



## Abstracts

Roberto Alonge

*Ambiguity and duplicity in Aeschylus' "Prometheus Bound"*

This essay, an examination of Aeschylus' "Prometheus Bound", is an attempt to move away from the traditional approach to the play, which has tended to exalt the character of Prometheus as a benefactor of humanity, against the tyrannical power of Zeus. Starting from a close reading of vv. 204-236, with the support of a concordance to Aeschylus' play, Alonge focuses his attention on the ambiguity and the duplicity of Prometheus, who offers to become a king-maker at Zeus' service only because his brothers the Titans refused to recognize him as their leader.

Anna Scannapieco, Piermario Vescovo

*Moschetta, last act*

The recent and excellent edition of the most famous Ruzante's comedy, curated by Luca D'Onghia, offers, among other things, a text restored and free of dense didactic remark with which it was always read to analyze it or to stage, since the sixties of last century and since the edition of Ludovico Zorzi. Written for four hands, the present work moves in two directions: on the one hand it reconstructs the history of this didactic interpolation, bearer not only of interpretation but of a real rewrite and secondly it wants to return to original text, coming to propose a conclusion of the play completely different from what was supposed to be and from what was view on stage.

Franco Perrelli

*The Heritage of Strindberg on the 21<sup>st</sup>-century Italian Stage*

Starting from *Ett drömspel*, staged by Luca Ronconi, in February 2000, this paper deals with the perception that the outstanding men of the Italian theatre – especially Massimo Castri, Marco Bernardi, Armando Pugliese, Gabriele Lavia, Walter Malosti etc. – had of Strindberg's works in the first decade of the 21<sup>st</sup> century: some interpreting them in a modernistic, up-to-date manner, some preferring to approach them in a more

audaciously post-modern view. In the end, for the Italian theatre, Strindberg proves to be not in the least an established classic author to reckon with, but the testing ground of complex reflections on modernity.

Paolo Bertinetti

*The British theatre of the new millenium*

This article deals with the new productions put on in Britain during the first decade of the XXI century. There were some 3000 new plays staged in the first ten yeras of the new millenium. Their main themes were the war in Iraq (and the Anglo-American “Special Relationship”) and the new ideas about race conflict and multiple identities. But also the banking collapse in USA and its relevance to British economy. Special attention is given to the plays by the “old” authors, David Hare, Caryl Churchill, Mark Ravenhill, and by some of the “new” ones, such as Lucy Prebble and Tanika Gupta. In the last sixty years British theatre has been a playwrights’ theatre. Will it still be in the next decade?

Daniela Salusso

*The “Diasporic Theatre” from nostalgia to contemporary socio-politics*

British theatre has undergone dramatic changes over the last few decades, which mirror the enormous changes in British society. In particular, since the 1980s there has been an increasing number of Black and Asian playwrights working in and writing about Britain. This article will focus on the diasporic theatre of such writers as Tanika Gupta, Roy Williams and Kwame Kwei-Armah, a kind of theatre which attempts to re-define British identity through a “hybridisation” of the theatrical discourse.

Fernando Maramai

*Palazzeschi dramatist and precursor of synthetic theatre*

Based on a careful analysis of Palazzeschi’s works and of the correspondence between him and Marinetti, the essay casts a new light on the origin of futurist synthetic theatre. With his prose and verses Palazzeschi is in fact the first to make use of synthetic writing and to bring a fulmineous dialogic form within the Futurism; he also develops a grotesque way to futurist theatre and between 1910 and 1911 plans to write a collection of *Futurist Dramas*, some elements of which can be found in some short proeses published afterwards by the author.

Roberto Alonge

*Goldoni’s Le Retour de la villégiature, III, 2:  
the approach of Strehler-Missiroli-Castri*

Starting from the second scene of the third act of Goldoni’s “Il ritorno dalla villeggiatura”, this paper deals with the perception that the most outstanding men of the Italian theatre – Giorgio Strehler, Mario Missiroli, Massimo Castri – had of Goldoni’s masterpiece in the last decades of the 20<sup>th</sup> century. We can identify three different modes of staging, which represent a starting point for a new scenic tradition in Goldoni.