

[...]

A completely different question<sup>1</sup> is Montanini's show, that heats up the play at the Colombian fire, not only by moving considerably the setting and the atmosphere, but more importantly by bringing back everything to language. The play is all acted, in fact, in English and Spanish: the first is seen as the language of hegemony and power, where the latter is the language of subordination and at the same time of the passion and spirit that the other one lacks. Hence while Miss Julia speaks English and Juan and the other servant Spanish, she becomes fascinated by their freedom and sees them as a chance to evade. She will eventually step back only when the game gets to big for her to handle. The final suicide, then, to which she is pushed by Juan, looks like a symbolic sacrifice of a dominant class that is at this point worn-out and in decline and the act takes on the taste of an occasional transgression (Juan bites an apple instead of killing Julia's bird, as it is in the play), an act that doesn't have the strength of a true change, of the social overturning; maybe because who's coming is not moved by a true will to renovate but just by an unproductive desire of revenge. There, even if heated by the Colombian fire, re-emerges Strendberg's chilling stillness and timelessness with its submissive view of human nature.

Definitely more lively with a better rhythm and a clearer design in its direction, this version of Miss Julia it is held up by three very compelling actors Jhon Alex Toro and Tina Mitchell, playing, respectively, Juan and Julia, and by the vivacious Gina Jaimes Abril playing Cristina.

(by Antonio Tedesco)

---

<sup>1</sup> the critic is comparing the show to another version of the same play staged during the same days in another theatre in Naples. (*Translator's note*)