

N.B. Nell'a.a. 2012-2013 l'insegnamento è dedicato ai corsi di laurea triennale in Filosofia e in Beni culturali. Potrà essere seguito anche da studenti del corso di laurea in Lettere, come esame a scelta dello studente (ambito "d").

PROGRAMMA:

Modulo (i):

- (a) Platone, *Ione*;
- (b) Aristotele, *Poetica*;
- (c) Conoscenza della storia della letteratura dalle origini al V secolo a.C. – in particolare: epica arcaica, lirica arcaica, tragedia e commedia, storiografia.

Bibliografia:

- (a) Platone, *Ione*, pref., saggio intr., trad., note e apparati di G. Reale, Milano 2001;
- (b) Aristotele, *Poetica*, a scelta fra le edizioni curate da C. Gallavotti (Milano 1974 e succ.), D. Lanza (Milano 1987), G. Paduano (Roma-Bari 2004), P.L. Donini (Torino 2008).
- (c) Qualunque buon manuale liceale recente. Letture critiche: saranno indicate durante il corso.

Esercitazioni: il docente terrà esercitazioni di lettura di testi greci (due ore settimanali). Orario e aula saranno comunicati all'avvio del corso.

Modulo (p):

- (a) Omero, *Iliade* VI;
- (b) Conoscenza della storia della letteratura dal IV secolo a.C. al II d.C. – in particolare: oratoria, filosofia, storiografia, poesia ellenistica.

Bibliografia:

- (a) Omero, *Iliade*: qualunque buona edizione scolastica (ed. Dante Alighieri o altro); F. Montanari, *Introduzione a Omero. Con un'appendice su Esiodo*, Firenze 1997. Per approfondimenti ricorrere a: *The Iliad: A Commentary*, vol. II: Books 5-8, a cura di G.S. Kirk, Cambridge 1990.
- (b) Qualunque buon manuale liceale recente. Letture critiche: R. Bespaloff, *Dell'Iliade*, Troina 2004 (oppure S. Weil – R. Bespaloff, *War and the Iliad*, transl. by M. McCarthy, afterword by H. Broch [1947], New York 2005); altre indicazioni saranno fornite a lezione.

Esercitazioni: il docente terrà esercitazioni di lettura di testi greci (due ore settimanali). Orario e aula saranno comunicati all'avvio del corso.

Modulo (i)**[b] Bibliografia sulla *Poetica***

[b1] Edizioni:

- 1927 A. Rostagni, Torino, Chiantore
- 1974 C. Gallavotti, Milano, Fondazione Valla (Mondadori) [2010]
- 1980 R. Dupont-Roc – J. Lallot – T. Todorov, Paris, Seuil
- 1987 D. Lanza, Milano, BUR
- 1987 S. Halliwell, London, Duckworth
- 1997 P.L. Donini, Roma – Bari, Laterza (poi Torino 2008)
- 2004 G. Paduano, Roma – Bari, Laterza
- 2006 M. Zanatta, Torino

[b2] Studi:

- ACA = *Aristotle. Critical Assessments*, vol. IV, London 1999
- E. Belfiore, *Pleasure, tragedy and Aristotelian psychology* (1985) poi in ACA
- L. Golden, *Aristotle on Tragic and Comic Mimesis*, Atlanta (Ga.) 1992
- S. Halliwell, *Aristotelian mimesis reevaluated* (1990) poi in ACA
- S. Halliwell, *The importance of Plato and Aristotle for aesthetics* (1991) poi in ACA
- S. Halliwell, *The aesthetics of mimesis: ancient texts and modern problems*, Princeton - Oxford 2002 (trad. it. a cura di G. Lombardo, Palermo 2009)
- M. Heath, *The universality of poetry in Aristotle's Poetics* (1991) poi in ACA
- D. Lanza (a cura di), *La poetica di Aristotele e la sua storia*, Pisa 2002
- M. Luserke (a cura di), *Die Aristotelische Katharsis. Dokumente ihrer Deutung im 19. Und 20. Jahrhundert*, Hildesheim – Zürich – New York 1991
- W. Schadewalt – M. Pohlenz, *Due saggi sulla catarsi tragica*, a cura di A. Marchiori, Amsterdam 2006 (orig. 1955 e 1956)
- G. Ugolini, *Jacob Bernays e l'interpretazione medica della catarsi tragica*, Caselle di Sommacampagna (VR) 2012

Testi sulla catarsi

[1] Herodotus VI 21:

Παθούσι δὲ ταῦτα Μιλησίοισι πρὸς Περσέων οὐκ ἀπέδοσαν τὴν ὁμοίην Συβαρίται, οἱ Λαῶν τε καὶ Σκίδρον οἴκεον τῆς πόλιος ἀπεστερημένοι· Συβάριος γὰρ ἀλούσης ὑπὸ Κροτωνιτέων Μιλήσιοι πάντες ἠβηδὸν ἀπεκείραντο τὰς κεφαλὰς καὶ πένθος μέγα προσεθήκαντο· πόλιες γὰρ αὐταὶ μάλιστα δὴ τῶν ἡμεῖς ἴδμεν ἀλλήλοισι ἐξεινώθησαν. Οὐδὲν ὁμοίως καὶ Ἀθηναῖοι· Ἀθηναῖοι μὲν γὰρ δῆλον ἐποίησαν ὑπεραχθεσθέντες τῇ Μιλήτου ἀλώσει τῇ τε ἄλλῃ πολλαχῆ καὶ δὴ καὶ ποιήσαντι Φρυνίχῳ δρᾶμα Μιλήτου ἄλωσιν καὶ διδάξαντι ἐς δάκρυά τε ἔπεσε τὸ θέητρον καὶ ἐζημίωσάν μιν ὡς ἀναμνήσαντα οἰκῆμα κακὰ χιλίησι δραχμῆσι, καὶ ἐπέταξαν μηκέτι μηδένα χρᾶσθαι τοῦτω τῷ δρᾶματι.

[2] Eur. fr. 964 Kn.:

κ – ἐγὼ δὲ παρὰ σοφοῦ τινος μαθὼν
εἰς φροντίδας νοῦν συμφορὰς τ' ἐβαλλόμην,
φυγὰς τ' ἐμαυτῷ προστιθεὶς πάτρας ἐμῆς
θανάτους τ' ἀώρους καὶ κακῶν ἄλλας ὁδοὺς,
ἴν' εἴ τι πάσχοιμ' ὦν ἐδόξαζον φρενί, (5)
μή μοι νεῶρες προσπεσὸν μᾶλλον δάκοι.

Cfr. Cic., *Tusc.* 3,29:

haec igitur praemeditatio futurorum malorum lenit eorum adventum, quae venientia longe ante videris. Itaque apud Euripidem a Theseo dicta laudantur; licet enim, ut saepe facimus, in Latinum illa convertere:

*Nam qui haec audita a docto meminisset viro,
futuras mecum commentabar miserias.*

Now when the Milesians suffered all this at the hands of the Persians, the Sybarites (who had lost their city and dwelt in Laus and Scidrus) did not give them equal return for what they had done. When Sybaris was taken by the Crotoniates, all the people of Miletus, young and old, shaved their heads and made great public lamentation; no cities which we know were ever so closely joined in friendship as these. The Athenians acted very differently. The Athenians made clear their deep grief for the taking of Miletus in many ways, but especially in this: when Phrynichus wrote a play entitled "The Fall of Miletus" and produced it, the whole theater fell to weeping; they fined Phrynichus a thousand drachmas for bringing to mind a calamity that affected them so personally, and forbade the performance of that play forever.

<Teseo>

Da un sapiente io (lo) appresi, e la mia mente
ad ogni evento esporre e ad ogni cura
ebbi per uso, a me stesso l'esilio
dalla mia patria comminando e morti
immature, e quant'altre vie percorre
la sventura nel mondo: a fin che un giorno,
se alcun dei mali che nel mio pensiero
rappresentar solevo, mi colpisse,
non mi giungesse nuovo, e doloroso
più del dovuto io ne sentissi il morso.

(trad. C. Diano)

[3] Plato, *Resp.* X, 605c-606c:

Οὐ μέντοι πω τό γε μέγιστον κατηγορήκαμεν αὐτῆς. τὸ γὰρ καὶ τοὺς ἐπεικεῖς ἱκανὴν εἶναι λαβᾶσθαι, ἐκτὸς πάνυ τινῶν ὀλίγων, πάνδεινόν που. Τί δ' οὐ μέλλει, εἴπερ γε δρᾷ αὐτό;

Ἐκούων σκόπει. οἱ γάρ που βέλτιστοι ἡμῶν ἀκροώμενοι Ὅμηρου ἢ ἄλλου τινὸς τῶν τραγωδοποιῶν μιμουμένου (d.) τινὰ τῶν ἡρώων ἐν πένθει ὄντα καὶ μακρὰν ῥῆσιν ἀποτείνοντα ἐν τοῖς ὄδυρμοῖς ἢ καὶ ἄδοντάς τε καὶ κοπτομένους, οἷσθ' ὅτι χαίρομέν τε καὶ ἐνδόντες ἡμᾶς αὐτοὺς ἐπόμεθα συμπάσχοντες καὶ σπουδάζοντες ἐπαινοῦμεν ὡς ἀγαθὸν ποιητὴν, ὃς ἂν ἡμᾶς ὅτι μάλιστα οὕτω διαθῆ.

Οἶδα· πῶς δ' οὐ;

Ὅταν δὲ οἰκεῖόν τινη ἡμῶν κῆδος γένηται, ἐννοεῖς αὐτὸ ὅτι ἐπὶ τῷ ἐναντίῳ καλλωπιζόμεθα, ἂν δυνώμεθα ἡσυχίαν ἄγειν (e.) καὶ καρτερεῖν, ὡς τοῦτο μὲν ἀνδρὸς ὄν, ἐκεῖνο δὲ γυναικός, ὃ τότε ἐπηρεοῦμεν.

Ἐννοῶ, ἔφη.

Ἡ καλῶς οὖν, ἦν δ' ἐγώ, οὗτος ὁ ἔπαινος ἔχει, τὸ ὀρώντα τοιοῦτον ἄνδρα, οἷον ἑαυτὸν τις μὴ ἀξιοῖ εἶναι ἀλλ' αἰσχύνεται ἂν, μὴ βδελύττεσθαι ἀλλὰ χαίρειν τε καὶ ἐπαινεῖν;

Οὐ μὰ τὸν Δί', ἔφη, οὐκ εὐλόγῳ ἔοικεν.

606(a.) Ναί, ἦν δ' ἐγώ, εἰ ἐκεῖνη γ' αὐτὸ σκοποῖς.

Πῆ;

Εἰ ἐνθυμοῖο ὅτι τὸ βία κατεχόμενον τότε ἐν ταῖς οἰκείαις συμφοραῖς καὶ πεπεινηκὸς τοῦ δακρῦσαι τε καὶ ἀποδύρασθαι ἱκανῶς καὶ ἀποπλησθῆναι, φύσει ὄν τοιοῦτον οἷον τούτων ἐπιθυμεῖν, τότε ἔστιν τοῦτο τὸ ὑπὸ τῶν ποιητῶν πιμπλάμενον καὶ χαίρον· τὸ δὲ φύσει βέλτιστον ἡμῶν, ἅτε οὐχ ἱκανῶς πεπαιδευμένον λόγῳ οὐδὲ ἔθει, ἀνίησιν τὴν φυλακὴν τοῦ (b.) θρηνώδους τούτου, ἅτε ἀλλότρια πάθη θεωροῦν καὶ ἑαυτῷ οὐδὲν αἰσχρὸν ὄν εἰ ἄλλος ἀνὴρ ἀγαθὸς φάσκων εἶναι ἀκαίρως πενθεῖ, τοῦτον ἐπαινεῖν καὶ ἐλεεῖν, ἀλλ' ἐκεῖνο κερδαίνειν ἡγείται, τὴν ἡδονὴν, καὶ οὐκ ἂν δέξαιτο αὐτῆς στερηθῆναι καταφρονήσας ὄλου τοῦ ποιήματος. λογίζεσθαι γὰρ οἶμαι ὀλίγοις τισὶν μέτεστιν ὅτι ἀπολαύειν ἀνάγκη ἀπὸ τῶν ἀλλοτρίων εἰς τὰ οἰκεία· θρέψαντα γὰρ ἐν ἐκείνοις ἰσχυρὸν τὸ ἐλείνδον οὐ ῥάδιον ἐν τοῖς αὐτοῦ πάθεσι κατέχειν.

(c.) Ἀληθέστατα, ἔφη.

Ἄρ' οὖν οὐχ ὁ αὐτὸς λόγος καὶ περὶ τοῦ γελοίου; ὅτι, ἂν αὐτὸς αἰσχύνεται γελωτοποιῶν, ἐν μιμήσει δὲ κωμωδικῇ ἢ καὶ ἰδίᾳ ἀκούων σφόδρα χαρῆς καὶ μὴ μισῆς ὡς πονηρά, ταῦτόν ποιεῖς ὅπερ ἐν τοῖς ἐλέοις; ὃ γὰρ τῷ λόγῳ αὐτὸ κατεῖχες ἐν σαυτῷ βουλούμενον γελωτοποιεῖν, φοβούμενος δόξαν βωμολοχίας, τότε αὐτὸ ἀνιεῖς, καὶ ἐκεῖ νεανικὸν ποιήσας δόξαν βωμολοχίας, τότε αὐτὸ ἀνιεῖς, καὶ ἐκεῖ νεανικὸν ποιήσας ἔλαθες πολλάκις ἐν τοῖς οἰκείοις ἐξενεχθεὶς ὥστε κωμωδοποιὸς γενέσθαι.

[605c] (...) "But we have not yet brought our chief accusation against it. Its power to corrupt, with rare exceptions, even the better sort is surely the chief cause for alarm."

"How could it be otherwise, if it really does that?"

"Listen and reflect. I think you know that the very best of us, when we hear Homer or some other of the makers of tragedy [605d] imitating one of the heroes who is in grief, and is delivering a long tirade in his lamentations or chanting and beating his breast, feel pleasure, and abandon ourselves and accompany the representation with sympathy and eagerness, and we praise as an excellent poet the one who most strongly affects us in this way."

"I do know it, of course."

"But when in our own lives some affliction comes to us, you are also aware that we plume ourselves upon the opposite, on our ability to remain calm and endure, [605e] in the belief that this is the conduct of a man, and what we were praising in the theatre that of a woman."

"I do note that."

"Do you think, then," said I, "that this praise is rightfully bestowed when, contemplating a character that we would not accept but would be ashamed of in ourselves, we do not abominate it but take pleasure and approve?"

"No, by Zeus," he said, "it does not seem reasonable."

[606a] "O yes," said I, "if you would consider it in this way."

"In what way?"

"If you would reflect that the part of the soul that in the former case, in our own misfortunes, was forcibly restrained, and that has hungered for tears and a good cry and satisfaction, because it is its nature to desire these things, is the element in us that the poets satisfy and delight, and that the best element in our nature, since it has never been properly educated by reason or even by habit, then relaxes its guard over the plaintive part, [606b] inasmuch as this is contemplating the woes of others and it is no shame to it to praise and pity another who, claiming to be a good man, abandons himself to excess in his grief; but it thinks this vicarious pleasure is so much clear gain, and would not consent to forfeit it by disdaining the poem altogether. That is, I think, because few are capable of reflecting that what we enjoy in others will inevitably react upon ourselves. For after feeding fat the emotion of pity there, it is not easy to restrain it in our own sufferings."

[606c] "Most true," he said.

"Does not the same principle apply to the laughable, namely, that if in comic representations, or for that matter in private talk, you take intense pleasure in buffooneries that you would blush to practise yourself, and do not detest them as base, you are doing the same thing as in the case of the pathetic? For here again what your reason, for fear of the reputation of buffoonery, restrained in yourself when it fain would play the clown, you release in turn, and so, fostering its youthful impudence, let yourself go so far that often ere you are aware you become yourself [606d] a comedian in private."