

Fascination for the margins

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As long as there is someone who questions themselves about their work, mechanical repetition and sense exhaustion will be eschewed. In the light of this necessity the 20th-century theatre at our backs throws a shadow upon our way ahead. Even though their modes of research were different, the Masters of the 1900s such as Stanislavskij, Artaud, Brecht and Brook, inquired deep into the meaning and the potential of the theatre of their times. In order to educe what remains of the essentials that can enlighten artists and spectators, we have analysed high and low genres of the past, tested tools and procedures of the present and suggested methods for the future.

In this frantic and fertile swarming of forms, the epoch-making change of those contents that were inevitably tightly bonded to the new techniques passed by almost silently. The themes on stage were no longer the glittering high society, the internal relations of a privileged family or the élite influencing the destiny of a community: the marginalised now began to appear in the theatrical space. At the beginning, we saw those characters who were labelled as “insane”, but then all those who could not find a place in the social perimeter and were wandering uncontrollably on the edge were also dragged in. Just when the theatre was seeking a way to collective enlightenment, the outcasts from the game of social roles were evoked on stage: lunatics, the handicapped, tramps, harlots, thieves. The rejected came cluttering up the stage of *The great theatre of the world*.

We can say that this rabble has not left us yet; rather we keep on chasing them, let them question us, and walk with them through the answers.

Why do we have the sensation that the inspiration for authenticity can come from the bounds? Why this fascination with the margins?

We can grasp the margins only if we survey their relationship with the movements of the centre, as it redefines itself from that relationship. The process of decentralisation and multiplication of powers flowing through everyone’s body and soul makes it harder to identify those forces and conflicts which played a crucial part in the theatrical experience.

This flattening of social roles, which in a certain sense made us shift from chess to draughts, does not prevent us from noticing that outside the game there is still life.

These hardly visible forms of existence mould a new profile of exclusion on their flesh, thus taking on new crosses and delights.

One example of marginality I have personally dealt with are the *gypsies*. Far from both romantic 19th century portraits and banal *with or against* political diatribes, they have become an imperfect and brilliant mixture of ancient tribal customs and latest-fashion trends.

Fascination for the margins arises also from a redundancy of contradictory, irregular, ungovernable and irreconcilable signs. And the theatre that feeds on the vital energy of words and bodies knows that the poetic must be incarnated each time to appear on stage.