



Abstracts

Francesco Carpanelli
The indispensable Seneca: the Thyestes

The paper aims to underline Seneca's value, as a playwright, in the Ancient Theatre studies. After decades of bias against the value of his dramatic works, in order to make him a cento's poet, we made the choice to analyze the *Thyestes*, as it is the only plot left of this family's saga on the borderline of horror. The originality of the paper consists in two elements: the first one is the attempt to demonstrate how impossible it is to consider the *Thyestes* as the product of a patchwork of various Greco-romans authors, since all the fragments (from Sophocles to Accius) prove themselves not appropriate for a comparison, because of internal limits (with exception of Accius' ones which might derive from a common source). The second element tries to underline – through a particular deconstruction of the lines – the unvarying and monolithic role of Atreus, which is anticipated by the Fury and supported by the Messenger's account, a long monologue in which his demonic role subverts the entire dramatic distribution.

Giuseppe Noto
The Jeu de la feuillée between carnival culture and literary culture

The *Jeu de la feuillée* by Adam de la Halle, a pivotal text for the history of medieval theater, stands at the intersection of a double legacy: that of literary culture, and of carnival culture. The traits of the latter – as they have been enunciated by Mikhail Bakhtin – are essentially all present in the work, forming a coherent system, one which endowed with meaning: the essay, after having reviewed the ways in which those traits are presented and are actualized in the *Jeu*, addresses the question (a crucial one from the philological point of view) of the conditions that allow Adam, an intellectual, to make the layer (non-literary or pre-literary) of carnival culture emerge at the level of literature, allowing its transmission down to us. The article is closed by a *Postilla* in which the author suggests some working hypotheses on specific points of the *Jeu de la feuillée*.

Ivan Pupo

The sorrows of young Oswald. Re-reading Spettri

At first the author of the essay discusses the Roberto Alonge's bold and provocative theory on *Spettri* in the light of the freudian notion of "compromise formation" typical, according to Francesco Orlando, of the literary. After throwing new light on the Ibsen's statements in regard to the interpretation that Zacconi gave about Oswald Alving, the essay offers some suggestions for a reading, in biblical and "degenerative" key, of the behavior and disease of the same Oswald. Finally the essay proposes, in the wake of Orlando, a reading of what is perturbing in *Spettri* (and in many modern dramas of Ibsen) in the double freudian meaning: "return of the repressed" and "return of the surmounted".

Carlo Titomanlio

Prampolini's Teatro della Pantomima Futurista (featuring Folgore, Pirandello, Marinetti)

The main argument of this essay is one of the most striking episodes among the theatrical researches in the first half of the twentieth century: the Teatro della Pantomima Futurista designed by Enrico Prampolini. Reading the theoretical and programmatic articles written by Prampolini, in addition to the chronicles of the time, I will try to retrace the origin and development of the project, focusing on the contribution provided by dramatists as diverse as Luciano Folgore, Luigi Pirandello and Filippo Tommaso Marinetti.

Roberto Alonge

Braunschweig, The Wild Duck of Ibsen

Ibsen – for Braunschweig – is a kind of obsession. *The Wild Duck* – staged at the Théâtre de la Colline in Paris, January 10, 2014 – is the sixth ibsenian performance of forty year French director. Braunschweig eliminates the first act, set in the rich living room of Werle. Thus fails the sociological dimension of the text, the contrast with the petty bourgeois environment of Hjalmar, and it dictates the psychological dimension, the contrast between Werle and Gregers, his son. The director profoundly alters the critical tradition, making Gregers a homosexual potential, interpreting the couple Gregers-Werle as a double filtered through the model Hippolytus-Theseus. A further test of maturity of the director, after the diptych of 2009, *A Doll House/Rosmersholm*, of which Braunschweig reproduces two main features: the great scenographic inventiveness, and the use of an ambiguous acting, capable of arousing laughter from the audience.