

SLAVES,
MASTERS
and the
ART of
AUTHORITY in

PLAUTINE
COMEDY

KATHLEEN MCCARTHY

Slaves Masters And The Art Of Authority In Plautine Comedy

Ariana Traill



Slaves Masters And The Art Of Authority In Plautine Comedy:

Slaves, Masters, and the Art of Authority in Plautine Comedy Kathleen McCarthy, 2009-01-10 What pleasures did Plautus heroic tricksters provide their original audience How should we understand the compelling mix of rebellion and social conservatism that Plautus offers Through a close reading of four plays representing the full range of his work *Menaechmi* *Casina* *Persa* and *Captivi* Kathleen McCarthy develops an innovative model of Plautine comedy and its social effects She concentrates on how the plays are shaped by the interaction of two comic modes the socially conservative mode of naturalism and the potentially subversive mode of farce It is precisely this balance of the naturalistic and the farcical that allows everyone in the audience especially those well placed in the social hierarchy to identify both with and against the rebel to feel both the thrill of being a clever underdog and the complacency of being a securely ensconced authority figure Basing her interpretation on the workings of farce and naturalism in Plautine comedy McCarthy finds a way to understand the plays patchwork literary style as well as their protean social effects Beyond this she raises important questions about popular literature and performance not only on ancient Roman stages but in cultures far from Plautus Rome How and why do people identify with the fictional figures of social subordinates How do stock characters happy endings and other conventions operate How does comedy simultaneously upset and uphold social hierarchies Scholars interested in Plautine theater will be rewarded by the detailed analyses of the plays while those more broadly interested in social and cultural history will find much that is useful in McCarthy s new way of grasping the elusive ideological effects of comedy

Hope in Ancient Literature, History, and Art George Kazantzidis, Dimos Spatharas, 2018-07-09 Although ancient hope has attracted much scholarly attention in the past this is the first book length discussion of the topic The introduction offers a systematic discussion of the semantics of Greek *elpis* and Latin *spes* and addresses the difficult question of whether hope ancient and modern is an emotion On the other hand the 16 contributions deal with specific aspects of hope in Greek and Latin literature history and art including Pindar s poetry Greek tragedy Thucydides Virgil s epic and Tacitus *Historiae* The volume also explores from a historical perspective the hopes of slaves in antiquity the importance of hope for the enhancement of stereotypes about the barbarians and the depiction of hope in visual culture providing thereby a useful tool not only for classicist but also for philosophers cultural historians and political scientists

Imitation and Contamination of the Classics in the Comedies of Ben Jonson Tom Harrison, 2022-10-12 This book focuses on the influence of classical authors on Ben Jonson s dramaturgy with particular emphasis on the Greek and Roman playwrights and satirists It illuminates the interdependence of the aspects of Jonson s creative personality by considering how classical performance elements including the Aristophanic Great Idea chorus Terentian Plautine performative strategies and performative elements from literary satire manifest themselves in the structuring and staging of his plays This fascinating exploration contributes to the performative turn in early modern studies by reframing Jonson s classicism as essential to his dramaturgy as well as his erudition The book

is also a case study for how the early modern education system's emphasis on imitative contaminative practices prepared its students many of whom became professional playwrights for writing for a theatre that had a similar emphasis on recycling and recombining performative tropes and structures

A Companion to Plautus Dorota Dutsch, George Fredrick Franko, 2020-02-25 An important addition to contemporary scholarship on Plautus and Plautine comedy provides new essays and fresh insights from leading scholars A Companion to Plautus is a collection of original essays on the celebrated Old Latin period playwright A brilliant comic poet Plautus moved beyond writing Latin versions of Greek plays to create a uniquely Roman cultural experience worthy of contemporary scholarship Contributions by a team of international scholars explore the theatrical background of Roman comedy the theory and practice of Plautus dramatic composition the relation of Plautus works to Roman social history and his influence on later dramatists through the centuries Responding to renewed modern interest in Plautine studies the Companion reassesses Plautus works plays that are meant to be viewed and experienced to reveal new meaning and contemporary relevance Chapters organized thematically offer multiple perspectives on individual plays and enable readers to gain a deeper understanding of Plautus reflection of and influence on Roman society Topics include metatheater and improvisation in Plautus the textual tradition of Plautus trends in Plautus Translation and modern reception in theater and movies Exploring the place of Plautus and Plautine comedy in the Western comic tradition the Companion Addresses the most recent trends in the study of Roman comedy Features discussions on religion imperialism slavery war class gender and sexuality in Plautus work Highlights recent scholarship on representation of socially vulnerable characters Discusses Plautus work in relation to Roman stages actors audience and culture Examines the plot construction characterization and comic techniques in Plautus scripts Part of the acclaimed Blackwell Companions to the Ancient World series A Companion to Plautus is an important resource for scholars instructors and students of both ancient and modern drama comparative literature classics and history particularly Roman history

Plautus: Cistellaria Ariana Traill, 2025-09-04 This volume is the first book length introduction to Plautus Cistellaria The Jewelry Box offering an incisive overview for both students and scholars coming to it for the first time This play is a story of young lovers defying social norms and disapproving parents in order to be together featuring a memorable cast of characters and moments of both high humor and drama This classic mistaken identity plot includes witty interchanges and a lively conflict of values and ideals Drawing on performance and cultural studies gender and sexuality and philology and intertextuality Ariana Traill combines a lucid exploration of Cistellaria's setting characters plot and themes with detailed analyses of its literary and socio cultural contexts Readers are able to appreciate the play both as a literary artifact with its attendant issues of generic conventions and variations and language and imagery and as a performance script written for a rich tradition of acting singing and stage movement at Rome with its conventional costumes masks and venues With its majority female line up seven of the twelve roles are female Cistellaria offers an unusual focus on women's thoughts and feelings as they struggle for their economic and social existence

making it a fascinating source for the study of women and gender in ancient Rome The play continues to cast a shadow in the western dramatic tradition through its history of reception and adaptation Plautus and the English Renaissance of Comedy Richard F. Hardin, 2017-11-08 The fifteenth century discovery of Plautus's lost comedies brought him for the first time since antiquity the status of a major author both on stage and page It also led to a reinvention of comedy and to new thinking about its art and potential This book aims to define the unique contribution of Plautus detached from his fellow Roman dramatist Terence and seen in the context of that European revival first as it took shape on the Continent The heart of the book with special focus on English comedy ca 1560 to 1640 analyzes elements of Plautine technique during the period as differentiated from native and Terentian considering such points of comparison as dialogue asides metadrama observation scenes characterization and atmosphere This is the first book to cover this ground raising such questions as How did comedy rather suddenly progress from the interludes and brief plays of the early sixteenth century to longer more complex plays What did Plautus mean to playwrights and readers of the time Plays by Shakespeare Jonson and Middleton are foregrounded but many other comedies provide illustration and support **Studia Patristica** F. Young, Paul M. Parvis, 2006 Papers presented at the Fourteenth International Conference on Patristic Studies held in Oxford 2003 see also *Studia Patristica* 39 40 41 and 43 The successive sets of *Studia Patristica* contain papers delivered at the International Conferences on Patristic Studies which meet for a week once every four years in Oxford they are held under the aegis of the Theology Faculty of the University Members of these conferences come from all over the world and most offer papers These range over the whole field both East and West from the second century to a section on the *Nachleben* of the Fathers The majority are short papers dealing with some small and manageable point they raise and sometimes resolve questions about the authenticity of documents dates of events and such like and some unveil new texts The smaller number of longer papers put such matters into context and indicate wider trends The whole reflects the state of Patristic scholarship and demonstrates the vigour and popularity of the subject Letters in Plautus Emilia A. Barbiero, 2022-12-15 The letters in Plautus are potent tools for making and thinking about Plautine comedy inside Plautine comedy Emilia Barbiero demonstrates that Plautus embedded letters reify the internal performance and evince its theatricality by means of the epistolary medium's script like ability to precipitate presence in absence These missives thus serve as emblems of the dramatic script and in their onstage composition and recitation they cast a portrait of the plays textual origins into the plays themselves But by virtue of their inscription with a premise which is identical to that of the comedies they inhabit the Plautine letters also reproduce the relationship between the playwright's Greek models and his Latin translations the mirror effect created by a dramatic text inscribed read and realized within a dramatic text whose plot it also duplicates generates a *mise en abyme* which ultimately serves to contemplate problems of novelty and literary ownership that beset Plautus literary endeavor *Plautus: Pseudolus* Titus Maccius Plautus, 2020-07-09 This new commentary on *Pseudolus* provides an excellent introduction to current trends

and advances in the study of Roman comedy Mendacity and the Figure of the Liar in Seventeenth-Century French Comedy Emilia Wilton-Godberfforde, 2017-06-14 The first book length study devoted to this topic Mendacity and the Figure of the Liar in Seventeenth Century French Comedy offers an important contribution to scholarship on the theatre as well as on early modern attitudes in France specifically on the subject of lying and deception Unusually for a scholarly work on seventeenth century theatre it is particularly alert to plays as performed pieces and not simply printed texts The study also distinguishes itself by offering original readings of Moli re alongside innovative analyses of other playwrights The chapters offer fresh insights on well known plays by Moli re and Pierre Corneille but also invite readers to discover lesser known works of the time by writers such as Benserade Thomas Corneille Dufresny and Rotrou Through comparative and sustained close readings including a linguistic and speech act approach a historical survey of texts with an analysis of different versions and a study of irony the reader is shown the manifest ways in which different playwrights incorporate the comedic tropes of lying and scheming confusion and unmasking Drawing particular attention to the levels of communicative or miscommunicative exchanges on the character to character axis and the character to audience axis this work examines the process whereby characters in the comedies construct narratives designed to trick misdirect dazzle confuse or exploit their interlocutors In the different incarnations of seducer parasite cross dresser duplicitous narrator messenger and deluded mythomaniac the author underscores the way in which the figure of the liar both entertains and troubles making it a fascinating subject worthy of detailed investigation

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