

1. Record Nr.	UNINA9910777924203321
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Titolo	Slaves, Masters, and the Art of Authority in Plautine Comedy // Kathleen McCarthy
Pubbl/distr/stampa	Princeton, NJ : , : Princeton University Press, , [2009] ©2000
ISBN	1-282-08714-2 9786612087141 1-4008-2470-2
Edizione	[Course Book]
Descrizione fisica	1 online resource (244 p.)
Disciplina	872.01
Soggetti	Authority in literature Comedy Literature and society - Rome Literature and society -- Rome Master and servant in literature Plautus, Titus Maccius -- Criticism and interpretation Slavery in literature Languages & Literatures Greek & Latin Languages & Literatures
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di contenuto	Frontmatter -- Contents -- Preface -- Abbreviations and Conventions -- Chapter I. The Crowded House -- Chapter II. The Ties That Bind: Menaechmi -- Chapter III. Love's Labour's Lost: Casina -- Chapter IV. A Kind of Wild Justice: Persa -- Chapter V. Truth Is the Best Disguise: Captivi -- Conclusion. The Slave's Image in the Master's Mind -- Works Cited -- Index of Plautine Passages -- General Index
Sommario/riassunto	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.
