

Ludi Funebres Translation

The Stagecraft and Performance of Roman Comedy Livy, with an English Translation Terence: Adelphoe A Translation and Adaptation of Plautus' Amphitruo Roman Republican Theatre Livy, with an English Translation, in Fourteen Volumes ; Translated by B.O. Foster

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publisher description

an edition of the latin comedy the brothers with introduction and detailed commentary

theatre flourished in the roman republic from the tragedies of ennius and pacuvius to the comedies of plautus and terence and the mimes of laberius yet apart from the surviving plays of plautus and terence the sources are fragmentary and difficult to interpret and

contextualise this book provides a comprehensive history of all aspects of the topic incorporating recent findings and modern approaches it discusses the origins of roman drama and the historical social and institutional backgrounds of all the dramatic genres to be found during the republic tragedy praetexta comedy togata atellana mime and pantomime possible general characteristics are identified and attention is paid to the nature of and developments in the various genres the clear structure and full bibliography also ensure that the book has value as a source of reference for all upper level students and scholars of latin literature and ancient drama

this book offers an original interpretation of the origin and early reception of the most fundamental claim of christianity jesus resurrection richard miller contends that the earliest christians would not have considered the new testament accounts of jesus resurrection to be literal or historical but instead would have recognized this narrative as an instance of the trope of divine translation common within the hellenistic and roman mythic traditions given this framework miller argues early christians would have understood the resurrection story as fictitious rather than historical in nature by drawing connections between the gospels and ancient greek and roman literature miller makes the case that the narratives of the resurrection and ascension of christ applied extensive and unmistakable structural and symbolic language common to mediterranean translation fables stock story patterns derived particularly from the archetypal myths of heracles and romulus in the course of his argument the author applies a critical lens to the referential and mimetic nature of the gospel stories and suggests that adapting the translation fable trope to accounts of jesus resurrection functioned to exalt him to the level of the heroes demigods and emperors of the hellenistic and roman world miller s contentions have significant implications for new testament scholarship and will provoke discussion among scholars of early christianity and classical studies

the comedies of terence a collection of six roman comedies attributed to the playwright terence showcases a remarkable blend of greek influences and roman societal norms embodying the essence of new comedy with intricate plots and well delineated characters terence expertly navigates themes of love mistaken identity and the complexities of human relationships his elegant and polished language marked by witty dialogue and subtle humor reflects the sophisticated tastes of the roman elite during the 2nd century bce while simultaneously providing insights into the everyday lives of ordinary citizens terence s innovative use of stock characters and episodic structure enhances the comedic depth of his works terence born in carthage around 185 bce and brought to rome as a slave rose to prominence as a playwright through his keen observation of society and its follies his unique perspective shaped by both his humble beginnings and exposure to greek culture fueled his desire to craft works that resonated with the complexities of human nature terence s commitment to exploring moral dilemmas and social issues reflects his intent to offer both entertainment and thoughtful commentary this collection is not only essential for those interested in classical literature but also invaluable for contemporary readers seeking to

understand the foundations of comedy terence s masterful storytelling invites readers to engage with timeless themes of love identity and societal norms making the comedies of terence a pivotal work for anyone looking to delve into the roots of dramatic tradition

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

roman tragedies were written for over three hundred years but only fragments remain of plays that predate the works of seneca in the mid first century c e making it difficult to define the role of tragedy in ancient roman culture nevertheless in this pioneering book mario erasmo draws on all the available evidence to trace the evolution of roman tragedy from the earliest tragedians to the dramatist seneca and to explore the role played by roman culture in shaping the perception of theatricality on and off the stage performing a philological analysis of texts informed by semiotic theory and audience reception erasmo pursues two main questions in this study how does roman tragedy become metatragedy and how did off stage theatricality come to compete with the theatre working chronologically he looks at how plays began to incorporate a rhetoricized reality on stage thus pointing to their own theatricality and he shows how this theatricality in turn came to permeate society so that real events such as the assassination of julius caesar took on theatrical overtones while pompey s theatre opening and the lavish spectacles of the emperor nero deliberately blurred the lines between reality and theatre tragedy eventually declined as a force in roman culture erasmo suggests because off stage reality became so theatrical that on stage tragedy could no longer compete

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