

Abstract

This bachelor's thesis deals with the analysis of four theatre plays by Eduardo De Filippo in connection with the city of Naples. In my work, I look for a connection between De Filippo's work and his hometown, whose representation is displayed in a different way in each work and gradually develops. In the work of Filumena Marturano, I analyze the image of Naples mainly from the language perspective, which emphasizes the differences between the classes in Neapolitan society. In connection with *Natale in casa Cupiello* and *Il figlio di Pulcinella*, I also focus on the themes of Neapolitan traditions, which are depicted in two ways in these works. On one hand, it portrays the theme of the nativity scene, the development, which is historically linked to the famous street in the center of Naples, San Gregorio Armeno. On the other, Pulcinella, who represents the Neapolitan people in Eduardo's work. The last analyzed work is *Napoli Millionaria!*, where the defense mechanism of the mask acts as a reaction of the hardships of war, which is also usually assigned to Neapolitans. It is not by chance that these residents are well known as great actors wearing "masks" also outside the theatre. We can see that the image of Naples is depicted differently in the individual works, although the repetition of some motives is also worth paying attention to. We can notice the tendency of returning to traditions especially in the plays from the Second World War period. Over time, however, when describing universal themes, De Filippo focuses less on Naples in his works in terms of language and subject matter.

Key words:

Eduardo, Neapol, *Filumena Marturano*, *Natale in casa Cupiello*, *Il figlio di Pulcinella*, *Napoli milionaria!*

