

# The Future's Dramaturgy Theme: The Present

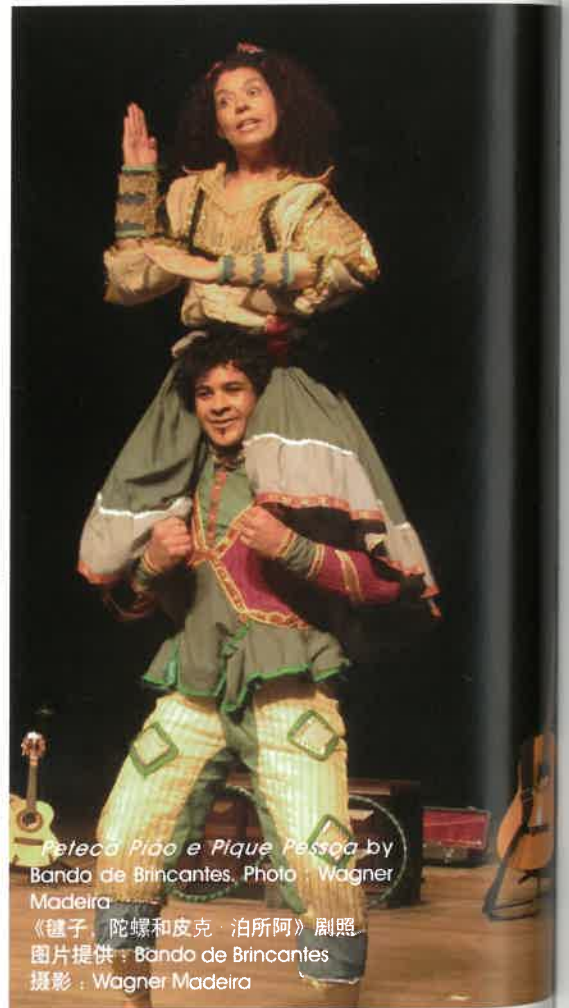
■ Viviane Juguero (Brazil)

The International Association of Theatre for Children and Young People invited artists to reflect on the future of children's theatre, based on the theme "imagining the future". Inspired by this questioning, I wrote this text and created the original plot of the play *Peteca, Pião e Pique-pessoa*, a new work by Bando de Brincantes, which has been created by myself (text), Éder Rosa (concept and scenography) and Jorge Rein (dramaturgy).

In ancient times, dramaturgy was based on ancestral myths and tales since wisdom was understood as the fruit of the past and linked to the knowledge of the elders. In recent times, the situation has reversed, and the central theme

has become the technological marvels of the future associated with the idealization of youth, increased productivity, individualism, and the desire to prosper in a permanent yearning for a better hereafter. What can we wish for the future's dramaturgy? A promising theme may be to live the present fully and intensely in collaborative situations. Could dramaturgy contribute to the transformations of cultural principles that are the root of the emotions that govern actions?

For the future of theatre for children and young people, what I want is a dramaturgy of the present, based on love. *Peteca, Pião e Pique-pessoa* arises from the impact that the reflection proposed by ASSITEJ provides. The central theme



*Peteca Pião e Pique Pessoa* by Bando de Brincantes. Photo: Wagner Madeira

《毽子、陀螺和皮克·泊所阿》剧照  
图片提供：Bando de Brincantes  
摄影：Wagner Madeira

# 未来戏剧艺术的主题：活在当下

■ 维维安·尤哥鲁（巴西）

**国**际儿童青少年戏剧协会此前邀请了许多艺术家，就“构想未来”这一主题来谈谈他们对未来儿童剧场的看法。受这一主题启发，我写下了这篇文章并制作了《毬子、陀螺和皮克·泊所阿》这部剧。这部剧是作曲家 Bando de Brincantes 的新作品，由我、Éder Rosa 和 Jorge Rein 共同制作。

在古代，智慧被看作是历史的果实，是祖先知识的结晶，所以古代的戏剧艺术大都是以古代神话故事为基础创作出来的。而在今天，情况则恰恰相反，戏剧的中心主题变成了未来世界的神奇科技，是理想化的新新人类，是高速发展的生产力，是个人主义以及对更好的未来生活的渴望。那未来的戏剧艺术又该是怎样的呢？在合作环境中充实、热烈地活在当下，我想这就是一个

不错的主题。文化标准是感情的根源，而感情又主导着人们的行为；在文化准则转型的过程中，戏剧艺术是否能够有所贡献呢？

我希望未来的儿童青少年戏剧是关于当下的，是基于“爱”这一主题的。《毬子、陀螺和皮克·泊所阿》是受到国际儿童青少年戏剧协会上的一些想法所启发而诞生的作品。这部剧的中心主题是当今社会中人与时间的关系；故事发生在当代，却没有设定特定的时间和地点，从而不被社会和历史环境所约束。这种开放性使得不同社会历史环境中的观众都能从这部剧里找到认同感。《毬子、陀螺和皮克·泊所阿》将讲故事这一行为和故事本身相结合：换句话说，这种手法融合了叙述者自己的想法、疑问和情感与他所讲述的这段历史。

在剧中，毬子和陀螺二人共

同讲述了皮克·泊所阿的故事：皮克总是在寻找未来的幸福，却没能真正地活在当下。皮克既是男性也是女性，由毬子和陀螺分别扮演；他们所戴的高帽显示了他们代表的性别。高帽子是源于著名的葡萄牙谚语“戴高帽”，意思是从解决疑问中找到自身的认同感。因此，任何人都可以与皮克·泊所阿的故事感同身受。

人与人之间的交往是一种奇妙的联系，是所有情感的基础，而这种精巧的情感联系就是人感受当下、活在当下的唯一途径；这就是《毬子、陀螺和皮克·泊所阿》这部剧所要传达的信息。这部作品是根据许多巴西传统玩具所创作的。我们之所以选择这些玩具，并不是因为像先前所说的要理想化这些玩具，或是强调虚拟游戏的危害；现在大多数的孩子的情感、认知和感受往往都

is the relationship with time in the present time, without, however, having sociohistorical references that locate the plot in a precisely determined time and place. This openness makes it possible for identification to occur in different sociocultural realities. The narrative consists of a metalanguage structure that deals with narrated history and the very act of storytelling, embracing reflections, doubts, and affections of the narrators in relation to what they tell.

On the stage, *Peteca* and *Piã* present the story of *Pique-pessoa*; someone who is always looking for an outlet to be happy in the future, without fully experiencing the present. *Pique-pessoa* is male and female, interpreted by both *Peteca* and *Piã*, who represent the character when they wear the top hat that identifies it. The idea is linked to the popular saying "wear the hat," which means the act of identifying oneself with the question addressed. So, anyone can feel like *Pique-pessoa* at some point.

In *Peteca, Piã e Pique-pessoa*, the intention is that the process of experiencing the present is recognized in the particular aspect of each affective relationship which

is built in an artisanal way through singular constructions of human contact. The work was created based on numerous traditional Brazilian toys. This choice has nothing to do with the idealization of these objects to the detriment of the virtual games mentioned previously. Such a polarization would be reductive and not effective, since videogames, cell phones and tablets integrate the emotional, cognitive, and perceptive experiences of most children today. Far from encouraging any rivalry with modern toys, *Peteca, Piã e Pique-pessoa* has the affective intention of presenting the novelty of old games, often unknown to today's children or presented in such an organized and didactic way that they lose the taste of discovery. Handcrafted toys reveal the uniqueness of each construction. The process emanates from the object and enhances the perception of the present experience.

In addition, traditional games allow the integration of different generations, as we have seen in previous experiences. Different generations have been singing together and have identified with the traditional songs of the play *Canto de Cravo e Rosa* or with the jokes and

games of the play *Quaquarela. Peteca, Piã* and *Pique-pessoa* gives continuity and extends a path traced for more than a decade. The play aims to provide a fun and engaging moment in the present of artistic enjoyment, as well as suggesting ways of constructing new perceptions and reflections. Scenes of joy, sadness, discovery, deception, affection, doubt, solitude, and complicity are part of this big game that seeks a dialogue with children about the present by experiencing it affectively and intensely, and so moving into the future. **A**

#### About the Author

**Viviane Juguero** is member of CBTIJ/ASSITEJ Brazil. She's a doctoral researcher in the Postgraduate Program in Performing Arts of the Federal University of Rio Grande do Sul/ Brazil, and has been working in TYA for a long time.



1. *Peteca Pião e Pique Pessoa* by Bando de Brincantes. Photo : Gabriela Cristina de Carli  
 《毽子、陀螺和皮克·泊所阿》剧照  
 图片提供：Bando de Brincantes  
 摄影：Gabriela Cristina de Carli

2. *Quaquarela* by Bando de Brincantes. Photo : Bruno Gomes e Kati Wichinieski  
 《Quaquarela》剧照  
 图片提供：Bando de Brincantes  
 摄影：Bruno Gomes e Kati Wichinieski



与电子游戏、手机和平板电脑紧密联系在一起，这种新旧事物的两极化对比必定是无益也是无效的。将传统游戏和现代玩具对立起来，《毽子、陀螺和皮克·泊所阿》意在展示出传统游戏新奇的一面。在今天，这些传统游戏往往以一种单调的、太过规矩的形象出现，导致现在的孩子们要么根本不了解这些传统玩具，要么失去了探索它们的兴趣。实际上，每一个手工制作的玩具都是独一无二的。制造玩具的过程充分体现了人对当下的认知，从而也比玩具本身更有意义。

除此之外，正如我们所知，传统游戏能够将几代人联合起来。不同年代的人们在音乐剧 *Canto de Cravo e Rosa* 中一起放声歌唱，在歌曲中找到共鸣，也在 *Quaquarela* 的玩笑和游戏中找到共同的快乐。《毽子、陀螺和皮克·泊所阿》正是延续了这种传承了十余年之久的精神。这部剧的目的就是要制造一个有趣的瞬间，让人们在此时此刻尽情享受艺术，同时也提供一些新的想法和思路。这有关欢乐、悲伤、探索、欺骗、爱、怀疑、孤独、阴谋的一幕幕组成了一段与孩子的

对话；这段对话便是关于如何充满激情地活在当下以及满腔热血地迈向未来。A

(中文翻译：张天羽)

#### 作者简介

维维安·尤哥鲁

国际儿童青少年戏剧协会巴西中心。她是巴西里约联邦大学表演艺术研究生项目的博士研究生，在TYA工作多年。