

King Lear

On Sunday 28th January 2018 at 4 p.m, the long-anticipated revision of Shakespeare's "King Lear", directed by Giorgio Barberio Corsetti, was played at "Teatro Comunale" of Ferrara. The Shakespearean's classic, originally written between spring 1605 and autumn 1606, was unexpectedly revisited in contemporary and modern way, leaving the public with mixed feelings. Although the story remains basically the same as the original one, a big and visible change can be found in the language, which was "translated" into 21st century slang. The public is still involved in the family matters of King Lear, played by Ennio Fantastichini, who decides to split up his kingdom into three parts, one for each daughter. However he regrets it when the loyal and kindhearted one, Cordelia, does not say what he expected her to, and accusing her not to love him enough, he banishes her from his once peaceful kingdom. His reckless and clouded decision will soon result into series of bloody and outrageous events that will inevitably bring the reign to implode under the spiteful control of his other two daughters, Regan and Goneril. Together with Lear's story, we can also find Gloucester's parallel story, concerning his two sons: Edmund, the "bastard" and Edgar, his legal son, that will affect the whole plot with bloody war for power and heritage.

In conclusion, I feel the need to make a little remark on the length of the play, which was about three hours long and the public may have found themselves bored and distracted after while. After all, it was a well-organized show, which did justice to the original one.

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