

PERFORMATIVE PLAUTUS

sophistics · metatheater · translation



Rodrigo Tadeu Gonçalves

Performative Plautus Sophistics Metatheater Translation

Titus Maccius Plautus, Paul Nixon



Performative Plautus Sophistics Metatheater Translation:

Performative Plautus Rodrigo Tadeu Gonçalves, 2015-10-05 This book provides a theoretical and philosophical framework for the analysis of Plautus within a performative and philosophical perspective on language and theatrical performance The book offers an insightful understanding of Plautus texts as more than simple literary remains of archaic Latin literature but as witnesses of a process of using language to perform an entire world through the recognition of the power of language itself as a creative and constitutive agent of theatrical codification and variation of its own rules and conventions The analyses of several of Plautus plays are carried out through the lenses of Cassin's proposal of an *effet monde* as a result of a performative sophistic view on language as well as Florence Dupont's unique stance on Roman Comedy as an example of non Aristotelian theater based on metatheater and convention variation as special characteristics of a ludic theater which plays around with its own rules after putting them in the foreground Barbara Cassin and Florence Dupont also contribute with a foreword and a preface *Inventing Origins? Aetiological Thinking in Greek and Roman Antiquity*, 2021-12-06 Aetiologies seem to gratify the human desire to understand the origin of a phenomenon However as this book demonstrates aetiologies do not exclusively explore origins Rather in inventing origin stories they authorise the present and try to shape the future This book explores aetiology as a tool for thinking and draws attention to the paradoxical structure of origin stories Aetiologies reduce complex ambivalence and plurality to plainly causal and temporal relations but at the same time by casting an anchor into the past they open doors to progress and innovation Reading Republican Oratory Christa Gray, Andrea Balbo, Richard M. A. Marshall, Catherine E. W. Steel, 2018-02-13 Public speech was a key aspect of politics in Republican Rome both in theory and in practice and recent decades have seen a surge in scholarly discussion of its significance and performance Yet the partial nature of the surviving evidence means that our understanding of its workings is dominated by one man whose texts are the only examples to have survived in complete form since antiquity Cicero This collection of essays aims to broaden our conception of the oratory of the Roman Republic by exploring how it was practiced by individuals other than Cicero whether major statesmen jobbing lawyers or exceptionally the wives of politicians It focuses particularly on the surviving fragments of such oratory with individual essays tackling the challenges posed both by the partial and often unreliable nature of the evidence about these other Roman orators often known to us chiefly through the tendentious observations of Cicero himself and the complex intersections of the written fragments and the oral phenomenon Collectively the essays are concerned with the methods by which we are able to reconstruct non Ciceronian oratory and the exploration of new ways of interpreting this evidence to tell us about the content context and delivery of those speeches They are arranged into two thematic Parts the first addressing questions of reception selection and transmission and the second those of reconstruction contextualization and interpretation together they represent a comprehensive overview of the non Ciceronian speeches that will be of use to all ancient historians philologists and literary classicists with an interest in the

oratory of the Roman Republic

Receptions of the Classics in the African Diaspora of the Hispanophone and Lusophone Worlds Madeleine M. Henry, Elisa Rizo, 2016-09-21 Atlantis Otherwise expands the study of the African diaspora by focusing on postcolonial literary expressions from Latin America and Africa The book studies the presence of classical references in texts written by writers black and non black who are committed to the articulation of the fragmented history of the African experience from the Middle Passage to the present outside of Euro centric views Consequently this book addresses the silencing of the African Diaspora within the official discourses of Latin America and Hispanic Africa as well as the limitations that linguistic and geographic boundaries have imposed upon scholarship The contributors address questions related to the categories of race and cultural identity by analyzing a diverse body of Afro Latin American and Afro Hispanic receptions of classical literature and its imaginaries Literary texts in Spanish and Portuguese written in countries such as Brazil Colombia and Equatorial Guinea provide the opportunity for a transnational and trans linguistic examination of the use of classical tropes and themes in twentieth century drama fiction folklore studies and narrative

The Palgrave Handbook of the History of Women on Stage Jan Sewell, Clare Smout, 2020-04-29 This book brings together nearly 40 academics and theatre practitioners to chronicle and celebrate the courage determination and achievements of women on stage across the ages and around the globe The collection stretches from ancient Greece to present day Australasia via the United States Soviet Russia Europe India South Africa and Japan offering a series of analytical snapshots of women performers their work and the conditions in which they produced it Individual chapters provide in depth consideration of specific moments in time and geography while the volume as a whole and its juxtapositions stimulate consideration of the bigger picture underlining the challenges women have faced across cultures in establishing themselves as performers and the range of ways in which they gained access to the stage Organised chronologically the volume looks not just to the past but the future it challenges the very notions of history stage and even the definition of women itself

Greeks and Romans on the Latin American Stage Rosa Andújar, Konstantinos P. Nikoloutsos, 2020-01-09 The first comprehensive treatment in English of the rich and varied afterlife of classical drama across Latin America this volume explores the myriad ways in which ancient Greek and Roman texts have been adapted invoked and re worked in notable modern theatrical works across North and South America and the Caribbean while also paying particular attention to the national and local context of each play A comprehensive introduction provides a critical overview of the varying issues and complexities that arise when studying the afterlife of the European classics in the theatrical stages across this diverse and vast region Fourteen chapters divided into three general geographical sub regions Southern Cone Brazil and the Caribbean and North America present a strong connection to an ancient dramatic source text as well as comment upon important socio political crises in the modern history of Latin America The diversity and expertise of the voices in this volume translate into a multi ranging approach to the topic that encompasses a variety of theoretical and interdisciplinary perspectives from classics Latin American studies

and theatre and performance studies **Roman Comedy** Gesine Manuwald, 2020-04-28 This contribution by Gesine Manuwald provides an introduction to all varieties of Roman comedy including primarily fabula palliata New Comedy as represented by Plautus and Terence as well as fabula togata fabula Atellana mimus and pantomimus It examines the major developments in the establishment of these dramatic genres their main characteristics the performance contexts for them in Republican Rome and their reception The presentation of the key facts is accompanied by a description of the influential turns and recent trends in scholarship on Roman comedy The essay is designed for scholars teachers and graduate students who have some familiarity with Roman literature and are looking for further orientation in the area of Roman comedy

Plautus: Pseudolus David Christenson, 2020-07-09 Pseudolus of all Plautus comedies most fully reveals its author's metapoetics As its eponymous clever slave telegraphs his every move to spectators Pseudolus highlights the aesthetic social and performative priorities of Plautine comedy brilliant linguistic play creative appropriation of comic tradition interrogation of convention and social norms the projection of an air of improvisation and a fresh comic universe and exploration of dramatic mimesis itself The extensive Introduction analyses Plautus' delightful comedy as a stage performance the comic playwright's translation and adaptation practices his innovative deployment of language and metrical and musical virtuosity as well as the play's transmission and reception In addition to detailed elucidation of the Latin text the Commentary examines Pseudolus as a lens into Roman slave society at the time of its debut at the Megalensian festival of 191 BCE The edition engages throughout with current criticism and issues of interest to both students and scholars **Pseudolus**

Plautus, 2003-01-17 The play Pseudolus provides an introduction to the world of Roman comedy from one of its best practitioners Plautus As with all Focus translations the emphasis is on an inexpensive readable edition that is close to the original with an extensive introduction notes and appendices **Epidicus by Plautus** Catherine Tracy, 2021-11-23 Epidicus a light hearted comedy by Plautus about the machinations of a trickster slave and the inadequacies of his bumbling masters appears here in both its original Latin and a sparkling new translation by Catherine Tracy Epidicus the cunning slave is charged with finding his master's illegitimate daughter and the secret girlfriend of his master's son but a comedy of mistaken identities and competing interests ensues Amid the mayhem Epidicus aims to win his freedom whilst risking some of the grislier punishments the Romans inflicted on their unfortunate slaves This parallel edition in both Latin and English with its accessible introduction and comprehensive notes guides the reader through this popular Roman play Tracy explores Epidicus's roots in Greek drama its rich social resonances for a Roman audience and its life in performance She transforms Plautus' colloquial Latin poetry into lively modern English prose illuminating the play's many comedic references to the world of the Roman republic This fine introduction to an enduring play will be of great use and enjoyment for undergraduate students of Latin drama and the general reader alike **Plautus in Performance** Niall W. Slater, 1985 The Description for this book

Plautus in Performance The Theatre of the Mind will be forthcoming **Plautus** Titus Maccius Plautus, 1921 The rollicking

comedies of Plautus who brilliantly adapted Greek plays for Roman audiences ca 205-184 BCE are the earliest Latin works to survive complete and are cornerstones of the European theatrical tradition from Shakespeare and Molière to modern times. Accompanying the plays is a detailed introduction to Plautus's oeuvre as a whole discussing his techniques of translation and adaptation, his use of Roman humor, stage conventions, language and meter, and his impact on the Greco-Roman comedic theater and beyond. Publisher's description: **Epidicus by Plautus** Catherine Tracy, 2021. This parallel edition in both Latin and English with its accessible introduction and comprehensive notes guides the reader through this popular Roman play. Tracy explores *Epidicus*'s roots in Greek drama, its rich social resonances for a Roman audience, and its life in performance. She transforms Plautus' colloquial Latin poetry into lively modern English prose, illuminating the play's many comedic references to the world of the Roman Republic.

Rome and the Mysterious Orient Plautus, 2005-12-12. Still funny after two thousand years, the Roman playwright Plautus wrote around 200 BCE, a period when Rome was fighting neighbors on all fronts, including North Africa and the Near East. These three plays, originally written for a wartime audience of refugees, POWs, soldiers, and veterans, exiles, immigrants, people newly enslaved in the wars, and citizens tap into the mix of fear, loathing, and curiosity with which cultures, particularly Western and Eastern cultures, often view each other. Always a productive source of comedy, these current accessible and accurate translations have replaced terms meaningful only to their original audience, such as references to Roman gods, with a hilarious inspired sampling of American popular culture, from songs to movie stars to slang. Matching the original Latin line for line, this volume captures the full exuberance of Plautus' street language, bursting with puns, learned allusions, ethnic slurs, dirty jokes, and profanities, as it brings three rarely translated works, *Weevil Curculio*, *Iran Man Persa*, and *Towelheads*, to a wide contemporary audience. Richlin's erudite introduction sets these plays within the context of the long history of East-West conflict and illuminates the role played by comedy and performance in imperialism and colonialism. She has also provided detailed and wide-ranging contextual introductions to the individual plays, as well as extensive notes, which together with these superb and provocative translations will bring Plautus alive for a new generation of readers and actors.

Plautus, With an English Translation by Paul Nixon Titus Maccius Plautus, Paul Nixon, 2023-07-18. This volume of Plautus's comedies features six of his best-loved works, including *The Rope* and *The Pot of Gold*. The translations by Paul Nixon capture the wit, humor, and bawdiness of the original Latin while remaining faithful to the spirit and structure of the plays. An essential resource for classicists, students of theater, and anyone who loves a good laugh, this work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it. This work is in the public domain in the United States of America and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity, individual, or corporate, has a copyright on the body of the work. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process and

thank you for being an important part of keeping this knowledge alive and relevant Plautus Titus Maccius Plautus,2011
The rollicking comedies of Plautus who brilliantly adapted Greek plays for Roman audiences ca 205 184 BCE are the earliest Latin works to survive complete and are cornerstones of the European theatrical tradition from Shakespeare and Moli re to modern times Accompanying the plays is a detailed introduction to Plautus s uvre as a whole discussing his techniques of translation and adaptation his use of Roman humor stage conventions language and meter and his impact on the Greco Roman comedic theater and beyond Publisher s description **Plautus, With an English Translation by Paul Nixon**
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