

Performing Greek Comedy

[#greek comedy](#) [#ancient theatre](#) [#classical drama](#) [#theatrical performance](#) [#dionysia festival](#)

Performing Greek comedy involves bringing ancient theatrical traditions to life, showcasing the vibrant satire, social commentary, and often bawdy humor characteristic of playwrights like Aristophanes. These classical dramas, originally staged at festivals such as the Dionysia, demand a nuanced understanding of historical context, exaggerated characterizations, and a robust physical comedic style to authentically engage modern audiences with timeless human foibles.

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Performing Greek Comedy

A new account of Greek comedy performance from its sixth-century origins to New Comedy, drawing upon fresh visual evidence.

Performing Greek Comedy

This book provides a unique panorama of this challenging area of Greek literature, combining literary perspectives with historical issues and material culture.

The Cambridge Companion to Greek Comedy

Six wide ranging classic plays with introduction by the editor The comedies of the Athenian theatre not only lie at the root of Western drama, they also offer a unique insight into everyday life in ancient Greece. This selection of six wide ranging plays includes the comic fantasies of Aristophanes, which combine the ridiculous with serious satirical comment (Birds, Frogs, Women in Power); Menander's The Woman from Samos, a recognisable forebear of today's situation comedy; Euripides ribald satyr play, Cyclops, the only surviving example of the genre, and his Alkestis, a complex romance which gave a new face to comedy. The volume is edited and introduced by J. Michael Walton, Professor of Drama at the University of Hull and founder/director of the Performance Translation Centre there.

Six Classical Greek Comedies

Originally published in 1956, this is a critical analysis of the comedies of Aristophanes and Menander studied in the context of the history of comedy, of the allied arts, and of contemporary life. Aristophanes and Menander are deservedly the most famous writers of Greek comedy. The extant comedies of Aristophanes are notable for wit, comical action, beautiful poetry, and the dramatization of such problems as health of mind and body, sex, money, government, law, religion, education, and drama, music and poetry. Menander portrays with delicate and sympathetic understanding a world in which the seeming evils of loss and discord eventually lead to the genuine goods of discovery and concord. The

art of Aristophanes is critically examined in three chapters and that of Menander in one. For centuries Dionysos had been worshipped in a spirit of ecstasy which manifested itself in song, dance and the wearing of masks and costumes, pantomime, farce, and satire. The processes by which these diverse elements were developed and fused into the complex literary form of Old Comedy are the subject of the first three chapters. Aristophanes was not only pre-eminent as a writer of Old Comedy; he also participated in the transformation of Old Comedy into Middle Comedy, a curious and interesting dramatic form which is fully treated in the seventh chapter. In the last chapter the emergence of New Comedy is traced and the art of Menander criticized. The book ends with a brief indication of the various forms in which the spirit of Greek comedy had survived to the present day.

The Art of Greek Comedy

Explores comedy's voracious and multifarious dialogue with a large spectrum of literary, sub-literary and paraliterary traditions surrounding and shaping it.

Greek Comedy and the Discourse of Genres

Inleiding tot de komedies van Griekse en Romeinse schrijvers, met aandacht voor de toneeltechnische aspecten die met de opvoering samenhangen

An Introduction to the Greek Theatre

An examination of the conventions and techniques of the Greek theatre of Menander and subsequent Roman theatre.

The Comic Theatre of Greece and Rome

From archaic Greece to the Roman Empire, the remains of comic and satyric performances reveal a range of literary, aesthetic, historical, religious, and geographical connections. This book analyzes the details of this interplay diachronically, showing that comedy and satyr plays influenced each other in nearly all stages of their development.

The Masks of Menander

This volume, in honour of Angus M. Bowie, collects seventeen original essays on Greek comedy. Its contributors treat questions of origin, genre and artistic expression, interpret individual plays from different angles (literary, historical, performative) and cover aspects of reception from antiquity to the 20th century. Topics that have not received much attention so far, such as the prehistory of Doric comedy or music in Old Comedy, receive a prominent place. The essays are arranged in three sections: (1) Genre, (2) Texts and Contexts, (3) Reception. Within each section the chapters are as far as possible arranged in chronological order, according to historical time or to the (putative) dates of the plays under discussion. Thus readers will be able to construe their own diachronic and thematic connections, for example between the portrayal of stock characters in early Doric farce and developed Attic New Comedy or between different forms of comic reception in the fourth century BC. The book is intended for professional scholars, graduate and undergraduate students. Its wide range of subjects and approaches will appeal not only to those working on Greek comedy, but to anyone interested in Greek drama and its afterlife.

Satyric Play

A full survey of the subject of Greek theatre & drama including chapters on The Religious Origin of Greek Drama, The Tragic Chorus, The Tragic Dialogue, The Proper Classification of Greek Plays, Origin of Comedy, The Greek Tragedians: Aeschylus, Sophocles, Euripides, Greek Comedy, Aristophanes & Others, Chronology of the Greek Drama, Exhibition of the Greek Drama. Illus.

Ancient Greek Comedy

Rich anthologies of dramatic art and critical insight – varied stimulating broad in its view and deep in its perceptions...exciting variety of translations...enlightening essays from some of the most stimulating minds of the century. – Leonard C. Pronko author of Theatre East and West Chair Dept. of Theatre Pomona College. Includes: Aristophanes: Lysistrata translated by Donald Sutherland; The Birds translated by Walter Kerr; Menander: The Grouch translated by Sheila D'Atri; Plautus: The

Menaechmi translated by Palmer Bovie; The Haunted House translated by Palmer Bovie; Terence: The Self-Tormentor translated by Palmer Bovie.

The Theatre of the Greeks

In this updated and extended edition of *The Greek Sense of Theatre*, scholar and practitioner J. Michael Walton revises and expands his visual approach to the theatre of classical Athens. From the tragedies of Aeschylus, Sophocles and Euripides to the old and new comedies of Aristophanes and Menander, he argues that while Greek drama is seen now as a performance-based rather than a strictly literary medium, more attention should still be paid to the nature of stage image and masked acting as part of this conception.

Classical Comedy: Greek and Roman

First published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

The Greek Sense of Theatre

Flying to Heaven to demand an end to war, building Cloudcuckooland in the sky, descending to Hades to retrieve a dead tragedian - such were the cosmic missions on which Aristophanes, the father of comedy, sent his heroes of the classical Athenian stage. The wit, intellectual bravura, political clout and sheer imaginative power of Aristophanes' quest dramas have profoundly influenced humorous literature and satire, but this volume, which originated at an international conference held at the Archive of Performances of Greek and Roman Drama at Oxford University in 2004, is the first interdisciplinary study of their seminal contribution to the evolution of comic performance. Interdisciplinary essays by specialists in Classics, Theatre, and Modern Literatures trace the international performance history of Aristophanic comedy, and its implication in aesthetic and political controversies, from antiquity to the twenty-first century. The story encompasses Jonson's satire, Cromwell's Ireland, German classicism, British Imperial India, censorship scandals in France, Greece and South Africa, Brechtian experiments in East Berlin, and musical theatre from Gilbert and Sullivan to Stephen Sondheim.

Festival, Comedy and Tragedy

This collection of essays, published in honour of Professor Georgia Xanthakis-Karamanos, addresses topics which lie at the forefront of current research on the fields of Greek drama and classical reception studies. It brings together internationally distinguished scholars who provide fresh insights into issues pertaining to the origins of Greek tragedy and comedy, their generic identity, the structure, the morality or the divine and human characters emerging from individual plays, the presence of Greek drama outside Athens in post-classical times, the associations between drama and genres such as epic and oratory or even the reception of Greek drama in operatic works such as Wagner's *Tristan und Isolde*. Related art forms, such as music, receive particular attention. Focusing on either broader topics or specific texts, the essays of this volume provide a wide range of theoretical perspectives often combining modern critical trends such as reception studies, narratology or cultural studies with close and acute readings of individual passages. The volume is of particular interest to scholars and students of Greek drama and its reception as well as to anyone interested in Greek culture and its various manifestations.

The Greek Sense of Theatre

Originally published in 1931, this book surveys the origin and development of Greek Comic Drama, with full discussion not only of Aristophanes and Menander but also of other important playwrights whose work had usually received scant notice because only fragments of it have survived. The important papyrus-finds of the previous forty years have been expounded and used. The final chapter is an introduction to comic metre and rhythm.

Aristophanes in Performance, 421 BC-AD 2007

Publisher description

Theatre World

Lysistrata Aristophanes - Greek playwright, Aristophanes, lived during the 5th and 4th century BC and is considered one of the principal authors of the Greek classical period. Of the nearly thirty plays he wrote during his career, eleven are extant. Amongst the most famous of these is Lysistrata, a comedy which focuses on the women of Greece whose husbands have left for the Peloponnesian War. The women do not care about the conflict as much as they care about missing their husbands. Its titular character, Lysistrata, insists that men rarely listen to women's reasoning and exclude their opinions on matters of state. In retaliation she convinces the women of Greece to organize a strike, refusing to have sex with their husbands until both sides agree to cease fighting. The irony of this is that the men become more upset with their wives than they do with their enemies of war. Notable for its positive portrayal of women's rationality in a male-dominated society, Lysistrata stands as one of the most popular and frequently performed plays from classical antiquity.

Greek Comedy

Explores the origins and development of ancient drama, especially comedy, on Sicily and its relationship to the political situation.

Nature, Culture, and the Origins of Greek Comedy

An explanation of Greek theater as seen through its many depictions in classical art

Lysistrata

Professor Dover's newest book is designed for those who are interested in the history of comedy as an art form but who are not necessarily familiar with the Greek language. The eleven surviving plays of Aristophanes are treated as representative of a genre. Old Attic Comedy, which was artistically and intellectually homogeneous and gave expression to the spirit of Athenian society in the late fifth and early fourth centuries B.C. Aristophanes is regarded primarily not as a reformer or propagandist but as a dramatist who sought, in competition with his rivals, to win the esteem both of the general public and of the cultivated and critical minority. He succeeded in this effort by making people laugh, and the book pays more attention than has generally been paid to the technical means, whether of language or of situation, on which Aristophanes' humor depends. Particular emphasis is laid on his indifference-positively assisted by the physical limitations of the Greek theatre and the conditions of the Athenian dramatic festivals-to the maintenance of continuous "dramatic illusion" or to the provision of a dramatic event with the antecedents and consequences which might logically be expected. More importance is attached to Aristophanes' adoption of popular attitudes and beliefs, to his creation of uninhibited characters with which the spectators could identify themselves, and to his acceptance of the comic poet's traditional role as a mordant but jocular critic of morals, than to any identifiable and consistent elements in his political standpoint.

Greek Theater in Ancient Sicily

Combining textual analysis with semiotic approaches developed in Theatre Studies, this book looks at Aristophanic comedy not as texts to be read but as scripts intended and designed for performance. It allies close discussion of selected plays and scenes with broader questions of genre, textual authenticity, and re-performance.

The Art of Ancient Greek Theater

The Companion to the Study of Greek Comedy sets forth the main resources for the advancing student in three sections: "Contexts," "History," and "Elements." The volume is a guide for understanding and interpreting the classic comedies as well as for navigating the principal corpora of texts, fragments and scholia.

Aristophanic Comedy

This newly updated second edition features wide-ranging, systematically organized scholarship in a concise introduction to ancient Greek drama, which flourished from the sixth to third century BC. Covers all three genres of ancient Greek drama – tragedy, comedy, and satyr-drama. Surveys the extant work of Aeschylus, Sophocles, Euripides, Aristophanes, and Menander, and includes entries on 'lost' playwrights. Examines contextual issues such as the origins of dramatic artforms; the conventions of the festivals and the theater; drama's relationship with the worship of Dionysos; political dimensions of

drama; and how to read and watch Greek drama Includes single-page synopses of every surviving ancient Greek play

Comic Business

Using both textual and iconographic sources, this richly illustrated book examines the representations of the body in Greek Old and Middle Comedy, how it was staged, perceived, and imagined, particularly in Athens, Magna Graecia, and Sicily. The study also aims to refine knowledge of the various connections between Attic comedy and comic vases from South Italy and Sicily (the so-called 'phlyax vases').⁰After introducing comic texts and comedy-related vase-paintings in the regional contexts, *The Comic Body in Ancient Greek Theatre and Art, 440-320 BCE* considers the generic features of the comic body, characterized as it is by a specific ugliness and a constant motion. It also explores how costumes -masks, padding, phallus, clothing, accessories- and gestures contribute to the characters' visual identity in relation with speech : it analyzes the cultural, social, aesthetic, and theatrical conventions by which spectators decipher the body. This study thus leads to a re-examination of the modalities of comic mimesis, in particular when addressing sexual codes in cross-dressing scenes which reveal the artifice of the fictional body. It also sheds light on how comic poets make use of the scenic or imaginary representations of the bodies of those who are targets of political, social, or intellectual satire. There is a particular emphasis on body movements, where the book not only deals with body language and the dramatic function of comic gesture, but also with how words confer a kind of poetic and unreal motion to the body.

The Idea of a Theatre

Discusses the literary history of Greek comedy, the productions of the plays, their metre and rhythm, and the works of Aristophanes, Menander, Epicharnus, Cratinus, the School of Crates, and Eupolis. "All the greatest poets of Greece committed the same unintended offence: their overwhelming excellence thrust into partial or complete oblivion the merits of their less august fellow-writers. Aristophanes was so unquestionably the finest comic playwright of the fifth century that not a single work even of Cratinus has survived. This eclipsing power is still felt in our histories of literature, few readers of which are likely to divine that several of the now fragmentary plays were superior to some written by the master himself and still entirely extant. In this book I have naturally discussed Aristophanes and Menander at length and with deep pleasure; but my chief reason for undertaking it was an ambition to offer an adequate and illuminating account of numerous minor yet most engaging playwrights." [Preface].

Brill's Companion to the Study of Greek Comedy

Exploring themes of ancient life and culture. Format is accessible to general readers - students emphasis on archaeological evidence.

A Guide to Ancient Greek Drama

Paracomedies: 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 paracomedies: 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 paracomedies were 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 paracomedies 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 paracomedies 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 paracomedies to demonstrate the poetic supremacy of tragedy; indeed, some of Euripides' most complex uses of paracomedies attempt to re-appropriate Aristophanes' mockery of his theatrical techniques. **Paracomedies: Appropriations of Comedy in Greek Tragedy** theorizes a new, ground-breaking 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.

The Comic Body in Ancient Greek Theatre and Art, 440-320 BCE

This collection of essays is devoted to the most important changes--in theme, language, structure, style, and production--that characterize the transformation of Athenian Comedy from the mid-fifth through the fourth century.

Greek Comedy

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.

Images of the Greek Theatre

A new and definitive guide to the theatre of the ancient world *The Guide to Greek Theatre and Drama* is a meticulously researched and accessible survey into the place and purpose of theatre in Ancient Greece. It provides a comprehensive author-by-author examination of the surviving plays of Aeschylus, Sophocles, Euripides, Aristophanes, and Menander, as well as giving an insight into how and where the plays were performed, who acted them out, and who watched them. It includes a fascinating discussion of the function of the essential characteristics of Greek drama, including verse, rhetoric, music, comedy, and chorus. Above all it offers a fascinating viewpoint onto the everyday values of the ancient Greeks; values with a continuing influence over the theatre of the present day.

Paracomedies

This text sets out to bring to life the Greek and Roman plays and their staging, evoking the visual and emotional character of performances and dramatic festivals and offering a clear account of the plays and their writers. It attempts to re-create the excitement of the competitions and analyses the practical challenges faced by the playwrights and actors in staging the plays, whether tragedies or comedies. It also aims to bring to life the costumes, masks, stage and scenery, as well as the audience's reactions to the experience. The book gives clear summaries of well-known Greek and Roman plays and their

authors, and explores in depth some of the best-known, particularly "Antigone" and "The Clouds". There are many suggestions for further study, including additional reading for both the teachers and pupils, topics for discussion, subjects to write about, and activities for individuals and groups.

Beyond Aristophanes

Laurence Professor of Ancient Philosophy Francis Macdonald Cornford (1874-1943) investigates the origin of Attic Comedy.

Greek Drama V

This series of essays by prominent academics and practitioners investigates in detail the history of performance in the classical Greek and Roman world. Beginning with the earliest examples of 'dramatic' presentation in the epic cycles and reaching through to the latter days of the Roman Empire and beyond, this 2007 Companion covers many aspects of these broad presentational societies. Dramatic performances that are text-based form only one part of cultures where presentation is a major element of all social and political life. Individual chapters range across a two thousand year timescale, and include specific chapters on acting traditions, masks, properties, playing places, festivals, religion and drama, comedy and society, and commodity, concluding with the dramatic legacy of myth and the modern media. The book addresses the needs of students of drama and classics, as well as anyone with an interest in the theatre's history and practice.

Guide To Greek Theatre And Drama

Reexamining the surviving plays of Aeschylus, Sophocles, Euripides, and Aristophanes, the author discusses acting technique, scenery, the power and range of the chorus, the use of theatrical space, and parody in their plays. This edition includes notes on ancient mime and puppetry and how to read Greek playtexts as scripts.

The Greek and Roman Stage

A Handbook to the Reception of Greek Drama offers a series of original essays that represent a comprehensive overview of the global reception of ancient Greek tragedies and comedies from antiquity to the present day. Represents the first volume to offer a complete overview of the reception of ancient drama from antiquity to the present Covers the translation, transmission, performance, production, and adaptation of Greek tragedy from the time the plays were first created in ancient Athens through the 21st century Features overviews of the history of the reception of Greek drama in most countries of the world Includes chapters covering the reception of Greek drama in modern opera and film

The Origin of Attic Comedy

The Cambridge Companion to Greek and Roman Theatre