



## Case di morti. L'interno domestico come spazio perturbante tra il teatro antico e la drammaturgia di Maeterlinck e Strindberg [

2013

text (article)

Analítica

The first section of the article demonstrates how through a great part of the XIXth century the prevailing attitude of fantastic on European stages is a spectacular one, aiming at direct effects of marvel or fear on its audience. In this case the dramatic and scenic space works like a *boîte à merveilles*, a container of well visible supernatural events. Only towards the end of the century, in the plays of some great authors a more refined attitude of fantastic emerges, where the supernatural, besides assuming a strong symbolic value, creeps into the "real world" in a less evident, but more effective and disquieting way. Thus, the second part of the article focuses on the transformation of the emblematic set of the bourgeois drama, the domestic interior, into an uncanny space, which Death besieges from outside or occupies as a secret parasite. This hypothesis is verified through a detailed analysis of dramatic space in *The Intruder* by Maurice Maeterlinck and in *The Ghost Sonata* by August Strindberg. In the first play a domestic space is made *unheimlich* by the atmosphere of alarmed wait by which the characters get involved; here, like in other Maeterlinck's plays, the sounds become a fundamental element of the transformation of space and of its assumption of a fantastic dimension. In Strindberg's drama a "normal" house acquires sinister characteristics, till it reveals itself, without any resort to conventionally supernatural images, a refuge of living dead and a place where everything is weakened by a sort of vampire haunting

The first section of the article demonstrates how through a great part of the XIXth century the prevailing attitude of fantastic on European stages is a spectacular one, aiming at direct effects of marvel or fear on its audience. In this case the dramatic and scenic space works like a *boîte à merveilles*, a container of well visible supernatural events. Only towards the end of the century, in the plays of some great authors a more refined attitude of fantastic emerges, where the supernatural, besides assuming a strong symbolic value, creeps into the "real world" in a less evident, but more effective and disquieting way. Thus, the second part of the article focuses on the transformation of the emblematic set of the bourgeois drama, the domestic interior, into an uncanny space, which Death besieges from outside or occupies as a secret parasite. This hypothesis is verified through a detailed analysis of dramatic space in *The Intruder* by Maurice Maeterlinck and in *The Ghost Sonata* by August Strindberg. In the first play a domestic space is made *unheimlich* by the atmosphere of alarmed wait by which the characters get involved; here, like in other Maeterlinck's plays, the sounds become a fundamental element of the transformation of space and of its assumption of a fantastic dimension. In Strindberg's drama a "normal" house acquires sinister characteristics, till it reveals itself, without any resort to conventionally

supernatural images, a refuge of living dead and a place where everything is weakened by a sort of vampire haunting

<https://rebiunoda.pro.baratznet.cloud:38443/OpacDiscovery/public/catalog/detail/b2FpOmNlbGVicmF0aW9uOmVzLmJhcmF0ei5yZW4vMzEyNjcxNTE>

---

**Título:** Case di morti. L'interno domestico come spazio perturbante tra il teatro antico e la drammaturgia di Maeterlinck e Strindberg [electronic resource]

**Editorial:** 2013

**Tipo Audiovisual:** Fantastic space theater modern drama Spazio nel teatro fantastico case perturbanti nella tragedia antica e nella drammaturgia moderna

**Documento fuente:** Brumal. Revista de Investigación sobre lo Fantástico / Brumal. Research Journal on the Fantastic, ISSN 2014-7910, Vol. 1, N°. 1, 2013 (Ejemplar dedicado a: El espacio y lo fantástico), pags. 79-101

**Nota general:** application/pdf

**Restricciones de acceso:** Open access content. Open access content star

**Condiciones de uso y reproducción:** LICENCIA DE USO: Los documentos a texto completo incluidos en Dialnet son de acceso libre y propiedad de sus autores y/o editores. Por tanto, cualquier acto de reproducción, distribución, comunicación pública y/o transformación total o parcial requiere el consentimiento expreso y escrito de aquéllos. Cualquier enlace al texto completo de estos documentos deberá hacerse a través de la URL oficial de éstos en Dialnet. Más información: <https://dialnet.unirioja.es/info/derechosOAI> | INTELLECTUAL PROPERTY RIGHTS STATEMENT: Full text documents hosted by Dialnet are protected by copyright and/or related rights. This digital object is accessible without charge, but its use is subject to the licensing conditions set by its authors or editors. Unless expressly stated otherwise in the licensing conditions, you are free to linking, browsing, printing and making a copy for your own personal purposes. All other acts of reproduction and communication to the public are subject to the licensing conditions expressed by editors and authors and require consent from them. Any link to this document should be made using its official URL in Dialnet. More info: <https://dialnet.unirioja.es/info/derechosOAI>

**Lengua:** Italian

**Enlace a fuente de información:** Brumal. Revista de Investigación sobre lo Fantástico / Brumal. Research Journal on the Fantastic, ISSN 2014-7910, Vol. 1, N°. 1, 2013 (Ejemplar dedicado a: El espacio y lo fantástico), pags. 79-101

---

## Baratz Innovación Documental

- Gran Vía, 59 28013 Madrid
- (+34) 91 456 03 60
- [informa@baratz.es](mailto:informa@baratz.es)