

論文の英文要旨

論文題目：

La poetica del ridere nella cultura italiana del Novecento

: 3 riflessioni sulle fisionomie del riso secondo Aldo Palazzeschi, Achille Campanile, Cesare Zavattini

20 世紀イタリア文化表象における笑いに関する考察

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Is it possible to consider the laughter as a primary tool to understand the twentieth century? The purpose of this research is to specify the causes, the consequences and the meanings of the laughter through the investigation of structures and operations of the performances relating to the literary and cinematic works of three authors (Aldo Palazzeschi [Florence 1885 - Rome 1974], Achille Campanile [Rome 1900? - Lariano 1977], Cesare Zavattini [Luzzara 1902 - Rome 1989]).

1. The history of the laughter

The first chapter attempts to survey the history of theories of the comic in order to bring together some preliminary ideas on "the twentieth century laughter". In classical antiquity, it was believed that the laughter, as a subtopic of philosophy, manifests according to the characteristics of the object. Moreover, in some views of the period it can be found the influence from the archaic concept of laughter. During the Renaissance, under the strong influence of Aristotelian philosophy, the discussion was still directed to the object as a main source of comic. In the modern age, the laughter became one of the essential arguments for the philosophers. Being put under the scrutiny of the intellect, it was divided into three main streams for the further theoretical contemplation of comic. In the contemporary period, the observation of the synthetic nature became dominant with the awareness that the reason of the act is found exclusively in the subject as the only factor that makes feasible the object. The laughter as a tool of thought, as an entire expression of the man and as a utility in living: on these points are based the laughter of twentieth-century and poetry of laugh in that period. Considered such characteristics, a methodological perspective is proposed to achieve the objective of this research.

2. The divine laughter of Aldo Palazzeschi

Aldo Palazzeschi is not only the theoretician of the twentieth century laughter with *Il Controdolore* (1914), but also a creator of meaningful representations in his first three collections of poems (*I cavalli bianchi* [1905]; *Lanterna* [1907]; *Poemi* [1909]) and in *Il Codice di Perelà* (1911). The analysis starts with an examination of his poems that show the evolution of the modern subject. Such solution is theorized in the futurist manifest which asserts that the laughter is adopted to make use of its divine power, or simply to cancel the existing images and to prepare the perceptual "tabula rasa" for a new creation. Palazzeschi's laughter is conceived related to the pain. Such laughter, which is a synonym of joy, opposes clearly to the pain, deriving precisely from this last one, retaining a proportional relationship with it. In the latter part of the chapter, the writer tries to specify the reason for the amorphous form of the Perelà's body through the phenomenological observation of the smoke extending the concept of the grotesque while it becomes important the examination of the language that concern him in order to find the identity that suits his body conditions. Determined by the impossibility to obtain definite meanings of the existence, Perelà, a model of the modern man, is nothing but man-demiurge who is inspired by the capabilities of the own body.

3. The human laughter of Achille Campanile

Achille Campanile is an inventor of an appropriate language for the twentieth century laughter. His interdisciplinary approach is evident also at the phenomenal level: Campanile's multifaceted activities which are developed in various fields (journalism, theater, cinema, television, literature) extend to a wide, unique and diverse field. On the one hand, it makes Campanile a successor to the traditional popular spectacle of Italy, but on the other hand, it makes him as a pioneer of modern artist. His writing makes use of cinematic techniques. *Ma che cosa è quest'amore?* (1927) is composed by the montage technique. Structured in this way, the work has a typical cinematic perspective: the gag requires the reversal in the vision and the description is limited to the surface as if it has been shot by the camera. Such techniques form an another universe with an another logic. In his narrative, irony emerges as a key concept. It consists in saying what is contrary to what someone really wants to transmit, falling in contradiction purposely in order to access a deeper wisdom and encouraging the active intervention of the interlocutor. Campanile's ironic attitude shows its effect in the television critiques which are partially collected in a volume entitled *La televisione spiegata al popolo* (1989). Campanile's inventions confirm the validity of the paradox with regard to the existential conditions of the period: Campanile's narrative, which uses the negative to emphasize the positive, can be one of the practical ways allowed to humankind to approach the inscrutable world without falling into megalomaniacs illusions.

4. The diabolic laughter of Cesare Zavattini

The third and last author is Cesare Zavattini. Zavattini, who is considered antithetical to Campanile, develops the twentieth century laughter into a concrete form which belongs to another dimension: the one of cinema. Then he tries to broaden the horizons of human intimacy as much as possible making use of various media. The analysis moves from the comparison of Campanile and Zavattini in order to highlight the differences between their narrative. The extraordinary self-interest remains in the essence of Zavattini's poetic and then, it attempts to define such "I" through the examine of the "three books" (*Parliamo tanto di me* [1931], *I poveri sono matti* [1937], *Io sono il diavolo* [1941]). The idea that Zavattini's I is equal to others and that the word "devil" is designated as such is developed taking into account the concepts and the related representations about the mirror. It is indeed the awareness of the need for such moments of reflection to make Zavattini choose first the humor, another typical form of the twentieth century laughter, and then the cinema. Both, as instructive media, divide reality into a real form and a virtual one, introducing an affective distance in the middle. Such distance enables any form of reflection that unifies the two realities in order to make a qualitative leap in thinking.

In conclusion, according to a number of considerations in this study, the poetics of laughter occurs in the dynamism of creation in order to make relative the pain of existence which is typical for the twentieth century.