.

Iako ovako opisani procesi deluju dramatično i u velikoj meri predstavljaju opšte mesto savremenih rasprava o odrastanju, kulturi i socijalnim relacijama, oni istovremeno ukazuju na potrebu za promišljenim i odgovornim delovanjem, usmerenim ka prepoznavanju potencijala unutar postojećih okolnosti. Umesto otpora i nostalgije za prošlim oblicima vaspitanja i umetničkog delovanja, upravo radoznalost može otvoriti prostor za redefinisanje uloge pozorišta i samog kreativnog procesa, koji potom utiču ne samo na mlađe generacije, već i na šire socijalne odnose.

Radoznalost umetnika ne bi smela biti tek lična osobina, već svakodnevna potreba i alat kroz koji dolazi do razumevanja okoline u kojoj deluje. Ona ne sme da polazi od osude savremenih pojava, već od nastojanja da ih sagleda, protumači i kroz umetničko stvaranje odgovorno upotrebi u korist zajednice. Upravo iz takvog istraživačkog i otvorenog odnosa prema stvarnosti proizlazi i savremena uloga pozorišta u suočavanju sa izazovima koje donosi digitalno okruženje.

Izazov pozorišta danas je upravo u tome da prepozna problem nefiltriranog sadržaja i da svojim predstavama na njega ukaže. Time pozorište može doprineti razvoju kritičkog odnosa kod mladih, podstičući ih da prave promišljenu selekciju i odgovorno biraju sadržaje koje prate na digitalnim platformama. Takav cilj

moguće je ostvariti ukoliko pozorište svoju publiku uzdiže ka višem moralnom i vrednosnom nivou, zbog čega je odgovornost pozorišta za decu i mlade utoliko veća – ono u značajnoj meri učestvuje u formiranju vrednosnih i estetskih kriterijuma svoje publike.

Potrebno je precizirati koje su to moralne vrednosti koje pozorište za decu i mlade danas treba da promoviše i jasno prenosi svojoj publici. Sadržaji digitalnih platformi često promovišu obrasce ponašanja zasnovane na neskromnosti, nemoralu i bahatosti, te nije teško zaključiti da su vrednosti koje pozorište treba da afirmiše upravo skromnost, moral i stid. Pojam stida ovde se ne odnosi na patološki osećaj krivice ili posledicu pogrešnog postupka, već na svest da se određeni postupci ne čine jer izlaze iz okvira prihvaćenih moralnih normi. Moral je izgubio svoju vrednost upravo zbog nedostatka stida.

Danas se učinak ili uspeh bez znanja često vrednuje više nego rezultat koji se postiže radom, trudom i znanjem. Pozorište ima odgovornost da ukaže na posledice koje proizlaze iz neznanja i lako postignutih ciljeva, kao i da ponovo uspostavi vrednosne obrasce zasnovane na ličnom razvoju i odgovornosti. U tom smislu, važno je vraćanje izvornim etičkim modelima koje nose narodne bajke, kao i tradicionalna i klasična književna dela, jer ona u svojoj osnovi sadrže jasne moralne strukture i posledične veze između postupka i ishoda. Međutim, takvi sadržaji danas moraju biti oblikovani i scenski predstavljeni na način koji je savremenoj publici dovoljno dinamičan i izražajno snažan da može ravnopravno da odgovori vizuelnoj privlačnosti digitalnih platformi.

Izazov savremenog pozorišta za decu i mlade je, dakle, u sposobnosti da prepozna promenjeni ritam percepcije koji diktiraju digitalne platforme. Sadržaji koji se u pozorištu prikazuju kroz dramsku strukturu traju pedeset ili više minuta, dok su u digitalnom okruženju često svedeni na nekoliko desetina sekundi. Takva kompresija narativa utiče na navike gledanja, razumevanja i očekivanja publike, naročito najmlađe. Pozorište stoga ne može ignorisati promenu ritma i pažnje, već mora pronaći izražajne i estetske modele koji zadržavaju pozorišni doživljaj, a istovremeno komuniciraju dovoljno dinamično da bi zadržali pažnju gledaoca.

Razvoj tehnologije direktno oblikuje nove estetske forme i kategorije scenskog izraza. Promene u načinu percepcije, brzini obrade informacija i novi vizuelni resursi neminovno utiču na način građenja predstave. Pozorište za decu i mlade posebno je osetljivo na ove promene, jer njegova publika odrasta u digitalnom okruženju u kojem su vizuelna dinamika i interaktivnost postale dominantni obrasci doživljaja.

Dolazimo do pitanja – koje nove estetske forme nastaju pod uticajem tehnološkog razvoja i da li je, u ovom trenutku, uopšte moguće precizno odrediti pravac njihovog daljeg oblikovanja. Pozorište je i u ranijim fazama svog razvoja prihvatalo tehničke i medijske inovacije i ugrađivalo ih u sopstveni način izražavanja. Savremene digitalne tehnologije pojavljuju se kao nastavak procesa proširenja izražajnih

sredstava i scenskih mogućnosti, ali njihova izražena prodornost i brzina razvoja istovremeno stvaraju dileme u stvaralačkom procesu. Javlja se vidljiv disbalans između tempa nastanka novih tehnoloških rešenja i realnih mogućnosti njihovog promišljenog i funkcionalnog integrisanja u umetnički proces i scenski izraz.

Digitalni alati u savremenom pozorištu za decu i mlade ne mogu se posmatrati kao estetski cilj, već isključivo kao sredstvo u službi scenskog izraza. Njihova upotreba ne proizvodi novu estetiku samim svojim prisustvom, već kroz odnos koji uspostavljaju sa glumcem, prostorom, narativom i publikom. Promišljena integracija digitalnih alata može doprineti proširenju izražajnih mogućnosti ukoliko ostaje podređena dramaturškoj strukturi i smislu predstave.

Ne postavlja se, dakle, pitanje da li pozorište treba da integriše digitalni razvoj, već na koji način to može učiniti, a da ne izgubi sopstvenu umetničku suštinu i živu scensku prisutnost. Integracija tehnologije ne podrazumeva zamenu pozorišnog jezika, već njegovo proširenje, čime nastaju forme koje zahtevaju novo estetsko promišljanje. Estetika pozorišta, stoga, ne proizlazi iz tehnološke inovacije same po sebi, već iz načina na koji je tehnologija smisleno uključena u umetničku ideju i stavljena u službu scenskog izraza.

Ostaje i otvoreno pitanje narativa i sadržaja predstava za decu i mlade. Dok pozorišni narativ počiva na postepenom razvoju radnje, karaktera i odnosa, digitalne platforme funkcionišu po principu narativne kompresije, u kojoj se složene priče svode na kratke, intenzivne segmente. U takvom pristupu nestaju slojevi koji u pozorištu imaju ključnu ulogu u izgradnji saosećajnosti, empatije i razumevanja međuljudskih odnosa, a koji predstavljaju osnovne elemente pozorišnog doživljaja.

Pod uticajem digitalnog okruženja u savremenim društvima, uočava se izražen pad pažnje kod dece i mladih. Kako bi se pažnja publike održala, a istovremeno sačuvao klasični narativ pozorišne predstave, koji omogućava prikaz slojevitosti likova, emocija i međuljudskih odnosa, neophodno je razvijati nove dramaturške strategije kojima se savremeno pozorište može služiti. U okviru tih strategija, digitalni alati mogu imati ulogu podrške dramaturškom procesu, kao sredstva za oblikovanje ritma, fokusa i scenskog izraza. U tom smislu, pozorište u savremenom društvu dobija izraženiju ulogu i veću odgovornost, jer postaje prostor koji usporava tempo percepcije složenih međuljudskih odnosa i emocija.

Iako se savremeno društvo nalazi na početku nove epohe čije promene tek naslućujemo, već je jasno da se pozorište nalazi pred nizom ozbiljnih izazova koje je neophodno premostiti kroz nove estetske forme. Smanjena pažnja, ubrzani ritam percepcije i dominacija digitalnih sadržaja menjaju način na koji mlada publika doživljava narativ, emociju i scenski izraz. Ipak, pozorište treba da ostane prostor u kojem se čovek, kao društveno biće, susreće sa potrebom za zajedničkim iskustvom i emocijom. Na taj način, pozorište zadržava svoju suštinsku ulogu kao mesto emocionalne razmene i zajedničkog doživljaja.

Skromni ljudi danas su često predmet ismevanja, dok se skromnost sve češće doživljava kao osobina koja pojedinca marginalizuje ili vodi ka društvenoj nevidljivosti. U takvom vrednosnom okruženju postaje jasno da, bez ponovnog prepoznavanja ovih vrednosti, nije moguće govoriti o suštinskom društvenom napretku. Upravo zato pitanja skromnosti, odgovornosti i etičkog odnosa prema drugima moraju biti sastavni deo repertoara i edukativnih programa pozorišta za decu i mlade, koje kroz umetnički izraz učestvuje u formiranju vrednosnih i moralnih kriterijuma publike sposobne da te vrednosti prepozna. U društvenom kontekstu u kojem se takvi kriterijumi ponovo uspostave, tehnološke inovacije ne predstavljaju pretnju, već postaju sredstvo u službi složenijeg oblikovanja novih pozorišnih estetika.

Robert Molnar (Srbija)

Rođen sam 9. marta 1981. godine u Novom Sadu. Akademiju umetnosti završio sam u Novom Sadu. Tokom studija shvatio sam da se alatke dramskog pozorišta sve više proširuju elementima drugih pozorišnih žanrova i pravaca, te da savremeno pozorište zahteva svestranog umetnika u svojim predstavama. Ova spoznaja me podstakla da nastavim da istražujem raznolike pozorišne izraze i tehnike.

Lutkarstvo, kao spoj pozorišta i likovne umetnosti, oduvek mi je bilo blisko. Po završetku studija, potpisao sam ugovor sa *Bobita* lutkarskim pozorištem u Pečuju, što je bila veoma važna stanica za mene. Takođe, vreme provedeno u Lutkarskom pozorištu *Griff* u Zalaegersegu bilo je značajno, jer sam, uz različite lutkarske tehnike koje sam savladao, imao priliku da istražujem druge alternativne metode, kao i da se oprobam čak i u operi. Tu sam upoznao jedan novi pozorišni svet, u kojem se mogu prikazivati scenski momenti koje se, u tradicionalnom pozorištu, mogu dočarati samo kroz izgovorenu reč. Takođe, preko lutkarstva sam upoznao Petra Pasova koji je imao veliki uticaj na moj dalji umetnički rad.

Radio sam u Rumuniji, Mađarskoj, Srbiji i Sloveniji; igrao, režirao, asistirao, prevodio procese, držao radionice, organizovao festival, vodio pozorišne kampove, napisao dramski tekst i nekoliko naučnih radova.

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Svjetlana Pravdić, MA (Serbia)

ANCIENT HERITAGE IN THEATRE FOR CHILDREN AND YOUNG PEOPLE AND ITS AESTHETIC REPRESENTATION

Abstract: Despite the frequent neglect of the ancient history of the Balkans, it is a well-known fact that life once flourished here, as evidenced by findings from the Vinča culture, the Illyrians, the Thracians, as well as the tribes that arrived in our regions, such as the Celts, Romans, and others. Alongside the strong Roman-Greek influence, we still possess artefacts whose aesthetics give a certain distinctiveness and recognizability (motifs of fish-like human figures, spirals, swastikas...) to the civilizations of the ancient period. Regarding theatre, the remains of Roman amphitheatres indicate that they mostly staged texts of Roman and Greek comedies and tragedies.

However, even today, we do not see many texts in theatres that speak of how life thrived in these areas. During the 19th century, the Illyrian Movement developed, driven by the idea of uniting all South Slavic peoples through the concept of a shared Illyrian origin. Within the context of the Illyrian Movement, Dimitrije Demeter wrote the play *Teuta,* which was one of the first pieces performed at the Croatian National Theatre. Although this movement did not achieve wider success and dissolved after 13 years of existence, it nevertheless left a profound mark and demonstrated great strength in unifying the Slavic peoples through the narrative of a common ancestry.

Although we cannot speak of the existence of authentic and/or autochthonous theatrical forms in the Balkans during the ancient period, reviving this era through theatre would prevent the most neglected aspect of Balkan cultural

heritage from falling into oblivion. Furthermore, the motifs emerging from ancient history heavily influenced the subsequent development of Balkan art, the evolution of folk tales, and, consequently, theatrical plays and their aesthetics.

Keywords: cultural heritage, ancient theatre, ancient aesthetics, Chinese theatre, Balkan heritage

Introduction

Since ancient times, people have told stories of their lives and customs through dance and performance. The remains of ancient Greek and Roman amphitheatres still stand today, and Greek and Roman tragedies and comedies remain on theatre repertoires worldwide, both as original plays and modernized adaptations.

However, the stories and customs of our own cultural heritage, especially from antiquity, are almost non-existent in theatres, leaving their importance confined within museums. Numerous studies explore the history and traditions of the Illyrians, Thracians, Dacians, and the Vinča culture, and their recognition is largely limited to the visual arts, such as sculpture and ceramics (for instance, the Dupljaja Chariot in the National Museum in Belgrade). Many symbols that are widely known today already existed within the cultures of the ancient Balkans, giving a distinct aesthetic experience and identity to that era.

	The wheel symbol
	The sun symbol
	The earth symbol

Symbols found on antiquities from various regions of the Balkans

The aesthetics were shaped by cults revered among the tribes, specifically the cults of the horseman, the sun, and the snake. Pre-ancient and ancient symbols intertwine various eras of the Balkans and remained present through later folk fairy tales from the Balkan region (such as The Speechless Language and Bash Tchelik). The peoples of the Balkan cultural heritage frequently performed ritual dances accompanied by music (Stipčević, 1989), particularly during funerals. Since their language has not been preserved and we have barely existing remains of monuments, tombs, and fortifications from that period, further imaginative interpretations are highly limited, Consequently, children's theatres more commonly feature motifs from Slavic mythology (for instance, projects and workshops titled *Slavic Mythology for Children*, and the play *The Goddess*

Lada at the Vlada Divljan Cultural Centre in Belgrade[1]). However, even if we lack a direct connection to these peoples, they undoubtedly shaped our lives, and even, to a certain extent, influenced the language, places, and customs that were (non)violently implemented by other tribes. Among the Illyrian cults, those of the snake and the dragon stand out the most. This is why today we can still find many places in the Balkans named after these words (such as Zmijanje, Zmajevac, Zmajevo...). This paper relies on that specific cult, as its frequency, ancient universality, and clear aesthetics compensate for the lack of information regarding the ancient Balkans.

Given that the Balkans have always been a conflict-ridden region, and that during the ancient period, the Romans arrived in these territories and enforced their policies, very little information and few remnants of the culture and art of the former peoples exist. Certain visual representations and coins from that era indicate that the Illyrians practiced dances, especially funeral dances, while their jewellery and coins frequently featured snake motifs, which sometimes served as a personification of the deceased's immortality. However, we have no detailed information about these dances, meaning we cannot regard them as a specific performance or artistic expression. Most information from that time has been preserved through local legends (for example, stories about Queen Teuta exist in many regions of the Balkan Peninsula and have been passed down from generation to generation). For this reason, this essay aims to utilize theatre to highlight authentic elements of ancient culture, thereby opening a social dialogue and emphasizing shared values among different countries.

It is precisely theatre, as an interdisciplinary phenomenon that bridges multiple art forms and delivers a new experience, that could best evoke the atmosphere and customs of the era before a live audience at any given moment (Schechner, 1988). Consequently, through its aestheticization, theatre creates an atmosphere that becomes intelligible to people from different parts of the world.

Theatre and (Pre-)Ancient Motifs

One example of a theatrical performance addressing prehistoric (though not ancient) themes is *The Prehistoric Girl (Pradjevojčica)* at the Toša Jovanović National Theatre[2], directed by Sonja Petrović. The play follows a prehistoric girl, Gava, and her way of life in a prehistoric civilization. Even the dialogue is presented in a "proto-language," as most words in the play are monosyllabic or disyllabic. The performance also features symbols that later appeared on anci-

[1] The play *The Goddess Lada*, Vlada Divljan Cultural Centre, Palilula

[2] *The Prehistoric Girl* (*Pradjevojčica*), Toša Jovanović National Theatre, Zrenjanin, Directed by Sonja Petrović

ent Balkan artefacts, such as spirals and fish-like faces (resembling those from Lepenski Vir). However, this production relied on the prehistoric, pre-ancient period, and not antiquity itself.

Productions of Greek tragedies, adaptations of Slavic mythology, and folk fairy tales are common in our theatres; the opera *Bash Tchelik* has been performed across several cultural centres and theatres in Novi Sad. *Bash Tchelik*[3] was also staged as a drama at the Pinokio Theatre in Zemun, directed by Milan Karadžić[4].

The snake motif is an integral part of many cultures, including both Chinese and Serbian culture and mythology. Motifs of the snake and the snake princess appear in numerous forms; te chou (the clown role in Chinese opera) most frequently mimics the movements of reptiles, such as lizards, geckos, and snakes, exaggerating them to give a distinct beauty to the movement (Feng, p. 120). For instance, in the work *Quanshan Xiwen*, a chou plays the Spirit of the Red Snake, a giant, man-eating serpent that has engaged in "cultivation and transmutation" for a thousand years on Fire Mountain. Additionally, Chinese mythology features the Legend of the White Snake, a serpent spirit that transforms into a woman named Bai Suzhen, which exists in earlier and later versions. In the earlier version, the snake spirit represented evil, a female demon who seduced and killed men. However, the modern version depicts her as a morally good woman who falls in love with Xu Xian. When her husband learns of her true, serpentine form from a monk, he gives her a potion that reveals her real identity. Subsequent outcomes are different, with some versions that have happy and others tragic endings.

Regarding the stage aesthetics of representing the snake theme, they differ entirely between Serbia and China. In Peking opera, the aesthetics are primarily grounded in movement, occasionally rooted in the aestheticization of martial arts. Although the portrayal of snakes is not particularly common in Balkan theatres, the PATOS Youth Theatre from Smederevo staged the play The Speechless Language, directed by Anđelka Vulić, where the poster itself featured a long, snake-like sock. Since it was a children's play, the scenography was quite minimalist, and the folk fairy tale was not linked to other elements of Balkan history and mythology. Nevertheless, it has certainly been demonstrated that fairy tales containing elements of local folk stories find their most prominent expression in theatre for children and young people - a target audience capable of further preserving and transmitting tradition and its messages.

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[3] The Opera "Bash Tchelik", "Visoko C" Association of Artists, Music by Aleksandar Bahun, Directed and Libretto by Branislav Cvijić

[4] *Bash Bash Tchelik*, National Theatre of Priština, Directed by Milan Karadžić.

One Story, Two Worlds

While searching for a connection between the seemingly unconnectable Balkan cultural heritage and the Chinese one, I wrote the dramatic text *One Story, Two Worlds*, at the initiative of a Chinese director. The goal of this still unfinished theatrical project is to merge Serbian and Chinese cultures through a children's play with elements from Serbian ancient heritage and Chinese mythology. Given that the performance was intended to be staged in both China and Serbia, it was necessary to compromise between Serbian theatrical conditions and the grand, magnificent Chinese stages and scenography.

The story begins with two boys, Nikola and Li Yang, who are together at a camp in Italy. They communicate with each other despite speaking completely different languages, demonstrating how children's play transcends all linguistic, cultural, and spatial barriers. For the first few minutes, the performance is intended to be bilingual, with each boy speaking his native language. However, the situation changes when they encounter a snake trapped in a fire:

Snake: (hisses)
Help me, please! Get me out of here.
Nikola:
The snake is talking! (interacting with the children– But what is the snake saying?)
Li Yang:
蛇会说话(The snake is talking!)
Nikola:
I don`t understand what he is saying, (interacting with the children – What is the snake saying) but it`s clear to me? I...understand what the snake is saying.
Li Yang:
我能理解蛇说的话. (I can understand what the snake is saying.)
Snake: (hisses)
Please, save me from the fire! Help me!
Nikola:
Let`s help!
Li Yang:
帮助蛇！ (But how?)

This very snake, a frequent motif in both Serbian folk fairy tales and Chinese mythology, becomes the bridge of understanding between the two boys. It turns out that the snake is an enchanted princess, the daughter of the Chinese Dragon King, and the three of them set off toward the ancient city of Xi'an (formerly Chang'an), traveling along the Silk Road. As a reward for their help, the

snake grants them the power of the "speechless language", enabling the boys to understand each other perfectly from that moment on (the performance would be in Chinese when staged in China, and in Serbian when staged in Serbia). Thus, the folk fairy tale is utilized as an instrument for understanding between two distinct cultures.

Working together, the characters face various challenges as they travel through Italy, Turkey, Iran, Turkmenistan, Mongolia, and finally, China. Along the way, they encounter various animals (each a national symbol of the region they are passing through) and help them overcome the troubles they have found themselves in. They meet a turtle, a wolf, a lion, a fish, an eagle, a rabbit, and a panda, as the national symbol of China. Consequently, this project connects not only the two countries but also the other countries situated between them along the Silk Road. Together, they enter the city of Chang'an, where they meet a fairy - an evil fairy often found in Balkan folk tales, fiercely guarding the enchanted place. The boys then discover that her father is also in Chang'an - the Dragon King, whose head is in the city. The dragon's spine forms the Silk Road itself, beginning in Italy (the tail) and ending in the Chinese city of Chang'an. This concept would contribute to a unique stage aesthetic, and the dragon, as a legendary creature that appears in fairy tales worldwide, would take on diverse aesthetic expressions across different countries.

After solving a series of riddles (inspired by traditional folk riddles), the boys and the princess defeat the fairy and liberate the city. In the end, the Dragon King grants his daughter human form. Through its universality, this motif of releasing a daughter into the world and granting her human form can be associatively linked to the fairy tale of The Little Mermaid.

Conclusion

Through this theatrical project, the fairy tales and mythologies of distant countries have acquired a universal tone, demonstrating that stories share similar motifs, characters, and situations. Relying on ancient motifs can sometimes reveal how seemingly entirely different countries can find a shared expression and aesthetic. In this way, through ancient heritage and the bonds between stories, a cultural and social dialogue is created. By highlighting similarities and uniting through shared narratives, we remove the obstacles that hinder us from discovering our most fundamental and essential similarity, which transcends all others, and that is our humanity.

Although there is far too little information and promoted artefacts detailing the way of life in the Balkans before the new era, we must rely on them, use our imagination, and through them keep the memory of the ancient Balkan heritage alive. The mere existence of structural remains and museum artefacts proves that

life in this region developed and, at times, flourished. Portraying the lives of the ancient Balkan population highlights its beauty and cultural diversity, opposing the segregating and repetitive wartime themes that are predominantly associated with this region.

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Svjetlana Pravdić, MA (Serbia)

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ANTIČKO NASLEĐE U POZORIŠTU ZA DJECU I MLADE I NJEGOV ESTETSKI PRIKAZ

Sažetak: Pored čestog zanemarivanja antičke istorije Balkana, svima je poznato da je na njemu nekada bujao život, o čemu imamo dokaze iz perioda Vinčanske kulture, Ilira, Tračana, kao i plemena koja su došla na naše prostore poput Kelta, Rimljana… Pored jakog rimsko-grčkog uticaja, i dalje imamo artefakte koji svojom estetikom daju određenu specifičnost i prepoznatljivost civilizacijama antičkog perioda (motivi ribolikih ljudi, spirala, svastika…).

Što se tiče pozorišta, ostaci rimskih amfiteatara upućuju da su u njima uglavnom igrani tekstovi rimskih i grčkih komedija i tragedija. No, čak ni danas ne možemo da vidimo u pozorištima mnogo tekstova koji govore o tome kako je život bujao na tim prostorima.

Tokom XIX vijeka razvio se Ilirski pokret koji je imao za ideju da sve južnoslovenske narode spoji idejom o zajedničkog ilirskom porijeklu. Za vrijeme ilirskog pokreta razvio se tekst *Teuta* Dimitrija Demetreva, koji je bio jedan od prvih komada igranih u HNK. Taj pokret nije doživio veći uspjeh i ugašen je posle 13 godina postojanja. Svakako, on je ostavio veliki trag i pokazao veliku snagu u ujedinjenju slovenskih naroda pričom o zajedničkom porijeklu.

Iako ne možemo govoriti o postojanju autentičnih i/ili autohtonih pozorišnih formi na Balkanu u antičkom periodu, oživljavanje ove epohe kroz pozorište spriječilo bi padanje najzanemarenijeg balkanskog kulturnog naslijeđa u zaborav. Takođe, motivi koji se pojavljuju u antičkoj istoriji uveliko su uticali na dalji razvoj umjetnosti Balkana, razvoju narodnih priča, pa samim tim i pozorišnih komada i njihove estetike.

Ključne riječi: kulturno nasljeđe, antičko pozorište, antička estetika, kinesko pozorište, balkansko nasljeđe

Uvod

Još od davnina, ljudi su pričali priče o svojim životima i običajima kroz ples i performans. Ostaci grčkih i rimskih antičke amfiteatra i danas postoje, a grčke i rimske tragedije i komedije su na repertoarima pozorišta posvuda u svijetu, kako originalne drame, tako i modernizovane adaptacije.

No, priče i običaji našeg kulturnog nasleđa, pogotvo antičkog, gotovo su nepostojeće u pozorištima, te je njihova važnost zatvorena unutar muzeja. Mnoge studije govore o istoriji i običajima naroda Ilira, Tračana, Dačana, Vinčanskoj kulturi, a njihovo prepoznavanje više se zaustavilo na likovnoj umjetnosti (skulptura, keramika – npr. Dupljajska kolica u Narodnom muzeju u Beogradu). Mnogi simboli koji su danas već uveliko poznati, postojali su i u kulturama antičkog Balkana, davajući određen estetski doživljaj i identitet toj epohi.

	Simbol točka
	Simbol sunca
	Simbol zemlje

Simboli pronađeni na predmetima sa raznih krajeva Balkana

Estetiku su oblikovali kultovi koji su se poštovali među plemenima, a to su bili kultovi konjanika, sunca i zmije. Predantički i antički simboli se prožimaju kroz razne epohe Balkana, te su bili prisutni i kroz kasnije narodne bajke sa prostora Balkana (*Nemušti jezik, Baš Čelik*). Narodi balkanskog kulturnog naslijeđa često su izvodili ritualne plesove u pratnji muzike (Stipčević, 1989), pogotovo za vrijeme sahrana. Njihov jezik nije sačuvan i imamo jedva postojeće ostatke spomenika, grobnica i utvrđenja iz tog perioda, te baš iz tog razloga dalja razmaštavanja su vrlo ograničena, a po pozorištima za djecu češće se mogu naći motivi iz slovenske mitologije (npr. projekti i radionice pod nazivom *Slovenska mitologija za decu,* predstava *Boginja Lada* u CK „Vlada Divljan“ u Beogradu[1]). No, čak iako nemamo direktnu vezu sa tim narodima, oni su sigurno oblikovali naše živote, pa su čak, u određenoj mjeri, oblikovali jezik, mjesta i običaje koji su (ne)nasilno implementirala druga plemena. Od ilirskih kultuova, najviše se ističu kultovi zmije i zmaja. Zato i danas možemo naći mnoga mjesta na Balkanu koja

1 Predstava *Boginja Lada*, CK „Vlado Divljan“, Palilula

nose naziv tih riječi (kao što su npr. Zmijanje, Zmajevac, Zmajevo...). Ovaj rad se najviše oslanja na taj kult, jer ga njegova učestalost, antička univerzalnost i jasna estetika upotpunjuju nedostatke podataka antike Balkana.

S obzirom na to da se na Balkanu oduvijek ratovalo, te da su u antičkom periodu Rimljani došli na te prostore i sprovodili svoju politiku, postoji vrlo malo podataka i ostataka od kulture i umjetnosti nekadašnjih naroda. Određeni likovni prikazi i novčići iz tog vremena pokazuju da su Iliri imali plesove, pogotovo pogrebne plesove, a njihov nakit i novčići su često imali motive zmije, što je ponekad bila personifikacija besmrtnosti pokojnika. No, nemamo nikakvih detaljnjih podataka o tim plesovima, te ih ne možemo ni posmatrati kao određeni performans ili umjetnički izraz. Većina podataka iz tog vremena je očuvana kroz legende lokalaca (npr. *Priče o kraljici Teuti* postoje u mnogim krajevima balkanskog poluostrva, te su se prenosile sa generacije na generaciju). Iz tog razloga, ovaj esej ima za cilj da pokuša da, kroz pozorište, istakne autentične elemente antičke kulture i da pomoću njih otvori društveni dijalog i istakne zajedničke vrijednosti među različitim zemljama.

Upravo pozorište, kao interdisciplinarni fenomen koji spaja više vrsta umjetnosti i donosi jedan novi doživljaj, pred publikom bi u datom trenutku najbolje mogao da dočara atmosferu i običaje iz epohe (Schechner, 1988). A samim tim, pozorište svojom estetizacijom stvara atmosferu koja postaje razumljiva ljudima iz različitih dijelova svijeta.

Pozorište i (pred)antički motivi

Jedno od primjera predstava koje su se bavile praistorijskim (ali ne antičkim) temama u teatru jeste *Pradjevojčica* iz Narodnog pozorišta „Toša Jovanović“[2], u režiji Sonje Petrović. Predstava prati djevojčicu iz praistorije, Gavu, njen način života u praistorijskoj civilizaciji, a čak su i dijalozi predstavljeni „prajezikom”, jer je većina riječi u predstavi jednosložna ili dvosložna. U predstavi takođe postoje simboli koji su se kasnije pojavljivali na antičkim predmetima Balkana, kao što su spirale, ribolika lica (poput onih iz Lepenskog vira). No, ova predstava se oslanjala na praistorijski, predantički period, a ne na samu antiku.

Predstave grčkih tragedija, adaptacije slovenske mitologije i narodne bajke su česte u našim pozorištima, tako da je u Novom Sadu, u više kulturnih centara i pozorišta, igrana opera *Baš Čelik*. *Baš Čelik*[3], a kao dramska predstava igrana i u pozorištu „Pinokio“ u Zemunu, u režiji Milana Karadžića.[4]

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[2] *Pradjevojčica*, Narodno pozorište „Toša Jovanović”, Zrenjanin, Režija: Sonja Petrović

[3] Opera *Baš Čelik*, Udruženje umetnika *Visoko C*, Muzika: Aleksandar Bahun, Režija i libreto: Branslav Cvijić,

[4] *Baš Baš Čelik*, Narodno pozorište Priština, Režija: Milan Karadžić

Motiv zmije je dio mnogih kultura, te je on dio i kineske i srpske kulture i mitologije. Motivi zmije i zmijske princeze pojavljuju se u mnogim formama, te chou (uloga klovna u kineskoj operi) najčešće imitiraju pokrete reptila, kao što su gušterovi, gekoni i zmije, preuveličavajući, ali davajući na taj način određenu ljepotu pokretu. (Feng, str.120) Npr. u djelu *Ćuanšan siven*, Čou igra Duha Crvene Zmije, džinovske zmije ljudožderke, koja se bavi „kultivacijom i transmutacijom" hiljadu godina na Vaternoj planini. Takođe, u kineskoj mitologiji postoji legenda o bijeloj zmiji koja se pretvara u ženu Bai Suzhen (Bai Sudžen), koja ima raniju i kasniju verziju. U ranijoj verziji, zmijski duh je predstavljao zlo, ženu-demona koja je zavodila muškarce i ubijala. No, novija verzija je predstavlja kao moralno dobru ženu koja se zaljubljuje u Xu Xiana (Šu Šjana), koji saznaje od monaha o njenoj pravoj, zmijskoj formi. Muž joj daje napitak koji otkriva njenu pravu formu, a dalji ishodi su drugačiji, neke verzije imaju srećan kraj, a neki tragičan.

Što se tiče scenske estetike predstavljanja tematike zmije, one su potpuno drugačije u Srbiji i Kini, te se u Pekinškoj operi estetika uglavnom zasniva na pokretu, ponekad utemeljenom u estetizaciji borilačkih vještina. Iako predstavljanje zmije i nije toliko često u pozorištima na Balkanu, Omladinsko pozorište PATOS iz Smedereva je radilo predstavu *Nemušti jezik* u režiji Anđelke Vulić, i na samom posteru nalazi se dugačka čarapa koja ima zmijolik izgled. S obzirom na to da se radi o predstavi za djecu, scenografija je bila prilično minimalistička, te narodna bajka nije povezivana sa drugim elementima iz balkanske istorije i mitologije. No, svakako se pokazalo da bajke koje imaju elemente iz lokalnih, narodnih priča, svoj izraz najviše pronalaze u pozorištu za djecu i mlade, koji kao ciljna grupa mogu dalje da čuvaju i prenose tradiciju i poruke.

Jedna priča, dva svjeta

Upravo tražeći povezanost među, naizgled nepovezivim balkanskim kulturnim naslijeđem sa kineskim, napisala sam dramski tekst *Jedna priča, dva svijeta*, na inicijativu kineskog reditelja. Cilj ovog, još uvijek nedovršenog pozorišnog projekta jeste spajanje srpske i kineske kulture kroz predstavu za djecu, sa elementima iz srpskog antičkog naslijeđa i kineske mitologije. S obzirom na to da je predstava trebalo da bude izvedena u Kini i Srbiji, potrebno je bilo napraviti kompromis između srpskih uslova i velelepnih kineskih scena i scenografija.

Priča počinje sa dvojicom dječaka, Nikolom i Li Yangom, koji su zajedno na kampu u Italiji i međusobno komuniciraju, iako govore potpuno drugačijim jezicima, pokazujući kako dječija igra prevazilazi sve jezičke, kulturološke i prostorne barijere. U prvih nekoliko minuta, predviđeno je da bude dvojezična, gdje svaki dječak govori svojim maternjim jezikom. Međutim, situacija se mijenja kada naiđu na zmiju, koja je zapala u vatru:

Zmija: (šišti)
Pomozi mi, molim te, izvadi me odavde.
Nikola:
Zmija govori! (interakcija sa djecom – ali šta govori Zmija?)
Li Yang:
蛇会说话(srp. *Zmija govori*!)
Nikola:
Ne razumem šta govori (interakcija sa decom – šta govori Zmija) *ali mi je jasno? Ja...Razumem šta zmija govori.*
Li Yang:
我能理解蛇说的话.(srp. *Mogu da zaključim šta zmija govori*)
Zmija: (šišti)
Molim vas, izbavite me iz vatre, pomozite mi!
Nikola:
Hajde da joj pomognemo!
Li Yang:
帮助蛇！(srp. *Ali kako*?)

Upravo ta zmija, koja je čest motiv u mnogim srpskim narodnim bajkama i kineskoj mitologiji, postaje spona razumijevanja između dvojice dječaka. Ispostavlja se da je zmija začarana princeza kineskog zmajskog cara, te se njih troje dalje upućuju ka antičkom gradu Xi'anu (nekada Chang'an), putujući *putem svile* (*silk road*). Kao kompenzaciju za pomoć, zmija im daje moć nemuštog jezika, te dječaci od tog trenutka mogu da se potpuno sporazumijevaju (u Kini bi ta predstava bila na kineskom od tog trenutka, a u Srbiji na srpskom). Tako da je narodna bajka iskorištena kao instrument razumijevanja dvije različite kulture.

Likovi se zajedničkim snagama suočavaju sa raznim izazovima, putujući kroz predjele Italije, Turske, Irana, Turkmenistana, Mongolije i na kraju – Kine. Na tom putu upoznaju razne životinje (od kojih je svaka nacionalni simbol područja kroz koji prolaze), kojima pomažu u nevoljama koje su ih snašle. Tako nailaze na kornjaču, vuka, lava, ribicu, orla, zeca i na kraju – pandu, kao nacionalni simbol Kine. Samim tim, ovim projektom se nisu spojile samo dvije zemlje, već i ostale zemlje koje su između njih na *putu svile*. Svi zajedno ulaze u grad Chang'an, gdje ih dočekuje vila – zla vila koja se često pojavljuje u narodnim bajkama Balkana, čuvajući mjesto koje je začarala „kao zmija noge". A onda dječaci saznaju da je u Chang'anu i njen otac – zmajski kralj čija se samo glava nalazi u tom gradu. Zmajeva kičma je *put svile*, počinjući u Italiji (rep) i završavajući se u kineskom gradu Chang'anu. Upravo to bi doprinijelo posebnom estetskom doživljaju na sceni, a zmaj bi, kao legendarna životinja koja se pojavljuje u bajkama širom svijeta, dobio različit estetski izraz u različitim zemljama.

Nakon rješavanja zagonetki (inspirisanih narodnim zagonetkama), dječaci i princeza pobjeđuju vilu i oslobađaju grad. Na kraju, zmajski kralj daje ljudsko obličje svojoj kćerki. Taj motiv puštanja kćerke u svijet i davanje ljudskog obličija može se asocijativno povezati sa bajkom o maloj sireni, upravo zbog svoje univerzalnosti.

Zaključak

Kroz ovaj pozorišni projekat, bajke i mitologije dalekih zemalja dobile su univerzalni ton, pokazujući kako priče imaju slične motive, likove i situacije. Oslanjanje na antičke motive ponekad može otkriti koliko, naizgled potpuno drugačije zemlje, mogu naći zajednički izraz i estetiku. Na taj način, kroz antičko nasliđe i sponama među pričama, stvara se kulturni i društveni dijalog. Isticanjem sličnosti i spajanjem zajedničkim pričama, otklanjamo prepreke koje nam staju na put do otkrivanja naše suštinske i bitne sličnosti, koja prevazilazi sve druge, a to je – ljudskost.

Iako postoji premalo rastumačenih podataka i promovisanih artefakata koji nam govore o načinu života na Balkanu prije nove ere, treba da se oslanjamo na njih, maštamo i kroz njih održavamo sjećanje na antičko nasliđe Balkana. Samo postojanje ostataka građevina i muzejskih artefakta pokazuje da se život na ovim prostorima razvijao i u nekim trenucima bujao. Prikazivanjem života stanovništva antičkog Balkana ističe se njegova ljepota i kulturna raznolikost, kontrirajući sa segregirajućim i ponavljajućim ratnim temama koje se, uglavnom, vezuju za ovaj prostor.

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Svjetlana Pravdić je rođena u Banjoj Luci, gde je završila gimnaziju i Akademiju umjetnosti, smer dramaturgija, kao studentkinja generacije. Po zanimanju je dramaturg i scenarista. Završila je kurs šivenja i japanskog jezika. Koautorica je jedne knjige poezije (*Dunengras und Blutmond*) i ima objavljene radove u nekoliko zbornika. Radila je kao asistentkinja režije na predstavi *Kralj Ibi* u Studentskom pozorištu u Banjoj Luci i dramaturškinja na predstavi *Ježeveća kućica* za Dječije pozorište Republike Srpske. Dobitnica je više književnih nagrada: „Slavko Jungić – Jesej" 2013. i 2015; Nagrada „Trifun Dimić" 2014; Nagrada za najbolju satiričnu priču, koju dodeljuje Narodna biblioteka Novi Bečej, 2021; Nagrada „Musa Ćazim Ćatić" za Dječiju pjesmu.

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AESTHETIC EXPERIENCE AND THE THEATRE ACT

Abstract: The proposed topic is exceptionally broad in both meaning and significance, encompassing *Diverse approaches to aesthetics in theatre for children and youth*. The questions that may arise from such a topic are numerous and highly important, without arriving at a definite answer, or more precisely, without even coming close to it. Therefore, my focus turns to one of the subtopics, which explores aesthetics and experience during the viewing of a theatre act, as well as everything that resonates and endures long after the performance has ended. The paper will primarily address the concept of aesthetics as the science of the beautiful, which is mostly found outside the scientific sphere and resides within art itself.

Keywords: beautiful, ugly, puppet, theatre, aesthetics, experience

At the very beginning, I must ask a question: if we deal with aesthetics in art, and it cannot be rigidly defined as is the case with science, how then will we establish any norms? How will we determine that one work is artistically valuable and possesses exceptional aesthetics, while another is a non-artistic act devoid of the values that exhilarate us? Can we, in this case, invoke the well-established notion that tastes are not to be disputed, and are taste and aesthetics synonyms? Is there a sufficient number of constants that will guide us to find enough aesthetically valuable elements in a play to conclude that it represents supreme art, or does it still rely on the personal perception of the individual given the role of a judge? These and many other questions emerge as a logical consequence of the times we live in when almost anything is proclaimed as theatre, as art, as aesthe-

tically valuable, or as a first-rate event. There is a almost total absence of negative criticism or pointing out failures, even when performances are removed from the repertoire due to the "illness of the audience"! This question of aesthetics is particularly vital in puppet theatre. There, everything is subordinate to the puppet. We begin with it and we end with it. The puppet is the medium through which the story is communicated. It gives the story its scent, taste, color, emotion... and, most importantly, the beauty of truth. Why? Because it is a human mirror of beauty or ugliness. The youngest audience's perception of the world depends directly on its aesthetics. The paper will specifically address this issue, respecting the scientific and professional elaboration of this question.

I will, however, start from the beginning, and order dictates that the concept of aesthetics be defined first as it is defined in reference encyclopedias and dictionaries. Etymology directs us to the fact that the term "aesthetics" itself originates from the Greek language and literally means "***one who perceives***." In philosophy, aesthetics is defined as a specific form of human creativity. It represents a distinct branch of philosophy and examines everything that is beautiful and valuable in art, as well as the essence of an artwork. Together with ethics, aesthetics constitutes a specific field known as the theory of value, or axiology. It is well known that the concept of beauty is the central theme not only of ancient but also of medieval philosophy of art. The problem arises because different people perceive beauty differently; that is, what is beautiful to one person may not be to another. Although certain standards of beauty have always existed, empiricists rejected these standards, claiming that we can all enjoy the same objects of nature and works of art.

The encyclopedia states that *"aesthetics" is a word of Greek origin; its original meaning traces back to Aristotle, while it is fully shaped by Kant as transcendental aesthetics, the science of the a priori forms of sensory knowledge (literally in Kant's terms, the science of space and time as general and necessary conditions of sensory perception). Starting from Baumgarten, who drew upon Leibniz, and continuing down to our time, it denotes any methodical and systematically guided reflection on the beautiful and the artistic. Once a traditional philosophical discipline, it is understood today in the spirit of positivism as a distinct science; however, it possesses neither a satisfactory definition of its positive-scientific task nor a universally accepted method.*[1] In this regard, I also introduce a concept of interest for the remainder of this paper: *aesthetic education* which *entails the acquisition of knowledge, the development of interest, the adoption of artistic values, and the development of corresponding abilities and creativity. In schools, it is implemented primarily through the teaching of literature, fine arts,*

[1] Mala enciklopedija Prosveta (Little Encyclopedia Prosveta), 4th edition, Prosveta, Belgrade, 1986, p. 763.

and music education, as well as through extracurricular cultural and artistic activities, visits to the theatre, galleries, performances, and other cultural institutions and events, the following of artistic literature, and the encouragement of students' creative work.[2]

Thus, to put it most simply, aesthetics is the science of the beautiful. It studies art as the most distinctive and complete expression of everything that is beautiful. To this statement, as well as to this brief historical overview, I must add another crucial fact. Since all arts originated from play, and initially served as the only form of entertainment, the question arises: when did these games become art? The answer is - when rules were established for those games. Through the existence of rules, a person could determine whether something was art or merely an act that was an end in itself. If we accept this as a starting point - *rules and the recognition of the beautiful*[3] - we then obtain two vital parameters that should assist us in defining the aesthetic experience, specifically within the theatre. To anyone with a theatrical education, it is clear which rules I am referring to, and I believe there is no special need to emphasize them here. However, the recognition of the beautiful should somehow be defined and determined as visible in a material form. Is that possible? It is possible, if we observe the world of puppetry. This is a realm where total theatre takes place, establishing a system of signs recognizable to children from the very first viewing. The puppet bridges the unbridgeable, turning objects into living creatures, granting them a new meaning, a soul purer and greater than man can even imagine. For puppeteers, there are no obstacles on stage. Through their animation, they break the stage space vertically and horizontally, creating a music of movement, color, and words. The puppet can do anything, which is why it so frequently elicits a gasp from the audience. For me, that ***gasp***[4] is the measure of value in recognizing the beautiful. Not the applause, the squeals and shouts, the cheering, or the heckling... just the gasp. The kind that escapes a child without them being able to control it, one that is not loud, but gentle and quiet, like a child's soul. That is the act of recognizing the beautiful. Can anyone express it, explain it, or narrate it? Hardly. That is precisely why it has awakened all the senses that participate in creating the feeling of the beautiful. I believe this is the moment when a child recognizes the perfection of the play occurring on stage, which, to the highest degree, aligns with their own understanding and vision of play. In doing so, the child recognizes themselves in the perfect fusion of two plays: the one they see and the one they carry within the realm of their imagination. When these overlap, they produce their own per-

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[2] Ibid.

[3] Emphasis added by L.K.

[4] Emphasis added by L.K.

fection and the feeling of the beautiful. Can this be scientifically proven? If one accepts the original meaning of the concept of aesthetics, *one who perceives*[5], then yes, it can. I would add something else here, which I believe is important, and that is the question of animation that creates this beauty of play. What does animation mean? Its primary meaning is soul. Combined with the body, it means life. Is there anything more beautiful than life? That is why in puppetry one first and foremost recognizes this divine act, breathing a soul into a body, an object, a piece of cloth, or something else. Hence the reason for many gasps and feelings of the beautiful. Hence the proof that supreme beauty in theatre for children can indeed be empirically proven. Of course, all of this is true for those moments when a white soul - anima candida is breathed in. When the opposite happens, there is no gasp. Most frequently, there is silence or a sense of unease. I must note that in recent decades, attempts have been made to naturalize the term "aesthetics of the ugly" as a legitimate artistic act. This can certainly only be interpreted as an oxymoron, and it has not gained civic rights within art. Strictly respecting this very phenomenon, my focus in this paper is placed on the aesthetic experience in theatre that is the product of the feeling of the beautiful, rather than on that which is beautiful as mere matter and possesses that kind of unambiguous beauty. It lies within the visual and technical realms and necessarily demands a discussion regarding each case, because we truly experience that type of beauty each in our own way. History, in particular, teaches us this and proves that maxim. The criteria of beauty have changed over time to such an extent that today we can hardly compare them, or even look for any common denominator.[6] However, one element has remained the same across all periods - the gasp. That brief flow of air from our soul, translated into a half-vocalized sound, is always the consequence of the same feeling of the beautiful. If I could, I would introduce a question as the measure of a play's value: how many gasps did it elicit?

In addition to this approach, there is another that is also categorized under the concept of aesthetics. This is the type of interpretation or evaluation where an artwork is determined to be aesthetically valuable, pure, and cohesive. In that case, one is actually discussing the fusion of different arts into a single work and defining the compatibility of those elements. Theatre is the most prominent example. By definition, it is syncretic and encompasses all arts known to us. Harmonizing all of them into a single act that will elicit gasps and be designated as aesthetically valuable is a supreme skill. Hence the emergence of countless texts, studies, essays, and dissertations on the aesthetics of directing, puppetry, the puppet, visual design, and more. This magic has enchanted many, from Heinrich

[5] Emphasis added by L.K.

[6] It would be enough to provide a comparative review of works declared as outstanding aesthetic masterpieces from the Middle Ages until today.

von Kleist[7], Edward Gordon Craig[8], Vsevolod E. Meyerhold[9], and Konstantin S. Stanislavski[10], to Marguerite Yourcenar[11], Yuri Lotman[12], Sergey Obraztsov[13], and Henryk Jurkowski[14]. Every single one of them was fascinated by the aesthetics of puppetry and the possibilities it offers as an inexhaustible source of imagination. In their texts, one finds substantial evidence of how much aesthetics, of various kinds, is present in puppetry. Yet, in the work of each of them, we will find that phenomenal gasp that motivated them to create and to write about the beauty that accompanies us from birth until our very last breath.

Because of everything stated above, theatre performances represent one of the most vital elements in the aesthetic education of children, especially the youngest ones. Without a doubt, puppet theatre serves as the foundation for all musical and stage works appearing on the scene, uniformly across all nations on this planet. It holds the primary position in the system of theatrical and general culture, representing the fundamental lessons of children`s education. Their timely contact with the theatre, and with the puppet which is the alpha and omega of all their games in childhood, is of crucial importance for adopting a sense of the beautiful. Even if nothing is lectured or explained to them, they will be able to build a criterion for recognizing the beautiful over time. Naturally, the gasps will help them in this process.

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ЕСТЕТСКИ ДОЖИВЉАЈ И ПОЗОРИШНИ ЧИН

Сажетак: У основи, постављена тема је изузетно широка по значењу и значају, *Различити приступи естетици у позоришту за децу и младе*. Питања која могу да проистекну из тако постављене теме су многобројна и веома значајна, а да при томе не добијемо коначни одговор, тачније, да му се ни не приближимо. Отуда и мој фокус на једну од подтема која се бави естетиком и доживљајем у току гледања позоришног чина, али и свему ономе што траје и након завршене представе. Рад ће се превасходно позабавити појмом естетике као науке о лепом и која се понајвише проналази ван сфере научног и станује у уметности.

Кључне речи: лепо, ружно, лутка, позориште, естетика, доживљај

На самом почетку морам поставити питање: ако се бавимо естетиком у уметности, а она се не може чврсто дефинисати, као што је то случај са науком, како ћемо онда доћи до било каквих норми? Како ћемо за једно дело одредити да је уметнички вредно и да поседује изузетну естетику, а за друго да је неуметнички чин и да у њему не проналазимо вредности које нас усхићују? Да ли можемо у овом случају да се позовемо на уврежену мисао да се о укусима не расправља и да ли су укус и естетика синоними? Постоји ли довољан број константи које ће нас определити да у једној представи има довољно естетски вредних елемената и да на основу њих констатујемо да је то врхунска уметност, или се то и даље ослања на личну перцепцију појединца коме је дата улога судије? Ова и многа друга питања проистичу као логичан след времена у којем живимо и у којем се свашта проглашава за

позориште, за уметност, за естетски вредно, за прворазредни догађај и сл. Готово да нема негативне критике и указивања на промашаје, чак и када се представе скидају са репертоара због „болести публике“'! Посебно је ово питање естетике битно у луткарском позоришту. Тамо је све подређено лутки. Са њом почињемо и са њом завршавамо. Лутка је средство помоћу које се прича саопштава. Она причи даје мирис, укус, боју, емоцију... и што је најважније, лепоту истине. Зашто? Зато што је она људско огледало лепоте или ружноће. Од њене естетике зависи перцепција света код најмлађих. Рад ће посебно третирати ову проблематику, уважавајући до сада научно и стручно елаборирање тог питања.

Кренућу ипак редом, а ред налаже да се прво дефинише појам естетике, односно, онако како је овај појам дефинисан у референтним енциклопедијама и речницима. Етимологија нас упућује да је сам термин естетика потекао из грчког језика и дословно значи, **онај који примећује**. У филозофији, естетика се дефинише као посебан облик људског стваралаштва. Представља посебну грану филозофије и испитује све што је лепо и вредно у уметности, као и суштину неког уметничког дела. Естетика, заједно са етиком, чини посебну област која се назива теорија вредности или аксиологија. Познато је да је концепт лепоте главна тема не само античке, већ и средњевековне филозофије о уметности. Проблем настаје зато што различити људи различито доживљавају лепоту, односно, оно што је за једну особу лепо, за другу можда неће бити. Иако су одувек постојали одређени стандарди о лепоти, емпиристи су одбацили те стандарде тврдећи да сви ми можемо уживати у истим објектима природе и делима уметности.

У енциклопедији се наводи да је естетика реч грчког порекла, *у изворном значењу које потиче од Аристотела, а потпуно се обликује код Канта као трансцендентална естетика, наука о априорним облицима чулног сазнања (код Канта дословно, наука о простору и времену, као општим и нужним условима чулног опажања). Почев од Баумгартена који се ослањао на Лајбница, па надаље до нашег времена – свака методичка и систематски вођена рефлексија о лепом и уметничком. Традиционална филозофска дисциплина, данас се у духу позитивизма схвата као посебна наука; ипак, нема ни задовољавајуће одређење свог позитивно-научног задатка ни општеприхваћену методу*.[1] С тим у вези наводим и појам који ће нас интересовати у даљем току рада, а то је *естетско васпитање* које је – *стицање сазнања, развијање интересовања, усвајање уметничких вредности и развијање одговарајућих способности и стваралаштва. У школама се остварује нарочито путем наставе књижевности, ликовног и музичког васпитања, слободних културно-уметничких активности, посета позоришту, галеријама, приред-*

[1] Мала енциклопедија Просвета, четврто издање, Просвета, Београд, 1986, стр.763

бама и другим културним институцијама и манифестацијама, праћењем уметничке литературе и подстицањем стваралачког рада ученика.[2]

Дакле, најједноставније речено, естетика је наука о лепом. Она проучава уметност као најизразитији и најпотпунији изражај свега што је лепо. Овој констатацији, али и кратком историјском прегледу, морам додати још једну важну чињеницу. Како су све уметности настале из игре, и како су на самом почетку биле једини вид забаве, поставља се питање, када су те игре постале уметност? Одговор гласи – када су установљена правила за те игре. Постојањем правила, човек се могао одредити да ли је нешто уметност или је чин који је сам себи сврха. Ако ово прихватимо као полазну основу, *правила и препознавање лепог*,[3] онда добијамо два важна параметра која би требало да нам помогну код одређивања естетског доживљаја, конкретно у позоришту. Свакоме ко се позоришно образовао, јасно је о којим правилима говорим и мислим да не треба посебно да их овде апострофирам. Међутим, препознавање лепог би требало некако дефинисати и одредити га да је видљиво и у материјалној форми. Да ли је то могуће? Могуће је, уколико посматрамо свет луткарства. То је простор у којем се одвија тотални театар, у којем се успоставља систем знакова, препознатљив деци од првог гледања. Лутка спаја неспојиво, предмете у жива створења, дају им ново значење, душу чистију и већу него што човек може и да је замисли. За луткаре не постоје препреке на сцени. Они сценски простор разбијају по вертикали и хоризонтали и својом анимацијом стварају музику покрета, боја и речи.

Лутка може све, зато често изазове уздах код гледаоца. Тај ***уздах***[4] је за мене мера вредности у препознавању лепог. Не аплауз, цика и вика, навијање или добацивање... само уздах. Онај који се отме детету без да га је могао контролисати и који није гласан, већ нежан и тих, као дечја душа. То је чин препознавања лепог. Да ли га ико може исказати, објаснити, испричати... тешко. Зато је и покренуо сва чула која учествују у стварању осећаја лепог. Верујем да је то моменат у којем дете препознаје савршенство игре која се дешава на сцени, и која се у највећој мери поклапа са његовим поимањем и виђењем те игре. Тиме се он препознао у савршеном споју две игре, оне коју види и оне коју носи у свом простору маште. Када се поклопе, производе његово савршенство и осећај лепог. Да ли се ово може научно доказати? Ако се прихвати изворно значење појма естетике, *онај који примећује*,[5] онда може.

Још нешто бих ту додао, мислим да је важно, то је питање анимације која ствара ту лепоту игре. Шта значи анимација? Основно значење је душа.

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[2] Исто

[3] Подвукао Л.К.

[4] Подвукао Л.К.

[5] Подвукао Л.К.

Спојена са телом, значи живот. Зар има ичега лепшег од живота? Зато се у луткарству најпре и препознаје тај божански чин, давање душе неком телу, предмету, крпи или нечем десетом. Ето разлога за много уздаха и осећања лепог. Ето доказа да се и емпиријски може доказати врхунска лепота у позоришту за децу. Наравно, све ово важи за оне моменте када се удахне бела душа-anima candida. Када се деси супротно, нема уздаха. Најчешће тишина или осећај непријатног.

Морам да констатујем да се у протеклим деценијама покушава одомаћити термин естетика ружног, као легитиман уметничи чин. Свакако да се то може једино тумачити као оксиморон, те да он није стекао право грађанства у уметности. Уважавајући управо ту појаву, у овом раду фокус сам ставио на естетски доживљај у позоришту, који је производ осећаја лепог, а не онога што је лепо као материја и има ту врсту једнозначне лепоте. Она је у сфери сликарског, техничког и нужно тражи расправљање о сваком случају понаособ зато што ту врсту лепоте заиста доживљавамо свако на свој начин. Посебно нас историја учи о томе и доказује ту максиму. Мерила лепоте су се кроз време мењала до те мере да их данас тешко можемо поредити, или пак тражити било какав заједнички именитељ.[6] Међутим, један је у свим периодима био исти... уздах. Тај кратки проток ваздуха из наше душе, преточен у полугласни звук, последица је увек истог осећања лепог. Да могу, увео бих као меру вредности за једну представу питање: колико је уздаха измамила?

Поред овог приступа, постоји и други који се такође подводи под појам естетике. То је она врста тумачења или вредновања када се за једно уметничко дело утврди да је естетски вредно, чисто, уклопљено. Тада се, заправо, прича о споју различитих уметности у једно дело и дефинише се компатибилност тих елемената. Позориште је најизразитији пример. По својој дефиницији оно је синкретично и у себи садржи све познате нам уметности. Укомпоновати све њих у један чин који ће да измами уздахе, и којег ћемо именовати као естетски вредно, врхунско је умеће. Отуда је и настало безброј текстова, студија, есеја, дисертација о естетици режије, луткарства, лутке, ликовности и др. Та магија опчинила је многе, почев од Хајнриха фон Клајста[7], Едварда Гордона Крега[8], Всеволда Е. Мејерхолда[9], Константина С.

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[6] Довољно би било да се направи упоредни преглед дела која су проглашавана за изузетна естетска остварења од средњег века до данас.

[7] Хајнрих фон Клајст, Изабрана дела, Приповетке, драме, писма, Просвета, Београд, 1964, стр. 422-429.

[8] Едвард Гордон Крег, Позориште у току, Галимард, 1964, стр.152-155.

[9] Всеволд Е. Мејерхолд, О позоришту, Нолит, Београд, 1976, стр. 117-121.

Станиславског[10], Маргарит Јурсенар[11] до Јурија Лотмана[12], Сергеја Обрасцова[13] и Хенрика Јурковског[14]. Сви до једнога били су опчињени естетиком луткарства, могућностима које она пружа и која је неисцрпан извор маште. У њиховим текстовима се проналазе озбиљни докази о томе колико је естетике, различите врсте, присутно у луткарству. Ипак, код свакога од њих пронаћи ћемо тај феноменални уздах који их је мотивисао за стварање и писање о лепоти која нас прати од рођења до последњег уздаха.

Због свега претходно наведеног, позоришне представе представљају један од најважнијих елемената у естетском васпитању деце. Посебно оних најмлађих. Луткарско позориште је, без икакве сумње, основа за сва музичко-сценска дела која се јављају на сценама, једнако код свих народа на овој планети. Оно је на првом месту у систему позоришне и опште културе и представља темељне лекције дечјег образовања. Њихов правовремени контакт са позориштем, са лутком која им је у детињству почетак и крај свих игара, јесте од пресудног значаја за усвајање осећаја за лепо. Чак и да им се ништа не доцира, објашњава, биће у стању да временом изгради критеријум за препознавање лепог. Наравно да ће им уздаси помоћи у томе.

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Др Лука Кецман
(Босна и Херцеговина/Република Српска)

Лука Кецман је рођен 13. децембра 1962. године у Новом Саду. Гимназију је завршио у Сремским Карловцима, смер Културолошки. Дипломирао је на Филозофском факултету у Новом Саду, Одсек српска књижевност и језик, где је и магистрирао са темом *Драмско обликовање у приповеткама Петра Кочића*. Докторску дисертацију *Петар Кочић на сцени Народног позоришта Републике Српске* успешно је одбранио на Факултету драмских уметности у Београду и стекао научно звање доктора наука о драмским уметностима из области театрологије. У једном мандату обављао функцију декана Академије, а након тога Проректора Универзитета.

Објављује научне радове, позоришну и филмску критику, позоришне есеје...Ужа научна област: Историја и теорија филма и театра. Аутор је десетак драмских текстова и сценарија за децу. Сви текстови су извођени. До сада остварио преко четрдесет режија.

За свој уметнички, педагошки и научни рад, вишеструко је награђиван. За животни и целокупни рад на пољу културе и театрологије, награђен је Златном значком КПЗ Србије и Златном медаљом „Јован Ђорђевић“ Српског народног позоришта.

Књиге: *Драмско обликовање у приповеткама Петра Кочића, Клупина бајка о чаробној чесми, Петар Кочић на сцени Народног позоришта Републике Српске, Позоришни живот, живот позоришта (2000-2010), Записи једнога селектора, Благо оном ко зна да не зна, а хоће да зна, Увод у драмско позориште.*

Члан је редакције за културу и умјетност у оквиру пројекта израде Енциклопедије РС, задужен за позориште и филм, као и Редакције за образовање.

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