Godwin Baxter, un rinomato medico accademico, si trova alle prese con quello che si rivelerà il più grande esperimento scientifico della sua intera carriera: una sera come tante, si troverà infatti a recuperare casualmente il corpo di una giovane suicida in attesa di un bambino. Una volta accertatosi dell’esiguo potenziale biologico del corpo, decide di sostituire il cervello della donna con quello del feto, portandola in rianimazione in perfetto stile Frankestein.

Da quel momento, l’attenzione del Dr. Baxter si sposta prevalentemente sullo studio a lungo termine di Bella, la sua nuova creatura dai comportamenti fanciulleschi, per cui svolgerà per la prima volta in vita sua il ruolo di padre. Ad accompagnarlo in questo lungo compito parteciperà Max McCandles, uno dei suoi fidati discepoli. In tempi molto rapidi, Bella comincerà ad affrontare ogni singola tappa dello sviluppo umano, sia in termini fisici che cognitivi.

L’ultimo film di Yorgos Lanthimos riprende in parte alcune dinamiche peculiari delle sue opere precedenti, in cui personaggi dal tono ingenuo e fiabesco si ritrovano a interagire tra loro all’interno di situazioni apparentemente bizzarre, ma che contengono un profondo simbolismo in merito a differenti tematiche, concernenti soprattutto il ruolo dell’essere umano all’interno di strutture socioculturali che strizzano l’occhio alle società occidentali.

Il regista greco, all’interno del suo curriculum cinematografico, ha sempre inscenato vicende curiose che si consumano principalmente all’interno di luoghi chiusi, o comunque privi di qualunque parvenza di traccia proveniente dal mondo esterno. I suoi protagonisti sono sempre dipinti come esseri inizialmente ingenui, se non addirittura schiavi delle regole soffocanti che vengono loro imposte all’interno dei contesti ristretti in cui si trovano a vivere.

Nel caso di “Povere Creature”, il binomio dominio-sottomissione è molto più sottile: i personaggi principali impongono a Bella dei vincoli basati perlopiù su esperienze ampiamente consolidate. Nel caso del Dr. Baxter, si tratta dei principi della metodologia scientifica che ha sempre osservato sin da quando ne ha memoria, mentre per l’avvocato Wedderburn derivano prevalentemente dai privilegi concessi dallo status della sua professione.

La sovversione di tali vincoli avviene in modo lento e quasi impercettibile: con il tempo e l’accumularsi di esperienze, la donna acquisisce le facoltà cognitive che le permettono di riflettere più profondamente sul suo ruolo nel mondo, senza però subire la pressione delle convenzioni sociali dell’epoca. Bella, affrontando la vita come una tabula rasa, è comunque capace di esprimere la sua volontà senza incontrare eccessivi ostacoli.

Gli uomini, pur avendo i mezzi per decidere delle sue sorti, fanno molta fatica a contenere le idee infantili di Bella, collocate in un corpo munito di piena forza biologica. Allo stesso modo, il suo vecchio padre non riesce a contenere il suo libero arbitrio sotto la lente scientifica, e figure come Wedderburn non riescono a sottrarsi alla spinta incontenibile dell’esplorazione fanciullesca (un concetto che ricorda molto i principali postulati di Piaget).

Di primo acchito, questa mancanza di controllo suscita grande sdegno, a causa dell’inosservanza da parte di Bella delle leggi morali imposte dal patriarcato. Dalla sua, La protagonista trae potere dalla sua sessualità, seguendo una visione che richiama il principio di piacere di Freud, dove l’interazione col mondo è guidata dalla ricerca del piacere sessuale e dalla scoperta di sé e degli altri, contribuendo a plasmare la sua volontà.

**PRESS CONFERENCE FOR POOR THINGS**

*(adapted from: https://www.vogue.fr/article/emma-stone-yorgos-lanthimos-poor-things-interview)*

*Come è nata l’idea di adattare questo progetto?*

**YORGOS LANTHIMOS:** I’d read the book many years ago, and I went and met the author, Alistair Gray, up in Scotland, to convince him to give me the rights to option it. And he did. He was a very lovely man. Unfortunately, he died just a couple of years before we actually made the film, but he was very special and energetic; he was 80-something when we met, and he started walking me around Glasgow, showing me various places he had incorporated into the book and the university that he taught in, and it took me a while to catch up with him, he was so energetic and excited.

*Ed è stato lì che hai cominciato a sviluppare il film?*

**LANTHIMOS:** Unfortunately, it took me a while to be able to put the film together, because at the time, I hadn’t made an English-language film. I made The Lobster later, and it was a long process to prove to myself that I could make English-language films and have them do well. After the relative success of The Favourite, where I actually made a slightly more expensive film that was successful, people were more inclined to allow me to do whatever it is that I wanted, so I just went back to Alistair Gray’s book and said, “This is what I want to do.” It was a long process, but the book was always on my mind.

*Emma, com’è stato per voi due collaborare di nuovo, cinque anni dopo l’uscita di The Favourite?*

**EMMA STONE:** We’ve known each other for about eight years now, and we started talking about this film around the time we were making The Favourite, in 2017. In the interim, we did a short film called Bleat in Greece at the beginning of 2020, and then we worked together again in New Orleans this fall, so it feels like it’s just been this sort of continuing process. This film definitely felt different, because we talked about it for so long. It was so interesting to be involved in how the film was being pieced together, from cast to department heads to what have you.

*Cosa speri che la gente possa trarre dalla tua interpretazione di Bella?*

**STONE:** It’s always hard for me to say what I hope people take away, so I think it’s probably easier to just say what I felt about the role, or what inspired me about it. It’s such a a fairy tale, and a metaphor—clearly, this can’t actually happen—but the idea that you could start anew as a woman, as this body that’s already formed, and see everything for the first time and try to understand the nature of sexuality, or power, or money or choice, the ability to make choices and live by your own rules and not society’s—I thought that was a really fascinating world to go into.

*In che modo il personaggio Bella si riallaccia alle tue esperienze personali?*

**STONE:** Yorgos is European, so he has a little bit more freedom around these things, but I’m from Arizona, and I had my own version of growing up as a girl in American society. Watching Bella mark that journey of going from such a self-focused kind of pleasure-seeking to wanting to become a doctor and help people in a different way, these lessons that we go through in our lives over a long period of time are happening very quickly for her, and it was such a great opportunity to live an entire life that wasn’t marked at all by shame or trauma.

*E com’è stato ritrarre Bella nella sua fase “iniziale” quasi selvaggia?*

**STONE:** I thought I would love that. We shot pretty chronologically, so it began with that, but then we also shot the end scene soon after, so I had to go from the beginning of Bella to the end of Bella without having shot any of the in-between. We rehearsed so much and talked about it for such a long time, but Bella was just growing so rapidly. There’s no world where I would have done this project with anybody else. I knew the actual shooting experience itself was going to be when I needed to let go of shame or fear of my own self-judgment.

*Come è stato mettere insieme questo cast di uomini che sembravano rappresentare tutti desideri diversi per Bella?*

**LANTHIMOS:** There are variations, I guess, but in this film, there’s a general tendency to try to control Bella—even if it’s done in a caring or subtle way, in the way that a parent might, or just being infatuated in the way that Ramy is. You know, being a nice man deep down, but still having the characteristics of a man of that era. You take a wife and place all these kinds of conventions and a quite narrow understanding of how life works and how people should work onto her, and people then want to take advantage of her and ultimately fall in love with her.

*Emma, quali input ti ha dato Yorgos per lo sviluppo del personaggio di Bella?*

**STONE:** I remember when Yorgos first talked to me about the book, there was something that he brought up in describing the character where he was saying that the more agency Bella gets, the more she learns and grows, the more it drives these men insane. The more she has an opinion and her own wants and needs and all of that, it makes them crazy; they want her to stay this sort of pure thing. There’s this array of different men trying to have impact on her life, and that’s what makes her grow.

TAV TESTO 1

“Povere Creature” è un intrigante adattamento del romanzo di Alistair Gray, diretto dal talentuoso regista Yorgos Lanthimos. Ambientato nella Londra dell’epoca vittoriana, “Povere Creature” segue la storia di Bella Baxter, una giovane donna che viene resuscitata da un brillante ma eccentrico scienziato, il dottor Godwin Baxter, dopo la sua prematura scomparsa. Il film presenta un’accattivante miscela di commedia, dramma e fantasia, con la Stone che offre una performance di spicco che mette in luce la sua versatilità come attrice.

TAV TESTO 2

Ambientato sullo sfondo della Londra dell’epoca vittoriana, “Povere Creature” dà vita al mondo fantastico e cupamente umoristico del celebre romanzo di Alistair Gray in un adattamento cinematografico diretto dal visionario Yorgos Lanthimos. Sin dalle prime scene, “Povere Creature” immerge gli spettatori in un mondo in cui i confini tra la vita e la morte sono confusi, mentre il brillante ma eccentrico scienziato Dr. Godwin Baxter, interpretato da Willem Dafoe, infonde nuova vita alla defunta Bella Baxter, interpretata da Emma Stone.

TRATTATIVA TESTO 1

*Tuffiamoci subito nel vivo. Cosa ti ha spinto a interpretare il ruolo di Bella Baxter?*

**Emma Stone:** Well, first and foremost, it was the opportunity to work with the incredible director Yorgos Lanthimos. I’ve been a fan of his work for a long time, so when I heard he was attached to the project, I was immediately intrigued. And then, of course, there was the character of Bella herself. She’s such a complex and fascinating character, and I was really drawn to the challenge of bringing her to life on screen. Yorgos has such a unique vision and approach to filmmaking, and it was incredibly inspiring to be a part of that creative process. He really encourages you to take risks.

*A proposito di rischi: “Povere Creature” contiene molte scene di sesso. Com’è stato lavorare con la coordinatrice dell’intimità Elle McAlpine?*

**Emma Stone:** I don’t think having an intimacy coordinator is even a choice anymore. I think in the past five years, the industry has changed a lot for the better. Having her there felt like having both a safety net and a choreographer and a handhold. She and I would text after a day of doing some of these scenes and just sort of say how we were feeling and what was going on. And it was just this really beautiful relationship that I found extremely, extremely meaningful, because even when you know you’re acting, you sometimes underestimate what your body is going through separately.

TRATTATIVA TESTO 2

*“Povere Creature” è stato descritto come una miscela di commedia dark, dramma e fantasy. Tu come lo descriveresti?*

**Emma Stone:** I think that’s a pretty accurate description! “Poor Things” is definitely a genre-bending film that defies easy categorization. It has elements of humor and fantasy, but it also delves into some really thought-provoking themes and explores some pretty dark territory. At its core, though, I think it’s a story about love, redemption, and the search for identity, and I hope audiences will find it as engaging and compelling as we did when we were making it. It’s a film that raises a lot of interesting questions about identity, morality, and the nature of humanity.

*Cosa c’è di così affascinante nel personaggio di Bella?*

**Emma Stone:** She’s drinking up the world around her in such a unique and beautiful way that I just dream I could. I find her so inspiring, and living in that every day throughout that whole process was just the greatest gift — it’s the most joy I’ve ever gotten to have as a character. Every person that exists has so much that built them up to what they are in adulthood, and it was interesting to discover that if you strip all that away, all that’s left is joy and curiosity. We meet Bella when she’s not far into her brain swap, which is very interesting, because she’s at her most primitive.