

**Lilla Falussy**

**Trends in the contemporary italian drama**

I placed the comprehensive overview connected to **Pier Paolo Pasolini** in the center of my essay, because without the mastery of his works the stagecraft of the authors chosen would be unintelligible. Pasolini is a master who cannot be evaded by the creators of present day theater; his six dramas mark the rebirth of the twentieth century bourgeois tragedy. The destructive influence of the bourgeois values is the focal point of his tragedies, in an era of transformation when the old values cannot be maintained any longer, and the implosion of the new is inevitable. To overview the dramas of Pasolini is a great opportunity to place him in the European scene of theater and to look at the contemporary artist's work through him. Similarly to his successor, Annibale Ruccello, he stages the themes of homosexuality and trans-sexuality, and tries to make a society and an age, which is immature to take in such phenomena, to accept them. Rucello's work would be unimaginable without Pasolini, who set the tone for the exposition and depiction of the distorted and sadistic features of his female characters.

I selected the strongest, characteristically Italian representatives of the contemporary drama literature whose stagecraft greatly divert from the Hungarian mainstream taste of literature and theater.

The only exception from this group is **Fausto Paravidino**, who touches upon universal social and private matters, which can demand attention in any European country. He owes his popularity to this fact, and therefore his plays have been staged in many major cities, especially in Germany and England. Therefore he is an unavoidable phenomenon of his era, and the most talented representative of his generation.

**Emma Dante's** work is mostly known as an auteurial opus, but as she writes the scripts for her own performances and her literary experiments are also important. I selected her as the sole female representative of the Italian dramaturgy. Besides analyzing her dialogues and their social connotations, I also sidetrack to the introduction of her theatrical universe based on visceral, symbolic language.

The Italian theatrical tradition is closely linked to the city of Pulcinella, Naples, and as we think of its dramaturgy, it is still principally Eduardo De Filippo who comes to mind. However since Eduardo's death a new generation of dramatists has grown up in Naples who determines the façade of the whole Italian theater and dramaturgy.

**Annibale Ruccello** is the dead contemporary author who created his oeuvre of eight pieces in the eighties and thus defined the taste and world view of the generation to come. His stagecraft cannot be separated from the micro-cosmos of Naples, but he raises universal concerns and apprehends the human catastrophes initiated by social changes and the reversal of gender roles to which he gives utterance to with light, sarcastic humor.

**Manlio Santanelli**, the other veteran of the dramaturgy of Naples, is presently in his seventies, and he is still considered as an active author. His works are also inseparable from the city of Naples, but he approaches the phenomenon of the era from a different angle than Annibale Ruccello. He elevates the myth of his city to a literary level, and turns it into the basic element of the bourgeois conversational plays, enhancing the antagonistic duality of human nature.

**Pierpaolo Palladino** builds from the myths and history of Rome, who experiments with the narrative theater, combining the new and the old. He reaches back to the basics, to storytelling as a basic human need. He reflects to socio-political and historical concerns in his plays, his performances become legendary in the city of Rome, since he weaves on the already existing

urban legends by introducing new elements. The way Palladino depicts philistine hypocrisy, the facing prostitution, as well as the political changes and the intermingling of the new and the old; he can be paralleled to Pasolini, his predecessor of tragic fate.

**Giuseppe Manfridi's** dramatic style evolved on basis of the French tradition, in the allurements of *bien pièce fait* plays. He hides the social problems of the twentieth century behind French

low comedy, however grave human losses lurk in the background of his comedy's dramaturgy, through which the light tone gets a new meaning in connection with the social transformations of the nineties. Manfridi is a great intellect, who combines the works of his predecessors with his own, thus gives a lesson to the following generations. It is necessary to touch upon Pasolini in connection with his works as well, since their attraction to mythology, the dressing of mythology in a modern gown relates the two authors to each other.

**Ugo Chiti** creates a new, modern mythology, the landscape and myth of Tuscany revives through his dramas. He features characters like Jesus Christ and the apostles in his plays rich in black humor. He creates a vernacular dramaturgy, brings a forgotten epic to the surface, and like the above mentioned Pierpaolo Palladino, he balances on the balk of narration and the construction of personality.

Since these works in question, except for that of Annibale Ruccello and Pier Paolo Pasolini, are not completed, their summary and evaluation would be a heroic attempt. In my essay I would like to grab the difference that divides these authors from the Hungarian dramatist tradition and the realist-naturalist school. I would like to deliver the diverse dramaturgy of the masterpieces of the authors above to the dramatists of the future, which makes reality immortal through the plays of fantasy.