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The Structure of Perspective in TYA

The paper shows how the authorial choice of perspective influences the spectators' understanding and the experience of performance, and how it can be used for educational and/or artistic purposes. Starting with Pfister's (1998) categorisation of perspective structures, it focuses on the theatre for young audiences (TYA). The authorial choice of perspective is examined in the context of the inner structure of dramatic situation (Greimas' actantial analysis). The results of an empirical investigation on the effects of experiencing dramatic action from different points of view are discussed with respect to perspective structures in TYA. The effects of perspective choices are further investigated using two examples (a performance and a play), which leads to the conclusion that the understanding of the effects each actantial position has on the viewer's perception and understanding of the dramatic world can be used in planning perspective strategies in writing plays, and in preparing and analysing performances.

Keywords: perspective structure, actantial analysis, perspective strategies, TYA

The Structure of Perspective

In his seminal book on drama, Manfred Pfister (1998) writes that one of the particularities of drama is that it directly (without mediation) presents the perspectives of characters involved in the story. However, not all the perspectives are always presented as equally important – by using the effect of focus (and different other techniques), the author directs the interest of the recipient towards one character, whose perspective becomes more important than those of others, or makes a hierarchy of perspectives, or creates shifts from one perspective to another,

etc. The particular arrangement (organisation) of the perspectives of characters creates the authorially intended reception-perspective (cf. 101-110).

There are three generalised types or models of the perspective structure, Pfister continues. In the first model, the immanent quality of drama, the independence of voices, is eliminated, so that the characters just express the author's thoughts. In morality plays, for example, the personified sins do not just self-critically talk about their nature, but they accept the value system the play is based on, and actively discourage the spectator from sinning (112).

In a closed perspective structure, the characters' perspectives are arranged in a way that they create (or point towards) the more or less obvious authorially intended perspective of reception, while in an open structure there is no such uniting line of convergence and the authorially intended reception-perspective remains indeterminate (and indeterminable, from the spectator's point of view) (cf. 113) .

The structural difference between the open and the closed structure induces a functional difference: when the authorially intended reception-perspective is implied, the audience is asked to search for 'clues' and, when the perspective is 'found', to re-evaluate what has been presented from that point of view. On the other hand, the absence of a clearly implied perspective asks for a re-thinking of the presented views as equally important and in that way it "offers the recipient the opportunity to understand the relativity of the perspectives" (114). Therefore, the open structure invites independent critical thinking and re-thinking, while through the use of a closed structure it is possible to mediate the socially accepted values and prearranged meanings.

It does not come as a surprise that much of the TYA work is done in a way that uses a closed perspective structure, since it is in most cases, if not clearly educational, or even didactic, then at least dedicated to mediating prearranged meanings and socially accepted values. I am not going to argue here that the major goal of a TYA performance should be educational, but some pedagogical thinking is necessary in TYA. When arguing against didactics in TYA, Schonmann claims that "there must be some control over the materials used for the production because children, especially the youngest, have not yet experienced life, and for that reason it is necessary to give them solutions to the problems on stage or an option of how to go about a problem presented in the play" (2006: 27-28). Clearly implied authorially intended reception-perspective is a subtle technique which might work as a 'control' over material.

A nice example is *Stepping Stones*, a beautiful poetic play written by Mike Kenny (2010), where a girl goes on a journey in search of stars, for answers and for meaning. Her 'expedition' is rich in symbolic meanings, and has the flavour

of the mythical quest. Even though the girl's perspective is the major one in the implied reception-perspective, the perspective structure is not that simple. The mother follows the girl (and helps her occasionally) and although the girl does not recognise her, the audience does, which makes the perspective structure more complex: because the audience knows more than the protagonist, they have to 'correct' their view of the events, by taking into account the mother's perspective. So, the structure of the authorially intended perspective invites a reconsideration of the growing-up process as supported by the parental figure (i.e. the character of the mother) that is present even when not seen. It softens the dangers of the journey and shows the 'big world' as a friendlier place, where the process of growing up is the most natural thing in the world.

Besides the control over material, there might be other reasons why the closed structure of perspective is preferred in TYA. One of them might be developmental: as Klein argues, "perspective-taking abilities increase with age" (2005: 49); for example, "not until age eight or so do they realize that inferences need to be made from characters' perspectives that differ from their own egocentric viewpoints" (46). So, the ability to juggle with different perspectives (which is the mental operation that the open structure of perspective demands from the spectator) is something the audience has to learn through encounters with theatre (and with life, of course).

Finally, there is the communicative value of the closed perspective. It makes following the story easier and gives clues for the search for meanings. The implied perspective of reception in TYA is often the hero's or the main character's perspective, or the young character's perspective (or both). In that way, identification is supported and emotional involvement might become more intense.

The discussion on the influence the hero's actions have on children's behaviour in the real world has its roots in the oldest theories (and practices) of theatre (Levy 2005). From medieval morality plays to Brecht's 'learning-plays' (*Lehrstücke*), theatre has been seen as a medium through which the audience's way of thinking (and acting) can be modelled (and changed) (for an extensive overview, see: Jackson 2007). When it comes to children and youngsters, much of the discussion nowadays relates to film and television, addressing questions such as: are the hero's actions modelling the behaviour of the spectators, and if they do, how does it work; how does the hero's understanding of the (fictional) world influence the spectator's understanding of the (real) world (etc.)?

I will offer here a small contribution to these important questions, starting from the notion that one of the important factors in that process is not just the point of view, but the ***structural type*** of the point of view as well.

Structuralist Analyses of the Deep Story Level

Everyday experience tells us that the point of view from which we experience an event influences our thinking. In the same way, the type of role through whose perspective the spectator watches (and experiences) the story influences his/her understanding of the events and of the whole dramatic world. The particular attributes of that character are not crucial, but his structural position within the dramatic situation is, because in theatre we do not identify with character completely (we go through the story with a character, not as a character). Therefore, it is more important if the character is on the stronger or on the weaker side in the conflict, or if s/he induces action or eagerly waits for its outcome (etc.), than if s/he has a good or bad temper or how quick s/he is when it comes to making decisions. If we want to analyse the influence of the point of view within that context, it is necessary to ask the question: what are the possible positions within the situation and is there a way to find positions typical of different stories?

Answers can be found in the discussion on the structure of dramatic situations in the theory of drama. Following the Russian formalist school and their famous "fabula – sujet distinction", structuralist analyses of drama investigate the most abstract level of the narrative in relation to characters. In accordance with the high level of abstraction, characters at that level are perceived as actors or actants (Bal 1997: 114), which means that they are abstracted from their particular characteristics and defined in relation to the action they perform (or/and endure). This is what Pavis calls the "functional theory of story and characters" (2004: 210).

Structuralist analyses of the basic story structure lead towards developing models aimed at presenting the deep underlying structure that is constant and common in a group of narratives or narrative in general. One of those models is the actantial model developed by French semiotician A.J. Greimas (1983). At the deep, abstract level, Greimas claims, each and every story is based on six actants who form three relational categories: *sender* vs. *receiver*; *subject* vs. *object*; *helper* vs. *opponent.* All six actants are, therefore, interrelated and their relations can be presented graphically:

sender ——————— object ——————— receiver

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helper ——————— subject ——————— opponent
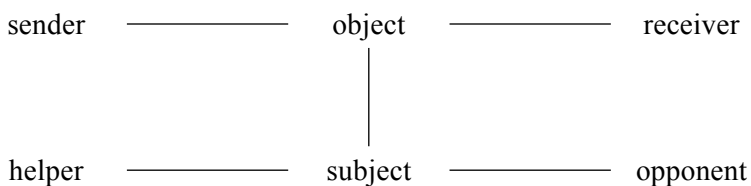
The *sender* represents the system of values and establishes the *object* as a value. The *object* can be materialised as a character from the story or as an object (like a person in a love story, a house, a kingdom...) or it can be left unmaterialised (like freedom). The *subject* wants the *object*, and as a result of his/her desire the action of the story starts and develops. The *subject* can want the *object* for him/herself or for someone else; s/he wants it for the *receiver*. In any case, the *receiver* receives the outcome of the *subject's* action (and receives the *object* – or not, if there is no 'happy ending'). The *subject* is assisted in his/her action by the *helper* and opposed by *the opponent*.

Actants remain constant and stable in all kinds of narratives, Greimas claims, and all six of them are part of the structure of any story, including dramatic stories. In particular stories, actants get embodied in characters, sometimes one actant is embodied in more than one character, or one character can function as more than one actant. Occasionally, actants are left immaterialised (society can figure as *sender* or *receiver*, love as *object*, fate as *helper* or *opponent*, etc.), but it does not limit their influence. The absence of an actant produces meaning as well, as will be seen later, in the analysis of *The Stones*.

Actantial analysis of the story is typically used to uncover its meaning(s). One of the textbook examples is Uberfeld's analysis of Sophocles' *Oedipus Rex*, where she shows how the City occupies positions of "*sender, helper, opponent* and *receiver*, progressively encircling the solitary man, the subject who had identified himself with it but whom it renounces and expels. The subject Oedipus can continue to identify with the City only if he adopts the City's campaign against him. Hence the strange events in which he blinds and exiles himself" (1999: 42). Actantial analysis is occasionally used for other purposes, because it aims to describe grammar and syntax of signification. Actants could be understood "as universal categories that allow the apprehension of significance beyond the limits of the sentence" (Schleifer et al. 1992: 74).

Actantial analysis can be applied to the question of how the perspective (the point of view of the 'chosen' character) influences the spectator's experience of the dramatic world and the events within it. If the play and the performance offer the spectator a closed perspective structure with a clearly implied intended perspective of reception, and if that perspective is the point of view of one character, who at the deep level functions as an actant (as all characters in all stories do, as actantial theory claims), then the actantial position of that character influences the participant's view of the events, his/her experience and his/her understanding of the story and of the dramatic world.

Results of the Investigation

In the research done for my doctoral theses, I used an actantial model to address the same question, but within the participatory theatre in education (TIE) programme. In order to enable an empirical approach, I devised four variants of the TIE programme, based on the same story, and in each variant the participants were enrolled as one of the four major roles in the story.[1] In order to control all other variables which might influence the participants' understanding of the dramatic world, all kinds of strategies were used to make all aspects of the variants of the TIE programme as similar as possible.

During the performances, participation was observed, and after the performances the participants' comprehension of the dramatic world was examined by use of questionnaires, students' writings and pictures, and they all gave quantitative data, which were analysed by standard statistical procedures. In total, 184 participants at the age of 10 were involved in the investigation.

The story had four major characters, whose actantial positions were: *subject/receiver*,[2] *sender*, *helper* and *opponent*, and in each variant of the TIE programme participants played one of the four roles placed in those actantial positions, so in the end it was possible to compare their understandings of the dramatic world as influenced by the actantial position they were placed in.

The results, now published for the first time, were meaningful, so that it was possible to draw a few lines of conclusions that might be related to the discussion presented here. The first one described different degrees of critical attitude the participants showed towards characters from the story. As expected, regardless of what their actantial position was, they were hardly critical towards the role they played, but one particularity was found: the position *sender* obstructed completely any kind of self-criticism. This shows how the perspective of an authority blocks critical thinking. (Within the actantial model, s*ender* represents the system of values.)

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[1] That role was an independent variable whose influence on the participants' understanding of the dramatic world, i.e. a dependent variable, was investigated.

[2] The distribution of actants in which one character is defined as *subject* and *receiver* is common in all kinds of stories, especially those for children, because it means that the *subject* wants the *object* for him/herself.

Participants in the positions of *helper*, *subject* and *opponent*, all being caught in the middle of the *drama of power*,[3] with a clear distinction as to who is on whose side, were expected to be influenced by the actantial position in a similar way (*helper* and *subject* showing strong criticism towards the *opponent*, and vice versa). But only the *subject* showed that type of reaction, while the *helper* was only mildly critical towards the *opponent* and showed the same degree of criticism towards the *sender*. On the other hand, the *opponent* was strongly critical towards everybody, including the *sender*.

So, the *helper* position was seen as the one that neither encourages nor blocks a critical attitude towards any other position. In a sense, it was the most neutral position, and the least intensive one at the same time. The *subject* position encouraged a critical attitude only towards the *opponent*, who was, quite distinct from the other positions, the champion of criticism.

The findings suggest that critical thinking habits are intrinsic to respective actant roles. Whether any of this influenced the participants' attitudes outside the TIE programme, or how much of it stayed with them, was not investigated. The question of how the findings relate to the participants' age (they were all about 10 years old) was not directly discussed. The actantial model's claim for universality was the assumption on which the whole investigation was based (and it allowed a generalising of the findings). Children's development of critical thinking habits is most certainly age-related, and it is interesting to notice that the study shows that children at the age of ten are capable of strong criticism towards the authority role, but only if they are placed in the *opponent* position.

There were some other particularities of the *opponent* position. The results of the study show that the participants placed in the *opponent* position were inclined towards declaring less firm attitudes (in their evaluations of the characters from the story) and that their overall perception of the dramatic world was clouded with uneasiness.

Another line of conclusions deals with the participants' feeling of the ownership of the story: the participants in the *helper* position showed the least of that sense,

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[3] Even though the actantial model defines relationships between all the elements, there are two levels of the model: *the axis of knowledge / communication* (sender – object – receiver) and *the axis of power* (helper – subject – opponent). The relational category *subject vs. object* connects those axes, as *subject* and *object* form the *axis of desire* (which is the basic one). The relation between the categories *subject vs. object* and *sender vs. receiver* is called by Schleifer *the syntax of knowledge* (in Greimas 1983: xliii), and the one between *subject vs. object* and *helper vs. opponent* – *the drama of power* (xliii).

the participants in the *sender* position showed some sense of power, while those in the *subject* and *opponent* positions showed considerable freedom in manipulating the facts of the story. It is important to mention that the students in the *opponent* role showed an especially strong experience of opposition to the other roles.

Before using these findings in a TYA context, I have to address a methodological gap. It is clearly not the same to be in a role within the story (as in a participatory TIE programme based on what O'Toole (1992) calls *integral participation*[4]) and to watch the story from a point of view of one character (as spectator in TYA). In TYA, a wider range of directing and production strategies can be employed, which makes the communication more complex. Besides that, when watching the performance, the viewers typically go from one to another degree "of cognitive-affective connectedness" (they think and feel *with* (empathy), *for* (sympathy) or *at* (distancing) characters / actors) (cf. Klein 2005: 50). Full participation in TIE limits the participants' freedom to interact with the fictional world in the way they choose.

Still, even when watching the performance, viewers often take the perspective of one character, and their reception, as well as their experiencing and understanding of the events, becomes influenced by their perspective choice. In that sense, in spite of the differences, both cases (viewing the performance and participating in TIE) are structurally sufficiently similar for the findings from the research in one context to be used as reference in another, especially since the same kind of research would be virtually impossible to manage in TYA.

If the findings are to be used in thinking about TYA, the major points can be summarised as follows:

- The *sender* position is the authority position, and watching the world from that perspective would encourage a positive view on the fictional world, and on all its values and 'values'. It might make the viewer blind to the negative aspects of that world. Even though it is most certainly rarely present in TYA as a perspective choice, in more complex perspective structures it might be one of the perspectives which relates to other perspectives in interesting ways.
- The *subject* position confirms the (values of the) fictional world as well. Criticism is focused on the character(s) in the *opponent* position. It induces involvement.
- The *helper* position does not induce much criticism or involvement, although it does induce a certain level of distance (greater than the *subject*

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[4] The participation is integral when "the audience perspective becomes also the perspective of characters within the drama, especially when the audience members act as well as being acted upon" (88).

and *opponent* position). This might be an interesting point for practical work when it comes to discussion about the necessity of creating distance as a precondition for aesthetic experience for children who have less experience in the theatre (see: Schonmann 2006).[5]

- The *opponent* position induces a strong sense of opposition; it encourages critical scrutiny of the values of the dramatic world and generates involvement, while it weakens the inclination towards resolute attitudes. As a perspective choice, it is obviously quite distinctive.

This suggests that the authorially intended reception-perspective might influence the viewers' inclination towards critical consideration of the values of the fictional world and their tendency towards forming more or less firm attitudes. In addition, it might have some effect on their feeling more or less comfortable when identifying with some character(s) in that world.

Let us take the simplest example. If the world the performance presents is based on positive values, watching it from the perspective of the *subject* character (as well as the *sender* and *helper*) will, most probably, encourage an appreciation of those values (which is one of the most common wishes (or goals) of the producers in TYA), while the position *opponent* should be less efficient in doing so. The same might be expected (with the opposite 'result') if the world the performance shows is based on negative values: the *opponent* perspective should offer more critical awareness.

It is important here to understand that the *opponent* does not typically oppose the values of the world – s/he only opposes the *subject* in his/her action (desire), possibly because s/he wants the *object* for her/himself or for some other *receiver* or just because s/he does not want the *subject* to succeed. Another important notion is that there is no morality in actants (only the characters can be good or bad). It is especially significant to understand that the same motifs can be structured in stories that are based on different distributions of actants. For example, a cruel schoolmaster can be a *subject* if his desire to run a school as a military camp is

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[5] "The spectator's awareness that the theatrical event is a fiction fundamentally determines the viewer's experience", writes Ben-Chaim (1984:73). "The engagement that occurs in theatre should be different than life experience. The difference is a function of distance", claims Schonmann (2006: 65) and explains that when young audience fails to establish the distance and watches the performance as a real life event, they can not engage in aesthetic processing. In a more recent article on the same topic, Shifra Schonmann and Jeanne Klein (2009) put side by side two similar, but different, interpretations of aesthetic distance in TYA. "Shifra conceptualizes optimal aesthetic transactions as a balance or midpoint between two poles of insufficiently low distance and excessively high distance, with varying emotions occurring across the entire spectrum. However, Jeanne defines and limits optimal transactions to indications that spectators' minds and emotions are operating inside fictions" (Schonmann 2006: 69). So, the discussion about meaning and the very concept of aesthetic distance goes on.

the driving force of the play, and he can be an *opponent* if the *subject* is a student who wants to run away (freedom being an *object*) – so by using the same narrative elements, the story can (at the deep, actantial level) be structured in different ways, which typically suggests different meanings.
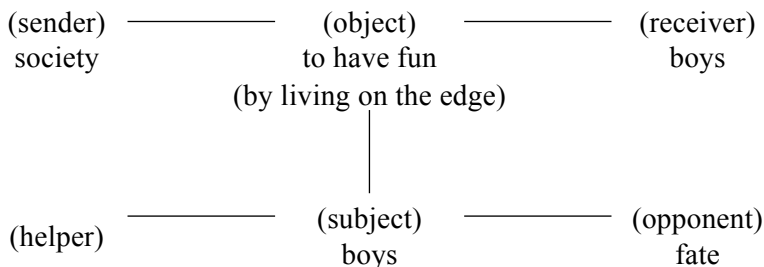
Therefore, when it comes to using the perspective strategies during the process of writing a play, it might be useful to take into account the particularities of the effects each actantial position might have on the viewer's perception of the dramatic world.

Moreover, the findings presented above can be used in an analysis of the performances (in search of the meanings the audience might find in them) and in an analysis of a play in the pre-production process and during rehearsals. In the next section I will show examples for both situations.

Examples

The Stones

In the Croatian production of *The Stones*,[6] an Australian play (by Tom Lycos and Stefo Nantsou) based on a true story about boys who threw rocks onto a freeway for fun, which ended in killing a motorist, the key question posed for the audience (even openly in the second part and after the performance) was: are they guilty? In actantial terms, the boys are defined as *subject*, they want to have fun by facing challenges, even if it means living on the edge of accepted behaviour, which is the *object*, the value society (as *sender*) establishes especially for male adolescents. They want the *object* for themselves (so they function as *receiver* as well). The *opponent* is fate (they did not want to kill anybody, they just had 'bad luck'), and they do not get any help (the actantial position *helper* is empty). So, the model looks like this:

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(sender) ——————— (object) ——————— (receiver)
 society           to have fun           boys
              (by living on the edge)
                      |
                      |
 (helper)  ——————— (subject) ——————— (opponent)
                      boys                 fate
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6   Directed by Ivica Šimić, produced by Mala Scena, Zagreb. First performance: 13 February 2011, still running.

Generally speaking, in 'good' worlds help prevails over opposition, in 'cruel' worlds it works in the opposite way. But here we do not see a simple case of 'a cruel world', help is not weaker than the opposition, it does not exist at all. Because the whole society functions as *sender* (not just the father or a group of peers, for example), the absence of help shows the ambiguous, problematic side of the dramatic world. A certain type of behaviour (i.e. to have fun by facing challenges, even if it means living on the edge of accepted behaviour) is established as a value (*object* of desire), which means it gets approval. But the *subject* who acts on it does not get any help. This puts the *subject* in a difficult, unbalanced position. Therefore, the distribution of actants shows how the play may be understood as criticism of modern society which does not provide appropriate channels through which young male adolescents could make their transition into the adult world (Biddulph describes how and why boys at a certain age need challenges, but appropriate ones; 2008: 27-35).

In the performance, the audience is invited to see the events as if standing next to the boys. It is done mainly by using 'the similarity factor'. As Klein describes it, the process of identification starts when observers "determine social realism by whether a character portrayal appears socially normative (like most people I know). If perceived as realistic, then viewers go on to judge how similar a character's identifiable traits are in relation to personal experiences. Developmentally, children attend to physical appearances and shared, favorite activities before comparing themselves with characters' emotional, social, and moral traits" (2005: 49). The performance used physical similarity (the actors were young, they were dressed realistically and casually, like most boys in the audience); similarity in activities (they talked and behaved in a realistic manner, they were energetic and restless, and they got involved in activities typical of boys of that age); and the characters showed a strong urge to get involved in some challenging activity, which seems to be a developmental thing, which boys in the audience might identify with easily.
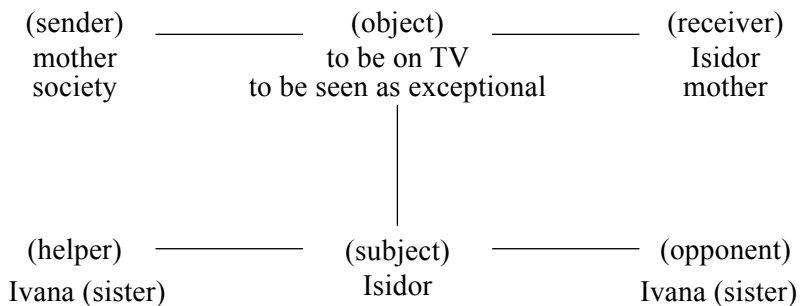
So, the audience took the perspective of the *subject*, which induced involvement. According to the previously presented suggestions about the influence of the *subject* position, this also means that their critical judgement would be focused on the *opponent* (why did it have to happen to me?). It is less likely that the viewers would be critical towards the *sender*. It means that we do not expect them to consider the upper level of the actantial model (*the axis of knowledge*) and to get involved in thinking about the processes in the dramatic world as a whole. Their critical scrutiny of the dramatic world would most probably stay within the limits of personal behaviour, with a strong notion of the dangers of reckless behaviour. So, the performance is balanced in such a way that it asks the audience to understand the risks of the presented behaviour.

If the authors wanted to make the viewers think about the processes that bring such kids onto such a dangerous path, they should have given them the opportunity to view the events from the perspective of an *opponent*, at least at some point in the performance. It might be difficult to do it without introducing changes in the distribution of actants, because the *opponent* is left unmaterialised (fate). Perhaps, instead of the question 'are they guilty?', the audience might be asked what consequences they should endure. Alternatively, the audience might be invited to think about different possible outcomes of their actions (throwing stones).

Five Minutes

Five Minutes, a Polish play for youngsters, written by Liliana Bardijewska, shows the world as a big spectacle. Everything here is weird, fickle, superficial and, finally – grotesque. Being popular is a major issue, and television has huge influence. The modern combination of the wish to be trendy and the opposite, but equally strong, directive to be exceptional is clearly portrayed. The actions are openly motivated by the wish to be popular and to be seen.

Within that world, the story about young Isidor is told. He wants to become popular, to be on TV (which makes him the *subject* in actantial terms) in the extravagant show *Five Minutes* (*object*). His mother (*sender*) thinks that this is most important, and with her so do most of the people they know. They are both, as well as all their actions, strongly influenced by the 'rules' of 'the society of the spectacle' (Debrod 2002). The mother rearranges furniture all the time, always with some new fashionable idea in mind; Isidor changes ambitions in minutes… Only the sister, Ivana, has a problem with that concept. She is ordinary, she says. While everybody else is trying to present him/herself to the world in shining colours (literally and metaphorically), she likes grey, she is shy and she keeps secrets. At the same time, she wants to help her brother, and that is how she enters the crazy world of TV. So, the actantial model of the basic situation can be outlined as follows:

(sender)		(object)		(receiver)
mother	———————	to be on TV	———————	Isidor
society		to be seen as exceptional		mother

(helper)		(subject)		(opponent)
Ivana (sister)	———————	Isidor	———————	Ivana (sister)

Presented as an outsider in the world of the spectacle, Ivana cannot function just as *helper*, which she, at one level, wants to be. As the model shows, the major tension of the dramatic world is placed inside one character (Ivana) who occupies two actantial positions with opposite functions (*helper* and *opponent*). It shows the world as deeply troublesome and distraught.

In the play, Ivana is the major character and it is clear that in the implied hierarchy of the perspectives, hers is the higher one. (It is important to notice that the actantial position *subject* does not mean that the character placed in that position is the major character; it means only that his/her desire(s) induce(s) the action the story is based on.) It seems quite clear that the playwright's intention is to criticise the materialistic society in which the need for self-representation prevails. It is done through the specific actantial position of the sister Ivana in combination with the structure of intended perspective. At the same time, the *subject* character, Isidor, is funny and even though he is excessively superficial he is likeable. So, the audience might go with his point of view.

As said earlier, the *opponent* position encourages the spectators to watch the features of the whole dramatic world critically and to experience that world as a troublesome place. If the performance is to aim the same kind of criticism the play does, it becomes very important to pay attention to the question of intended reception-perspective and to give the audience clear clues which will make them 'see the world' as standing next to Ivana, not Isidor. Otherwise the criticism might be lost.

How may it be done? For example, the director and actors might use 'the similarity factor' (as explained in the discussion about *The Stones*), but only for Ivana. If the viewers perceive her appearances and behaviour as close to their experience, it might encourage them to identify with her. In that case, a whole set of different strategies should be used for portraying Isidor, from costume to acting. Visual clues might be the easiest (and some of them are inscribed in the text, when Ivana describes that she likes the colour grey). But using a different kind of acting (for example, superficial, or highly stylised) might be a more subtle way of inviting the viewers to look *at* Isidor (and not to look and feel *with* him, or *for* him). Probably some well chosen estrangement strategies might be a good choice as well.

Gender differences could play an important role here, and they should be taken into consideration as well. As Klein reports, "boys may identify with male characters even when those characters are antagonists" (1993: 262). If the director and actors want to encourage boys in the audience to go against this inclination, they might, for example, minimise the gender-related differences between Ivana and Isidor and avoid all gender-related stereotypes.

Conclusion

An understanding of the deep level of the story enhances the author's ability to communicate with the audience. Furthermore, an understanding of the particularities of the effects that each actantial position has on the viewer's perception and an understanding of the dramatic world can be used when it comes to planning perspective strategies in writing plays and in preparing performances, as well as in the analysis of performances, where it helps in the search for the meanings the audience might find in them.

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Struktura perspektive u kazalištu za djecu i mlade

Cilj je ovoga rada pokazati kako autorov izbor perspektive utječe na gledateljevo razumijevanje i doživljavanje predstave te kako se perspektivu može upotrijebiti za poučavateljske i(li) umjetničke ciljeve. Rad započinje Pfisterovom (1998) kategorizacijom perspektivnih struktura i raspravom o kazalištu za djecu i mlade u odnosu na tu teoriju. U nastavku se autorski izbor perspektive dovodi u vezu s dubinskom strukturom dramske situacije (prema Greimasovoj aktantskoj teoriji). U diskusiju se zatim uvode rezultati empirijskoga istraživanja o utjecaju točke gledišta iz koje se radnja promatra, odnosno doživljava i dovode se u vezu s osnovnom temom rada. Zaključci te diskusije upotrijebljeni su zatim za analizu strukture perspektive i značenja koje ona inducira u jednoj predstavi i jednoj drami, što je omogućilo i zaključnu tvrdnju: razumijevanje osobitosti utjecaja aktantskih pozicija na gledateljevu recepciju i razumijevanje dramskoga svijeta može se korisno upotrijebiti i u planiranju perspektivnih strategija tijekom pisanja dramskoga teksta i u radu na predstavi, kao i u analizi već odigranih predstava.

Ključne riječi: struktura perspektive, aktantska analiza, strategije upotrebe perspektive, kazalište za djecu i mlade

Perspektivenstruktur im Kinder- und Jugendtheater

Der Beitrag zeigt auf, welche Möglichkeiten ein Autor besitzt, durch Perspektivenwahl das Verständnis und das Erleben eines Theaterstückes zu beeinflussen bzw. für Bildungs- und/oder Kunstzwecke einzusetzen. Folgend der anfänglichen Kategorisierung von Perspektivenstrukturen nach Pfister (1998), wird die Beziehung seiner Theorie zum Kinder- und Jugendtheater erörtert. Danach wird die Perspektivenwahl eines Autors mit der Tiefenstruktur einer Dramensituation (gemäß Greimas Aktantentheorie) in Zusammenhang gebracht. Empirische Forschungsergebnisse zum unterschiedlichen Erleben der Handlung aus verschiedenen Perspektiven werden mit den Perspektivenstrukturen des Kinder- und Jugendtheaters in Verbindung gebracht. Die sich daraus ergebenden Schlussfolgerungen dienen als Grundlage für die Analyse der Perspektivenstruktur und ihrer Bedeutungen in einer Aufführung bzw. einem Drama. Die abschließende Schlussfolgerung geht davon aus, dass das Verständnis über den Einfluss von Aktantenpositionen auf die Rezeption beim Zuschauer und

das Verständnis der Dramenwelt sowohl während der Planung von Perspektivenstrategien während des Schreibens eines Dramentextes, bzw. der Inszenierungsarbeiten, als auch bei der Analyse von bereits aufgeführten Theatervorstellungen erfolgreich eingesetzt werden kann.

Schlüsselwörter: Perspektivenstruktur, Aktantenanalyse, Strategien des Perspektiveneinsatzes, Kinder- und Jugendtheater