Luigi Pirandello his life.

Luigi Pirandello playwrighter and poet, born in Agrigento in 1867 , died in Rome in 1936, awarded the Nobel Prize for Literature in 1934, for his production, the themes addressed and the innovation of the theatrical story is considered among the most important 20th century playwrighters.

“The giants from the mountains " is a theatrical unfinished drama due to the author's death, but which still gives vivid emotions and teaches valuable knowledge about the mystery of human life.

The work is, perhaps, the most critical and the most ferocious denunciation of the death of art and of human ignorance, especially from Fascist party, which thanks to ignorance and the fear of its servants can reign.

A villa, in the mountains, that seems abandoned. A group of badly theatrical actors who decide to find shelter there. But in the house there are already, like wandering ghosts, some inhabitants who initially try, with fake thunderstorms produced with metal sheets and bangs, to frighten the actors but then, when they come too close, they welcome them kindly.

Among the new arrivals there is a countess, Ilse, an actress who, was counted for marrying a count, but then a poet falls in love with her, dedicates her a drama and finally, refused, he committed suicide. Then Ilse returns to his true nature and brings around the world that theatrical piece that cost his life to the author and that is, in reality, a comedy by Pirandello himself, "The tale of the changed son". Pirandello's message is very clear: a spiritual testament, a work of the old age in which he loudly declares that the important thing is our true essence, not appearance, the intimate identity that must be preserved even at the cost of lose everything, even life.

The actors decide to stage their work in front of the giants from the mountains, even if they are rude and materials.The drama ends with the arrival of the giants at a gallop and with the words of Diamante, one of the actors: "I'm afraid ...."

It will be Stefano, Pirandello's son, posthumously in 1937 to offer the reader a trace of the ending.

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In "The Giants of the mountain", Pirandello continues the "theater in the theater" but there is an extraordinary novelty to read it with our current sensitivity: "the loss of poetry", or rather his death, by the work of the people of servants and workers to whom the Giants, engaged in "great works", deliver the theater company paying the representation.

It is the most terrible and most current prophecy.

They killed poetry and in vain we try to recover it, to make it rise again. We are needlessly aware of it.

Pirandello gave the public the idea of ​​life reduced to repetition, a parade of mirrors reproducing the same thing, a life lost in meaningless labyrinths, a real trap as he himself already underlines in the title of one of his novels.

Cotrone, the magician in the "Giants", proposes a utopia, freedom, the naturalness of life, as Pirandello on the other hand had celebrated in Liolà.

Immediately after, however, Ilse is killed by the servants of the giants and Ilse represents, indeed, poetry, feelings, beauty.

There is a landing place, but to the symbolic element, to Ilse, to poetry, to the beauty that the giants kill. They kill without understanding that man does not live by bread alone or money but needs an impalpable, invisible, ethereal and boundless element that produces meaning, which has meaning for him.

Nowadays we try in vain to safeguard the landscape, the environment with laws and projects. We have lost its meaning irrevocably.

Pirandello's tremendous prophecy sounds like a curse. With it, according to the critics, Pirandello closed the accounts with the Western culture against which the war had begun by demolishing one by one the perverse myths of progress, of reason, of the centrality of man.

Renaissance culture, with the myth of the centrality of man, collapses into madness, and history is no longer a teacher of life, but a port of reassurance and erudite certainties. Element of profound falsification.

The Cartesian rationality has also disappeared and with it the great theme of the Enlightenment that replaces other certainties now impossible.

The last myth, beauty: it also turns its back on the man, leaving him without consolation.

One understands the distance of Ilse with respect to the giants, monstrous beings reduced to pure materiality who unconsciously kill it and regret it late and believe that it is possible to pay this terrible "error" with money.

The modern unconscious giants, which make the megalopolis rise, cannot understand what is opposed to their materiality and for this they kill Ilse, who until now had kept them away from barbarism.

This last work by Pirandello contains the nostalgia of the impossible, the joy and naturalness of life, but also the terrible sense of the loss of beauty.

The reasons for choosing this work

The "active" study of this work (drama) with the final death of beauty, is fundamental to "model" the young person as a citizen of a nation-state, rationalist, materialist, individualist, in a young European harmoniously dedicated to beauty and to the useful, to the peace and to the understanding of the diversities perceived as a value, both the physical ones and the sensory ones.

From the nation to solidarity

There is a growing need for greater social and civic competences, considered indispensable "to ensure resilience and the ability to adapt to change"; but also "trained" to the value of sustainability, among which we mention the principle of cultural diversity and global citizenship in order to understand the differences between different cultures as a moment of enrichment and personal growth.