



Abstracts

Barbara Castiglioni
The Phantom of the Tragedy

Since Aristophanes and Aristotle up to Romanticism, critics have always been praising the harmony of classical tragedy compared to the modern “philosophical” tragedy, whose disharmony constitutes its very content and form. Euripides expressed the crisis of a long *fin de siècle* with the crisis of the tragical form itself: the impossibility of an harmonic tragedy is precisely the answer of the less classical among the tragedians of that time. Without rejecting myth, he escaped the established form shaped by his predecessors, thus creating a “new” tragedy, of which *Helen* is probably the most famous example. As a matter of fact, *Helen* has received a wide variety of definitions across time such as: «the most entertaining among the tragedies»; «a mere entertainment for the audience»; «everything but a tragedy»; «a good achievement, but without the greatness pertaining to tragedy»; «the greatest among the euripidean tragedies». The aim of my paper is to demonstrate how *Helen* is actually inserted in a coherent elaboration of the tragic form made by Euripides: it is thanks to the happy ending and to the admission of buffoonish elements within drama – that is to say, by mastering both comedy and tragedy, as suggested by Socrates at the end of the *Symposium* (223d 3-6) – that the poet managed to be “the most tragic among tragedians”, as Aristotle defined him (*Poetics* 1453a 30).

Ivan Pupo
The Intimacy and History. Note on Napoli milionaria!

The essay analyzes the three times of the private and collective story of *Napoli milionaria!* and in relation to them the characters’ psychological dynamic. One wonders in particular on the Amalia’s psychological verisimilitude, on the intimate suffering that redeems her.

Maria Rita Simone

Tonight the Courtyard Doesn't Sleep by Gianni Rodari and Marcello Sartarelli. A "Fantastic Reality" in the Italian Theatre of the 50s

Tonight the Courtyard Doesn't Sleep is a unique case in the Mass Theatre, both because the actors are children, and because it joins historical topics and fantastical stories. The script written by Gianni Rodari and Marcello Sartarelli is staged in Carlo Felice Theatre in Genova on 17th February 1951. The story which revolves around a courtyard and the children that enliven it, develops from 1943 to the second postwar period. In *Tonight the Courtyard Doesn't Sleep* the real dimension and the fantastic one live together. The latter is analyzed in relation to a fable utopia that, even if in minority, is no extraneous to the realism of the 50s.

Olimpia Sales

Staging Ibsen. Interview with Luca Ronconi

In the course of his long career, Ronconi has often staged Ibsen (*The Wild Duck, John Gabriel Borkman, Ghosts, Peer Gynt, A Doll House*). The interview of Olimpia Sales precisely retraces the steps of Ronconi's interest for Ibsen. Ronconi loves Ibsen in the size of ambiguity. One feature that concerns also the director. As it says in the interview, ironically, perhaps because both Ibsen and Ronconi are born under the sign of Pisces.

Roberto Alonge

Topicality and Eternity. Mnouchkine Ostermeier Lavia Ronconi

The paper examines some mise-en-scène of important directors (*Macbeth* by Ariane Mnouchkine, the Ibsenian production of Ostermeier, *The Pillars of Society* by Gabriele Lavia and the diptych of Ronconi, *Pornography* and *Celestina*). The critic emphasizes the taste for topicality that pushes Ostermeier to stage Ibsen in modern dress, in order to highlight the contents of great topical interest, although this choice prevents the director of grasping the profound message of the Ibsenian writing. Lavia operates differently, respecting costumes and scenography of the nineteenth-century, but only to bring out even more that Ibsen come back into the news. For Lavia the protagonist of *The Pillars of Society* is a kind of Berlusconi. Alonge confesses to have no interest in this obsession of actualizing the ancient text, which is even more stringent in Mnouchkine's *Macbeth*, which suggests Gheddafi's tragedy. The scholar is more fascinated by Ronconi's production, which marks a break from the interests of the director. Instead of Ronconi's usual "ethical moderation", here we have a focus on the erotic dimension, even if, at the end, flesh and body turn out to be just prison, mud, misery, according to gnosticism's thought.

Philiep Bossier

The Dutch Theater Hague

Philiep Bossier examines the monumental volume of Jan Hein Furnée, a professor at the Amsterdam University, *Points of Civil Fun. Class Consciousness and Urban Culture in The Hague, 1850-1890* (Bert Bakker, Amsterdam 2014, pp. 875) showing the symbolic value of the theater for the ruling classes. The theater is part of several similar spaces, such as public gardens, the new zoo, musical opportunities, etc. The critic appreciates the subtlety of the sociological method, attentive to illuminate the progressive presence of women in areas previously dominated by males only. The theater of the Dutch capital has the prerogative of an alternating programming in French and Dutch language.