

Abstract

Armando Rotondi, *Il Grande Attore in Romania tra influenza italiana e francese e identità nazionale*

Within the theatrical relations in the second half of the 19th and early 20th century among European countries, of a particular interest are the contacts between Romania and Italy, specifically between the Italian tradition of the “Grande Attore” and the Romanian one.

Romanian “Grande Attore”, and generally the East-European one, is still an under-considered territory within theatre studies. However, an analysis of the tours of Italian interpreters in Romania, mainly in Bucharest, and of their influence on their Romanian counterparts is essential in reconstructing a geography of acting in Europe.

In the Romanian case, the debate on the actor it is not simply related to theatre, but it involves the rising national identity of the Romanian State, from the Principalities (Wallachia and Moldavia) to the first unification. Theatre and acting are just two elements in a debate that includes also the passage from the Cyrillic alphabet to the Latin one. In this context, the influence of the Italian “Grande Attore” should be considered together with the influence of (Neo-)Greek and French Culture.

The essay will consider specifically: the sources for the study of the Romanian “Grande Attore”; the origin of the theatre of dramaturgy in Romania with its Greek references; the presences of the Italian “Grande Attore” in Romania (e.g. Rossi, Novelli, Zacconi); the generations of the Romanian “Grande Attore”, considering key figures, such as Costache Caragiale, Matei Millo, Mihail Pascaly, Constantin Nottara, Aristizza Romanescu and Grigore Manulescu, establishing the level of influence of the Italian tradition, compared, i.e., to the French one.