

SUMMARIES

V. CESAREO, *Multiethnic society and multiculturalism.*

The terms «multiethnic» and «multiculturalism» have become common in our conversations. They are sometimes used to refer to a situation, to some political project, as a wish or as a slogan. Often they designate a frightening and worrying scenario. The article tries to give a more precise definition of the terms, drawing support from the recent sociological literature on these topics. In the conclusion, the author notes that ethnic closure is usually not caused by the pride for one's cultural identity; rather it often is often brought about by a feeling of uncertainty about it. Universalism is therefore not a principle that can be embraced *ex ante*, but an objective which can be achieved *ex post* after having developed a strong sense of identity.

I. VACCARINI, *The Christian concept of persona and the sociology of Max Weber.*

Is there anything in common between the a sociology based on the Christian concept of persona and the weberian theory, which denies the objectivity and the universality of values and sees power conflicts as the crucial aspect of social processes? On one hand a Christian sociologist cannot agree with the philosophy on which weberian sociology is based, on the other hand this shouldn't hide some other aspects which show a congruence between the two positions. With the exception of Tocqueville, among all sociologists, Weber based his theory on an anthropology endorsing Man's freedom and dignity. The article explores some of the points on which a resonance can be found between weberian individualism and the doctrine of the *persona*.

M. SANTORO, *Taking risk among young people.*

This paper aims at investigating voluntary risk-taking among young people, by re-processing data from the IARD Institute research carried out on youth and health. Findings showed a greater exposure to risks linked to drug, liquors and reckless driving among cultivated young people from high social background. Starting from S. Lyng's study on *edgework* and from E. Langer's study on the illusion of control, it is assumed that confidence in one's own capability to succeed and to exert control over situations are key-elements to determine levels of risk exposure. Then, according to the cultural theory by M. Douglas, it is assumed that within a community the acceptability of certain risks is culturally determined by the membership of a group and by this group. Therefore young people from high social background would be more exposed to risks because they are culturally more open and more confident in their own skills. To confirm this hypothesis the studies by M. Kohn have been taken into account. According to these studies, middle class parents adopt childrearing practices that are very different from the working class parental ones and develop in their children a greater sense of control over their life events as well as a greater openness to changes.

A.L. TOTA, *Theatre as space and place for «work»: a study on the theatrical spectator.*

Carolyn Carlson is one of the best loved choreographers in the contemporary dance world. On the occasion of her production *Commedia*, based freely on the *Divina Commedia* put on at the Teatro Lirico in Milan, the Author gave spectators a relative questionnaire containing about twenty questions. The purpose of this survey was to gather some co-ordinates of what can be defined as *the work of the spectator*. The empirical study of theatrical reception responds to the need to understand the real dynamics of the interaction between audience and actors and to charge with meaning an expression which, at first sight, may seem ambiguous: *in what manner does the spectator work?* This is not just a series of physical activities which nevertheless maintain their importance (such as clapping, whistling, remaining silent), but it is also a series of perspective and interpretative activities which, in their comprehensiveness, permit the spectator to add meaning to the performance. It was the case therefore of investigating the processes by means of which spectators succeed in working out mental artefacts corresponding to the theatrical performance. Elaborating the analytical distinction introduced by Czech structuralism between material and aesthetic object, this study has attempted to gather the different types of mental artefacts constructed in relation to Carolyn Carlson's performance, on the one hand, identifying the plural identities of her audience and, on the other, documenting to what extent the politics of reception implied by theatre as institution may affect the process itself of *adding value and meaning to the performance*.