



Abstracts

Roberto Alonge

The Greek Theatre on the Italian Mise-en-scène between Ronconi and Castri

The paper aims to analyze the relationship between Greek theatre and Italian mise-en-scène. Roberto Alonge examines two examples of two more important directors, Luca Ronconi and Massimo Castri (as everybody knows, Giorgio Strehler never was interested in Greek authors), *Medea* and *Alceste* written by Euripide. Obviously both directors avoid a philological approach and exploit the Greek dramaturgy to express oneself, their fantasies. A male actor, Franco Branciaroli, acts in the role of Medea: that shows the fine misogyny of Luca Ronconi. *Alceste*, on the contrary, emphasizes the strange Castri's *feminism*, if this term is permitted.

Manlio Marinelli

The Body Disciplines in the Theater of Ancient Greece: The Case of Lucianus of Samosata

The paper aims at exploring the Laws which rule the Body both in the work of actors and performers in the Theatre of ancient Greece. Two sources are being examined dealing with this topic: the *De Saltatione* by Lucian of Samosata, and the *Pro Saltatoribus* by Libanius. This article analyzes the first source trying to highlight Body Strategies, such as gestures, training, semantic values. Lucianus underlines the close relationship between Body (*soma*) and Mind (*psyché*), relying on his idea of *Thinking in Motion*. As a consequence he rejects the supremacy of literacy and mind over performance and body.

Giacomo Allocco

Linguistic Structures in Henrik Ibsen's Major Plays

Many of Henrik Ibsen's major works are analyzed in great detail by different authors, critics, and translator. However, as Inga-Stina Ewbank in *Ibsen's Language: Literary Text and Theatrical Context* argues, no one ever seriously considered the fundamental role played by the language in the expressiveness of his theater. This may partly be due to

the fact that the vast majority of his readers only know him through the translated versions of his works. Based on these translations, the critics focus mainly on symbolism or the underlying intentions of the characters. On the contrary, many specifics of his use of language have always been systematically ignored.

Elena Randi

«*The soul of the nature expressed by the motion*»: *The Rite of Spring* by Vaclav Nižinskij

Elena Randi examines the première of *The Rite of Spring* by Stravinskij-Roerich-Nižinskij (1913), especially as regards its choreographic features. Nižinskij believes that the harmony between man and nature that perfectly and wisely characterized the origins of humankind has been broken in modern times. The Russian dancer, as well as many artists and philosophers of the time, begins to consider such fracture as a worrying issue, entailing terrible consequences. Nižinskij's idea would be that a new pagan perspective might perhaps save us.

Angela Falco

Tiezzi / Ostermeier: Tonight We Improvise / The Seagull: Two Missed Opportunities

This article examines the production by Tiezzi, written by Pirandello and the production by Ostermeier, written by Čechov. Tiezzi – according to Alonge – exalts the metatheatrical approach of a typical “play within the play”, but the result is negative. More persuasive is the originality of Tiezzi when he penetrates the Sicilian story, full of jealousy and violence, between Mommina and Rico Verri. The production by Ostermeier is absolutely disappointing. Alonge emphasizes the taste for topicality that pushes Ostermeier to stage Čechov in modern dress, changing the words of the text.

Roberto Alonge

In Memory of Mario Missiroli

Roberto Alonge commemorates Mario Missiroli, an important director, who died in Turin on May 19th 2014.