



MOSTELLARIA



Mostellaria

Lei Shi



Mostellaria:

Plautus: Mostellaria George Fredric Franko, 2022-01-13 Plautus Mostellaria is one of ancient Rome's most breezy and amusing comedies. The plot is ridiculously simple when a father returns home after three years abroad a clever slave named Tranio devises deceptions to conceal that the son has squandered a fortune partying with pals and purchasing his prized prostitute's freedom. Tranio convinces the gullible father that his house is haunted, that his son has purchased the neighbor's house and that he must repay a moneylender. Plautus animates this skeletal plot with farcical scenes of Tranio's slapstick abuse of a rustic slave, the young lover's maudlin song lamenting his prodigality, a cross-gender dressing routine, a drunken party, a flustered moneylender, spirited slaves rebuffing the father, and Tranio hoodwinking father and neighbor simultaneously. This is the first book-length study of Mostellaria in its literary and historical contexts. It aims to help readers and theater practitioners appreciate the script as both cultural document and performed comedy. As a cultural document, the play portrays a range of Roman preoccupations including male ideologies of the acquisition, use, and abuse of property; relations between owners and enslaved persons; the traffic in women; tensions between city and country; the appropriation and adaptation of Greek culture; and the specters of ancestry and surveillance. As a performed comedy, the play celebrates the power of creativity, improvisation, and metatheater. In Mostellaria's farce, sleek simplicity replaces complexity as Plautus aggrandizes his comic hero by stripping plot to the minimum and leaving Tranio to operate alone with no resources other than his quick wit. A chapter on Mostellaria's reception considers modernity's continuing fascination with Plautine farce and trickery. *Mostellaria* Titus Maccius Plautus, 1866

Roman Drama and its Contexts Stavros Frangoulidis, Stephen J. Harrison, Gesine Manuwald, 2016-03-21 Roman plays have been well studied individually, even including fragmentary or spurious ones more recently. However, they have not always been placed into their context, though plays just like items in other literary genres benefit from being seen in context. This edited collection aims to address this issue; it includes 33 contributions by an international team of scholars discussing single plays or Roman dramatic genres including comedy, tragedy, and praetexta from both the Republican and imperial periods in contexts such as the literary tradition, the relationship to works in other literary genres, the historical and social situation, the intellectual background, or the later reception. Overall, they offer a rich panorama of the role of Roman drama or individual plays in Roman society and literary history. The insights gained thereby will be of relevance to everyone interested in Roman drama or literature more generally, comparative literature, or drama and theatre studies. This contextual approach has the potential of changing the way in which Roman drama is viewed.

The Haunted House (Mostellaria) Titus Maccius Plautus, Frank Olin Copley, 2021-09-09 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

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The Haunted House (Mostellaria) Titus Maccius Plautus,1955 **American Journal of Philology** Basil Lanneau Gildersleeve,Charles William Emil Miller,Benjamin Dean Meritt,Tenney Frank,Harold Fredrik Cherniss,Henry Thompson Rowell,1927 Each number includes Reviews and book notices

Laughing Awry Erik Gunderson,2015 Laughing Awry offers a comprehensive overview of key themes in the interpretation of the plays of Plautus and explores the connections between deception desire slavery genre and audience In doing so it offers an account of the mechanisms of Plautus humour and the uncomfortable origins of laughter revealing how his dramas do not just play to but also work on the audience The volume examines the whole corpus of Plautine plays providing longer accounts of selected dramas and choice scenes An emphasis on methodological and theoretical questions is maintained throughout and particular attention is paid to the psychic life of humour and its relationship to questions of social power Chapters discuss among other topics the problem of writing about humour Plautus reception by subsequent Roman authors the plays embedded social theory the intersection of circuits of desire laughter as a scandalous surfeit and the sublime perversity of laughter The volume asks what we are laughing at why we laugh and what this laughter means

Amphitryon 1622-1673; Waller Molière,Molière, Amphitryon by Moli re is a classical comedy play written during the 17th century specifically in the baroque era This work explores themes of love identity and deception centered around the clever manipulations of the god Jupiter as he disguises himself as the husband of Alcmene while Alcmene s actual husband Amphitryon is away at war The play whimsically examines the implications of gods meddling in mortal affairs and the ensuing chaos from mistaken identities The narrative unfolds with Amphitryon s return from battle eager to reunite with his wife Alcmene only to find that she has already spent the night with Jupiter who had taken his form Seeking clarification Amphitryon becomes embroiled in confusion as his servant Sosie encounters a double also claiming to be his master leading to comedic misunderstandings and confrontations As the plot escalates various characters grapple with their perceptions of loyalty and infidelity ultimately exposing the farcical nature of the entire situation Moli re cleverly intertwines humor and serious themes delivering a timeless exploration of love and human folly

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Shakespeare, Italy, and Intertextuality Michele Marrapodi,2004 Newly available in paperback this collection of essays written by distinguished international scholars focuses on the structural influence of Italian literature culture and society at large on Shakespeare s dramatic canon Exploring recent methodological trends coming from Anglo American new historicism and cultural materialism and innovative analyses of intertextuality the volume s four thematic sections deal with Theory and practice Culture and tradition Text and ideology and Stage and

spectacle In their own views and critical perspectives the individual chapters throw fresh light on the dramatist's pliable technique of dramatic construction and break new ground in the field of influence studies and intertextuality as a whole A rich bibliography of secondary literature and a detailed index round off the volume

Thirteen Satires Juvenal, 1882
Philological Quarterly, 1923 *The National Union Catalog, Pre-1956 Imprints*, 1968 B.H. Blackwell B.H. Blackwell Ltd, 1904-04

Mostellaria Titus Maccius Plautus, 1963 *Deception in Plautus* Helen Emma Wieand Cole, 1920 For Powerlifters Weightlifters and Bodybuilders In the only training book of its kind Paul Kelso expands the shrug principle with dozens of variations that improve muscularity and the competitive lifts Trap bar and rib cage enlargement programs are included Kelso's articles in *Powerlifting USA Iron Man Muscular Development and Hardgainer* plus books **THE KELSO SHRUG SYSTEM** and **POWERLIFTING BASICS TEXAS STYLE** have spread these ideas worldwide

Excerpta Tacitiana Cornelius Tacitus, 1883 **The Mostellaria of Plautus** Titus Maccius Plautus, 1888 *Rome, from the Earliest Times Down to 476 A.D.* Robert F. Pennell, 1886 Roman Poetry and Prose, Greek Poetry, Etymology, Historiography Francis Cairns, Malcolm Heath, 1996 The latest volume in this series of papers from Britain's premier classics conference contains 22 papers on Roman poetry and prose Greek poetry etymology and historiography Contents include Money loving Romans Andrew Erskine Virgil a paradoxical poet P R Hardie Herodotus warns the Athenians John Moles The magic of names some etymologies in the *Cyranides* David Bain *Rome* Robert Franklin Pennell, 1882

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