

Incursioni teatrali nella scrittura pasoliniana degli anni Cinquanta

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Abstract

Theatrical Forays in Pasolini's Writings from the Fifties

Pasolini's first organic reflection on theatre can be traced back to 1950, the year coinciding with his arrival in Rome and also with a time of crisis for Italian theatre, despite the success of actors and directors such as Vittorio Gassman, Eduardo De Filippo, Luchino Visconti and Giorgio Strehler. In fact, by then the stage seemed disconnected from the Italian anthropological and linguistic reality and therefore Pasolini, deeply influenced by Gramsci's theories, could not fully identify with this artistic form. However, meeting Laura Betti awoke the author's interest in theatre prompting him to challenge himself with the writing of Pesciolino, a one-act play dated in 1957 which combines formal integrity with an original language. This essay aims to analyse that immature experimental work, relating it with the stylistic and narrative solutions Pasolini adopted in his roman novels of the Fifties.

Keywords: theatre; novels; Laura Betti; language studies; Pasolini.