

The Comedian As Critic Greek Old Comedy And Poeti

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Tragedy on the Comic Stage Matthew C. Farmer 2016-11-01 Aristophanes' engagement with tragedy is one of the most striking features of his comedies: Euripides appears repeatedly as a character in these plays, jokes about tragedy and tragic poets abound, and parodies of tragedy frequently underlie whole scenes and even the plots of these plays. *Tragedy on the Comic Stage* contextualizes this engagement with tragedy within Greek comedy as a genre by examining paratragedy in the fragments of Aristophanes' contemporaries and successors in the fifth and fourth centuries. Farmer organizes these fragments under two rubrics. First, he discusses fragments that show characters discussing tragedy, use tragic poets as characters, or make reference to the dramatic festivals; these fragments, Farmer argues, develop a "culture of tragedy" within Greek comedy, a consistent set of tropes and devices that depict tragedy as part of the world inhabited by the characters of these plays. Second, he assembles fragments that show tragic parody, imitations of tragedy that render tragic language humorous or ironic by juxtaposing it with the base characters and quotidian circumstances that make up Greek comedy. *Tragedy on the Comic Stage* then illustrates these features of fragmentary paratragedy within three intact Aristophanic comedies: *Wasps*, *Women at the Thesmophoria*, and *Wealth*. These new readings of Aristophanes' plays show the value of reading Aristophanes in conjunction with the comic fragments, and insist on the subtlety and complexity of Aristophanic paratragedy.

More than Homer Knew - Studies on Homer and His Ancient Commentators

2020-04-06 This book contains a collection of twenty-one essays in honour of Professor Franco Montanari by eminent specialists on Homer, ancient Homeric scholarship, and the reception of the Homeric Epics in both ancient and modern times. It covers a wide range of important subjects, including neoanalysis and oral poetry, the *Doloneia*, the Homeric scholia, the theoretical premises of Aristarchean scholarship, and Homer in Sappho, Pindar, Comedy, Plato, and Hellenistic Poetry. As a whole, the contributions demonstrate the vitality of modern scholarship on Homeric poetry.

FrC 3.6 Kratinos Douglas Olson 2018-07-16 This volume is devoted to the over 200 fragments of Cratinus for which have no play title. Much of the material has never been commented on

previously. Douglas Olson and Ryan Seaberg offer a close literary, philological and historical study of the fragments, with particular attention to textual, poetic and linguistic issues of all sorts and to the lexicographic sources that preserve the material. Their general goal is to open up problems and perspectives rather than to shut them down. By teasing out some of their individual puzzles and peculiarities they want to render the fragments accessible to further scholarly work. The commentary of the *Fragmenta Comica* series illuminate not only the genre history of comedy, but also the Greek literary history of the Classical and Hellenistic period.

Terence and Interpretation Sophia Papaioannou 2014-10-16 PIERIDES IV This volume examines interpretation as the original process of critical reception vis-a-vis Terence's experimental comedies. The book, which consists of two parts, looks at Terence as both an agent and a subject of interpretation. The First Part ('Terence as Interpreter') examines Terence as an interpreter of earlier literary traditions, both Greek and Roman. The Second Part ('Interpretations of Terence') identifies and explores different expressions of the critical reception of Terence's output. The papers in both sections illustrate the various expressions of originality and individual creative genius that the process of interpretation entails. The volume at hand is the first study to focus not only on the interpreter, but also on the continuity and evolution of the principles of interpretation. In this way, it directs the focus from Terence's work to the meaning of Terence's work in relation to his predecessors (the past literary tradition), his contemporaries (his literary antagonists, but also his audience), and posterity (his critical readers across the centuries).

Aristophanes: Frogs Judith Affleck 2014-01-16 Treating ancient plays as living drama. Classical Greek drama is brought vividly to life in this series of new translations. Students are encouraged to engage with the text through detailed commentaries, including suggestions for discussion and analysis. Numerous practical questions stimulate ideas on staging and encourage students to explore the play's dramatic qualities. *Frogs* is suitable for students of Classical Civilisation and Drama. Features include a full synopsis of the play, commentary alongside translation for easy reference and a comprehensive introduction to the Greek Theatre. *Frogs* is aimed at A-level and undergraduate students in the UK, and college students in North America.

Between Ecstasy and Truth Stephen Halliwell 2012-03-01 As well as producing one of the finest of all poetic traditions, ancient Greek culture produced a major tradition of poetic theory and criticism. Halliwell's volume offers a series of detailed and challenging interpretations of some of the defining authors and texts in the history of ancient Greek poetics: the Homeric epics, Aristophanes' *Frogs*, Plato's *Republic*, Aristotle's *Poetics*, Gorgias's *Helen*, Isocrates' treatises, Philodemus' *On Poems*, and Longinus' *On the Sublime*. The volume's fundamental concern is with how the Greeks conceptualized the experience of poetry and debated the values of that experience. The book's organizing theme is a recurrent Greek dialectic between ideas of poetry as, on the one hand, a powerfully enthralling experience in its own right (a kind of 'ecstasy') and, on the other, a medium for the expression of truths which can exercise lasting influence on its audiences' views of the world. Citing a wide range of modern scholarship, and making frequent connections with later periods of literary theory and aesthetics, Halliwell questions many orthodoxies and received opinions about the texts analysed. The resulting perspective casts new light on ways in which the Greeks attempted to make sense of the psychology of poetic experience - including the roles of emotion, ethics, imagination, and knowledge - in the life of their culture.

Nonsense and Meaning in Ancient Greek Comedy Stephen E. Kidd 2014-06-12 This book examines the concept of 'nonsense' in ancient Greek thought and uses it to explore the comedies of the fifth and fourth centuries BCE. If 'nonsense' (*phluaria*, *lēros*) is a type of language felt to be unworthy of interpretation, it can help to define certain aspects of comedy that have proved difficult to grasp. Not least is the recurrent perception that although the comic genre can be meaningful (i.e. contain political opinions, moral sentiments and aesthetic tastes), some of it is just 'foolery' or 'fun'. But what exactly is this 'foolery', this part of comedy which allegedly lies beyond the scope of serious interpretation? The answer is to be found in the concept of 'nonsense': by examining the ways in which comedy does not mean, the genre's relationship to serious meaning (whether it be political, aesthetic, or moral) can be viewed in a clearer light.

The Origin and Growth of the Roman Satiric Poetry Alexander Robertson MacEwen 1877

The Lost Plays of Greek Tragedy (Volume 1) Matthew Wright 2016-11-03 Numerous books have been written about Greek tragedy, but almost all of them are concerned with the 32 plays that still survive. This book, by contrast, concentrates on the plays that no longer exist. Hundreds of tragedies were performed in Athens and further afield during the classical period, and even though nearly all are lost, a certain amount is known about them through fragments and other types of evidence. Matthew Wright offers an authoritative two-volume critical introduction and guide to the lost tragedies. This first volume examines the remains of works by playwrights such as Phrynichus, Agathon, Neophon, Critias, Astydamas, Chaeremon, and many others who have been forgotten or neglected. (Volume 2 explores the lost works of Aeschylus, Sophocles and Euripides.) What types of evidence exist for lost tragedies, and how might we approach this evidence? How did these plays become lost or incompletely preserved? How can we explain why all tragedians except Aeschylus, Sophocles and Euripides became neglected or relegated to the status of 'minor' poets? What changes and continuities can be detected in tragedy after the fifth century BC? Can the study of lost works and neglected authors change our views of Greek tragedy as a genre? This book answers such questions through a detailed study of the fragments in their historical and literary context. Including English versions of previously untranslated fragments as well as in-depth discussion of their significance, *The Lost Plays of Greek Tragedy* makes these works accessible for the first time.

The Lost Plays of Greek Tragedy (Volume 2) Matthew Wright 2018-11 Volume 1. Neglected authors: The earliest tragedies -- Some fifth-century tragedians -- Agathon -- Tragic family trees -- Some fourth-century tragedians -- The very lost -- volume 2. Aeschylus, Sophocles and Euripides.

Metapoetry in Euripides Isabelle Torrance 2013-01-31 A detailed study of the self-conscious narrative devices within Euripidean drama and how these are interwoven with issues of thematic importance, social, theological, or political. Torrance argues that Euripides employed a complex system of metapoetic strategies in order to draw the audience's attention to the novelty of his compositions.

The Comedian as Critic Matthew Ephraim Wright 2012 "Some of the best evidence for the early development of literary criticism before Plato and Aristotle comes from Athenian Old Comedy. Playwrights such as Eupolis, Cratinus, Aristophanes and others wrote numerous

comedies on literary themes, commented on their own poetry and that of their rivals, and played around with ideas and theories from the contemporary intellectual scene. How can we make use of the evidence of comedy? Why were the comic poets so preoccupied with questions of poetics? What criteria emerge from comedy for the evaluation of literature? What do the ancient comedians' jokes say about their own literary tastes and those of their audience? How do different types of readers in antiquity evaluate texts, and what are the similarities and differences between 'popular' and 'professional' literary criticism? Does Greek comedy have anything serious to say about the authors and texts it criticizes? How can the comedians be related to the later literary-critical tradition represented by Plato, Aristotle and subsequent writers? This book attempts to answer these questions by examining comedy in its social and intellectual context, and by using approaches from modern literary theory to cast light on the ancient material."--Bloomsbury Publishing.

Reading Fiction with Lucian Karen ní Mheallaigh 2014-11-10 This book offers a captivating new interpretation of Lucian as a fictional theorist and writer to stand alongside the novelists of the day, bringing to bear on his works a whole new set of reading strategies. It argues that the aesthetic and cultural issues Lucian faced, in a world of mimesis and replication, were akin to those found in postmodern contexts: the ubiquity of the fake, the erasure of origins, the focus on the freakish and weird at the expense of the traditional. In addition to exploring the texture of Lucian's own writing, Dr ní Mheallaigh uses Lucian as a focal point through which to examine other fictional texts of the period, including Antonius Diogenes' *The Incredible Things Beyond Thule*, Dictys' *Journal of the Trojan War* and Ptolemy Chennus' *Novel History*, and reveals the importance of fiction's engagement with its contemporary culture of writing, entertainment and wonder.

New Comedy Aristophanes 1994-03-14 Written in the century following the defeat of Athens by the Spartans in the Peloponnesian War, these four plays signal a change of emphasis in stage comedy more appropriate to the new world order of the fourth century BC. Aristophanes is the only Greek playwright whose work spans the fifth and fourth centuries BC and links the direct slapstick and bawdy of Old Comedy to the more subtle situational New Comedy. *Women in Power and Wealth* complete the cycle of Aristophanes's extant plays begun in *Aristophanes Plays: One* and *Plays: Two*, translated by Kenneth McLeish. Writing seventy years after Aristophanes's death, Menander's only complete surviving works, *The Malcontent* and *The Woman from Samos* are here translated by J. Michael Walton. Kenneth McLeish and J. Michael Walton provide full introductions, discussing the plays and placing them in their political and social context.

Brill's Companion to Ancient Greek Scholarship (2 Vols.) Franco Montanari 2015-06-16 Brill's *Companion to Ancient Greek Scholarship* aims at providing a reference work in the field of ancient Greek and Byzantine scholarship and grammar, thus encompassing the broad and multifaceted philological and linguistic research activity during the entire Greek Antiquity and the Middle Ages.

The Court of Comedy Wilfred E. Major 2013 *The Court of Comedy: Aristophanes, Rhetoric, and Democracy in Fifth-Century Athens*, by Wilfred E. Major, analyzes how writers of comedy in Classical Greece satirized the emerging art of rhetoric and its role in political life. In the fifth century BCE, the development of rhetoric proceeded hand in hand with the growth of democracy both on Sicily and at Athens. In turn, comic playwrights in Athens, most notably

Aristophanes, lampooned oratory as part of their commentary on the successes and failures of the young democracy. This innovative study is the first book to survey all the surviving comedy from the fifth century BCE on these important topics. The evidence reveals that Greek comedy provides a revealing commentary on the incipient craft of rhetoric before its formal conventions were stabilized. Furthermore, Aristophanes' depiction of rhetoric and of Athenian democratic institutions indicates that he fundamentally supports the Athenian democracy and not, as is often argued, oligarchic opposition to it. These conclusions confirm recent work that reinterprets the early development of rhetoric in Classical Greece and offer fresh perspectives on the debate over the role of comedy in early Greek democracy. Throughout, Major capitalizes on recent progress in understanding of the performance dynamics of Classical Greek theater.

The Lost Plays of Greek Tragedy (Volume 2) Matthew Wright 2018-12-13 The surviving works of Aeschylus, Sophocles and Euripides have been familiar to readers and theatregoers for centuries; but these works are far outnumbered by their lost plays. Between them these authors wrote around two hundred tragedies, the fragmentary remains of which are utterly fascinating. In this, the second volume of a major new survey of the tragic genre, Matthew Wright offers an authoritative critical guide to the lost plays of the three best-known tragedians. (The other Greek tragedians and their work are discussed in Volume 1: Neglected Authors.) What can we learn about the lost plays of Aeschylus, Sophocles and Euripides from fragments and other types of evidence? How can we develop strategies or methodologies for 'reading' lost plays? Why were certain plays preserved and transmitted while others disappeared from view? Would we have a different impression of the work of these classic authors – or of Greek tragedy as a whole – if a different selection of plays had survived? This book answers such questions through a detailed study of the fragments in their historical and literary context. Making use of recent scholarly developments and new editions of the fragments, *The Lost Plays of Greek Tragedy* makes these works fully accessible for the first time.

Brill's Companion to Euripides (2 vols) Andreas Markantonatos 2020-08-31 Brill's Companion to Euripides, as well as presenting a comprehensive and authoritative guide to understanding Euripides and his masterworks, provides scholars and students with compelling fresh perspectives upon a broad range of issues in the field of Euripidean studies.

The Comedy of Errors William Shakespeare 1903

The Critic 1894

History of Ancient Greek Scholarship 2020-06-15 This is the first book, after J. E. Sandys, to cover the multifarious field of "ancient scholarship" from the beginnings to the fall of Byzantium. It is worth underlining the benefits of a work with multiple expert voices in a field so complex. The book is based on the four historiographical chapters of Brill's Companion to Ancient Greek Scholarship (2015), which have been updated and rethought.

Cheiron's Way Justina Gregory 2018-11-23 This book studies the social and ethical formation of youthful figures in Homer, Sophocles, and Euripides. Every fictional character comes with a past attached, a presumed personal history that is both implicit and explicit; for the youthful heroes and heroines of epic and tragedy, early education figures significantly in that past.

Cheiron's Way takes as its point of departure the words of Homer's Phoenix to Achilles, who claims, "I made you the man you are" as he pleads with his former pupil to let go of his anger. The book begins by exploring topics relevant to heroic and tragic education: age classes, rites of passage, verbal modes of instruction, social conditioning, mentoring, peer role models, and the controversial balance between nature and nurture. It introduces the first teacher in the Greek tradition, Cheiron the centaur, who founded a school for young heroes in his Thessalian cave and instructed Achilles, Jason, and others with mixed success. Next it turns to the Iliadic Achilles, who achieves maturity by way of successive crises—a crisis of disillusionment with the assumptions that shaped his heroic education, followed by a crisis of empathy for his adversary—and who becomes an influential prototype for tragedy. Examination of the Odyssey suggests that while Odysseus received a normative heroic upbringing and Nausicaa internalizes social expectations for young women, Telemachus is more of an outlier. In tragic representations of education Sophocles' Ajax and Neoptolemus replicate the Achillean pattern only partially and unsuccessfully, as does Euripides' Hippolytus; only Achilles and Iphigenia in Euripides' Iphigenia in Aulis achieve an emotional maturity commensurate with the Iliadic Achilles'. Yet all these texts confirm, as elegantly argued in this book, the perennial lure, despite uncertain results, of the educational enterprise for communities, students, and teachers.

The Women of Greek Drama Sherman Plato Young 1953

Aristophanic Humour Peter Swallow 2020-06-11 This volume sets out to discuss a crucial question for ancient comedy – what makes Aristophanes funny? Too often Aristophanes' humour is taken for granted as merely a tool for the delivery of political and social commentary. But Greek Old Comedy was above all else designed to amuse people, to win the dramatic competition by making the audience laugh the hardest. Any discussion of Aristophanes therefore needs to take into account the ways in which his humour actually works. This question is addressed in two ways. The first half of the volume offers an in-depth discussion of humour theory – a field heretofore largely overlooked by classicists and Aristophanists – examining various theoretical models within the specific context of Aristophanes' eleven extant plays. In the second half, contributors explore Aristophanic humour more practically, examining how specific linguistic techniques and performative choices affect the reception of humour, and exploring the range of subjects Aristophanes tackles as vectors for his comedy. A focus on performance shapes the narrative, since humour lives or dies on the stage – it is never wholly comprehensible on the page alone.

Solo Dance in Archaic and Classical Greek Literature Sarah Olsen 2020-12-10 Explores the literary and cultural significance of the unruly solo dancer in the ancient Greek world.

Literary Criticism Ram Awadh Dwivedi 1965

Aristophanes and the Poetics of Surprise Dimitrios Kanellakis 2020-05-18 The purpose of this book is to examine the variety, the mechanisms, and the poetological intention of the effect of surprise in Aristophanic comedy, addressing the phenomenon not as a self-evident or unselfconscious element of comedy as a genre, but as an elaborate system which characterises the style of the specific dramatist. More precisely, the book analyses Aristophanes' most prominent verbal, thematic, and theatrical modes of surprise from a typological perspective, and interprets them as comprising the key area in which the

playwright claims and demonstrates his artistic superiority over rival genres and individual poets. In line with this purpose, two parallel aims of the book are to provide an original commentary on the passages under examination, and to promote the study of modern performances – a practice which has so far been either restricted to Classical Reception or only theoretically acknowledged (if at all) by mainstream philological scholarship. This is a timely book on a topic of wide current interest across a range of interlocking disciplines: emotion studies, semiotics, narratology, information theory, and –most pertinently for this book– humour research.

Aristophanes and Politics 2020-04-14 This book presents a collection of new studies on the political aspects of Aristophanes' comic plays, produced in Athens in the latter half of the 5th century BCE.

Theater of the People David Kawalko Roselli 2011-06-01 Greek drama has been subject to ongoing textual and historical interpretation, but surprisingly little scholarship has examined the people who composed the theater audiences in Athens. Typically, scholars have presupposed an audience of Athenian male citizens viewing dramas created exclusively for themselves—a model that reduces theater to little more than a medium for propaganda. Women's theater attendance remains controversial, and little attention has been paid to the social class and ethnicity of the spectators. Whose theater was it? Producing the first book-length work on the subject, David Kawalko Roselli draws on archaeological and epigraphic evidence, economic and social history, performance studies, and ancient stories about the theater to offer a wide-ranging study that addresses the contested authority of audiences and their historical constitution. Space, money, the rise of the theater industry, and broader social forces emerge as key factors in this analysis. In repopulating audiences with foreigners, slaves, women, and the poor, this book challenges the basis of orthodox interpretations of Greek drama and places the politically and socially marginal at the heart of the theater. Featuring an analysis of the audiences of Aeschylus, Sophocles, Euripides, Aristophanes, and Menander, *Theater of the People* brings to life perhaps the most powerful influence on the most prominent dramatic poets of their day.

Brill's Companion to the Reception of Aristophanes 2016-08-01 Brill's Companion to the Reception of Aristophanes provides a substantive account of the reception of Aristophanes (c. 446-386 BC) from Antiquity to the present.

Pindar and the Poetics of Permanence Henry Spelman 2018-04-23 Whereas the last several decades of scholarship on early Greek lyric have been primarily concerned with the immediate contexts of first performance, this volume turns its attention instead to the rhetoric and realities of poetic permanence, providing the first book-length study devoted to this topic. Taking Pindar and archaic Greek literary culture as its focus, it offers a new reading of Pindar's victory odes which explores not only how they were received by those who first experienced them, but also what they can mean to later audiences like us. Divided into two parts, the discussion first investigates Pindar's relationship to both of these audiences, demonstrating how Pindaric epinicia address the listeners present at their premiere performance and also a broader secondary audience across space and time, with Part One arguing that a full appreciation of these texts involves simultaneously assuming the perspectives of both of these audiences. Following on from this, Part Two describes how Pindar engages with a wide variety of other poetry, particularly earlier lyric, in order to situate his work both within an immanent

poetic history and a contemporary poetic culture. In setting out his vision of the literary world, both past and present, the volume ably shows how this framework shaped the meaning of his work and illuminates the context within which he anticipated its permanence, offering new insights into the texts themselves and, more broadly, a re-thinking of the nature of early Greek poetic culture through a combination of historical and literary perspectives.

Sound and Structure in the Divine Comedy David Robey 2000 This discussion of the importance of sound in poetry uses a variety of computer-based processes to construct a systematic analytical description of the sounds of Dante's *Divine Comedy* in the sense of their overall distribution within the text.

The Emergence of the Lyric Canon Theodora A. Hadjimichael 2019-05-02 The Hellenistic period was an era of literary canons, of privileged texts and collections. One of the most stable of these consisted of the nine (rarely ten) lyric poets: whether the selection was based on poetic quality, popularity, or the availability of texts in the Library of Alexandria, the Lyric Canon offers a valuable and revealing window on the reception and survival of lyric in antiquity. This volume explores the complexities inherent in the process by which lyric poetry was canonized, and discusses questions connected with the textual transmission and preservation of lyric poems from the archaic period through to the Hellenistic era. It firstly contextualizes lyric poetry geographically, and then focuses on a broad range of sources that played a critical role in the survival of lyric poetry - in particular, comedy, Plato, Aristotle's Peripatetic school, and the Hellenistic scholars - to discuss the reception of the nine canonical lyric poets and their work. By exploring the ways in which fifth- and fourth-century sources interpreted lyric material, and the role they played both in the scholarly work of the Alexandrians and in the creation of what we conventionally call the Hellenistic Lyric Canon, it elucidates what can be defined as the prevailing pattern in the transmission of lyric poetry, as well as the place of Bacchylides as a puzzling exception to this norm. The overall discussion conclusively demonstrates that the canonizing process of the lyric poets was already at work from the fifth century BC and that it is reflected both in the evaluation of lyric by fourth-century thinkers and in the activities of the Hellenistic scholars in the Library of Alexandria.

Paracomedy Craig Jendza 2020 *Paracomedy: Appropriations of Comedy in Greek Drama* is the first book that examines how ancient Greek tragedy engages with the genre of comedy. While scholars frequently study paratragedy (how Greek comedians satirize tragedy), this book investigates the previously overlooked practice of paracomedy: how Greek tragedians regularly appropriate elements from comedy such as costumes, scenes, language, characters, or plots. Drawing upon a wide variety of complete and fragmentary tragedies and comedies (Aeschylus, Sophocles, Euripides, Aristophanes, Rhinthon), this monograph demonstrates that paracomedy was a prominent feature of Greek tragedy. Blending a variety of interdisciplinary approaches including traditional philology, literary criticism, genre theory, and performance studies, this book offers innovative close readings and incisive interpretations of individual plays. Jendza presents paracomedy as a multivalent authorial strategy: some instances impart a sense of ugliness or discomfort; others provide a sense of light-heartedness or humor. While this work traces the development of paracomedy over several hundred years, it focuses on a handful of Euripidean tragedies at the end of the fifth century BCE. Jendza argues that Euripides was participating in a rivalry with the comedian Aristophanes and often used paracomedy to demonstrate the poetic supremacy of tragedy; indeed, some of Euripides' most complex uses of paracomedy attempt to re-appropriate Aristophanes' mockery of his theatrical

techniques. *Paracomedy: Appropriations of Comedy in Greek Tragedy* theorizes a new, groundbreaking relationship between Greek tragedy and comedy that not only redefines our understanding of the genre of tragedy, but also reveals a dynamic theatrical world filled with mutual cross-generic influence.

Greek Drama V Hallie Marshall 2020-02-06 Drawing together new research from emerging and senior scholars, this selection of papers from the decennial Greek Drama V conference (Vancouver, 2017) explores the works of the ancient Greek playwrights and showcases new methodologies with which to study them. Sixteen chapters from a field of international contributors examine a range of topics, from the politics of the ancient theatre, to the role of the chorus, to the earliest history of the reception of Aeschylus' *Oresteia*. Employing anthropological, historical, and psychological critical methods alongside performance analysis and textual criticism, these studies bring fresh and original interpretations to the plays. Several contributions analyse fragmentary tragedies, while others incorporate ideas on the performance aspect of certain plays. The final chapters deal separately with comedy, naturally focusing on the plays of Aristophanes and Menander. *Greek Drama V* offers a window into where the academic field of Greek drama is now, and points towards the future scholarship it will produce.

Parody, Politics and the Populace in Greek Old Comedy Donald Sells 2018-12-13 This book argues that Old Comedy's parodic and non-parodic engagement with tragedy, satyr play, and contemporary lyric is geared to enhancing its own status as the preeminent discourse on Athenian art, politics and society. Donald Sells locates the enduring significance of parody in the specific cultural, social and political subtexts that often frame Old Comedy's bold experiments with other genres and drive its rapid evolution in the late fifth century. Close analysis of verbal, visual and narrative strategies reveals the importance of parody and literary appropriation to the particular cultural and political agendas of specific plays. This study's broader, more flexible definition of parody as a visual – not just verbal – and multi-coded performance represents an important new step in understanding a phenomenon whose richness and diversity exceeds the primarily textual and literary terms by which it is traditionally understood.

The Cambridge Companion to Greek Comedy Martin Revermann 2014-06-12 Provides a unique panorama of this challenging area of Greek literature, combining literary perspectives with historical issues and material culture.

The Comedian as Critic Matthew Wright 2012-05-24 Some of the best evidence for the early development of literary criticism before Plato and Aristotle comes from Athenian Old Comedy. Playwrights such as Eupolis, Cratinus, Aristophanes and others wrote numerous comedies on literary themes, commented on their own poetry and that of their rivals, and played around with ideas and theories from the contemporary intellectual scene. How can we make use of the evidence of comedy? Why were the comic poets so preoccupied with questions of poetics? What criteria emerge from comedy for the evaluation of literature? What do the ancient comedians' jokes say about their own literary tastes and those of their audience? How do different types of readers in antiquity evaluate texts, and what are the similarities and differences between 'popular' and 'professional' literary criticism? Does Greek comedy have anything serious to say about the authors and texts it criticizes? How can the comedians be related to the later literary-critical tradition represented by Plato, Aristotle and subsequent

writers? This book attempts to answer these questions by examining comedy in its social and intellectual context, and by using approaches from modern literary theory to cast light on the ancient material.

Suspense in Ancient Greek Literature Ioannis M. Konstantakos 2021-02-22 The use of suspense in ancient literature attracts increasing attention in modern scholarship, but hitherto there has been no comprehensive work analysing the techniques of suspense through the various genres of the Classical literary canon. This volume aspires to fill such a gap, exploring the phenomenon of suspense in the earliest narrative writings of the western world, the literature of the ancient Greeks. The individual chapters focus on a wide range of poetic and prose genres (epic, drama, historiography, oratory, novel, and works of literary criticism) and examine the means by which ancient authors elicited emotions of tense expectation and fearful anticipation for the outcome of the story, the development of the plot, or the characters' fate. A variety of theoretical tools, from narratology and performance studies to psychological and cognitive approaches, are exploited to study the operation of suspense in the works under discussion. Suspenseful effects are analysed in a double perspective, both in terms of the artifices employed by authors and with regard to the responses and experiences of the audience. The volume will be useful to classical scholars, narratologists, and literary historians and theorists.

Laughter, Humor, and Comedy in Ancient Philosophy Pierre Destrée 2019 "Ancient philosophers were very interested in the themes of laughter, humor and comedy. They theorized about laughter and its causes, moralized about the appropriate uses of humor and what it is appropriate to laugh at, and wrote treatises on comedic composition. Further, they were often merciless in ridiculing their opponents' positions, often borrowing comedic devices and techniques from comic poetry and drama to do so. The volume is organized around three themes that were important for ancient philosophers: the psychology of laughter, the ethical and social norms governing laughter and humor. and the philosophical uses of humor and comedic technique"--