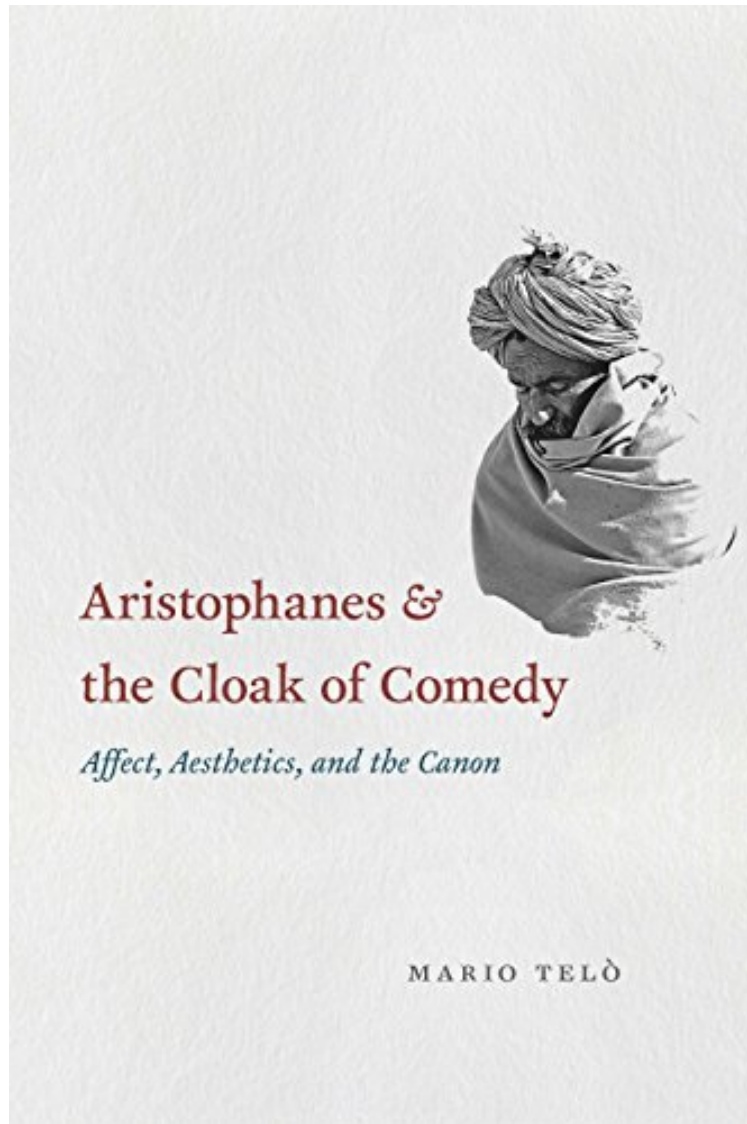


(Mobile book) Aristophanes and the Cloak of Comedy: Affect, Aesthetics, and the Canon

Aristophanes and the Cloak of Comedy: Affect, Aesthetics, and the Canon

Mario Telograve;
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Mario Telograve; : Aristophanes and the Cloak of Comedy: Affect, Aesthetics, and the Canon before purchasing it in order to gage whether or not it would be worth my time, and all praised Aristophanes and the Cloak of Comedy: Affect, Aesthetics, and the Canon:

The Greek playwright Aristophanes (active 427ndash;386 BCE) is often portrayed as the poet who brought stability,

discipline, and sophistication to the rowdy theatrical genre of Old Comedy. In this groundbreaking book, situated within the affective turn in the humanities, Mario Telogrove; explores a vital yet understudied question: how did this view of Aristophanes arise, and why did his popularity eventually eclipse that of his rivals?Telogrove; boldly traces Aristophanes's rise, ironically, to the defeat of his play *Clouds* at the Great Dionysia of 423 BCE. Close readings of his revised *Clouds* and other works, such as *Wasps*, uncover references to the earlier *Clouds*, presented by Aristophanes as his failed attempt to heal the audience, who are reflected in the plays as a kind of dysfunctional father. In this proto-canonical narrative of failure, grounded in the distinctive feelings of different comic modes, Aristophanic comedy becomes cast as a prestigious object, a soft, protective cloak meant to shield viewers from the debilitating effects of competitors's comedies and restore a sense of paternal responsibility and authority. Associations between afflicted fathers and healing sons, between audience and poet, are shown to be at the center of the discourse that has shaped Aristophanes's canonical dominance ever since.

Idquo;Comedy was staged at the dramatic festivals of Athens, at the Lenaia and the Great Dionysia, where tragedy was also performed, and comedy is intertwined with tragedy in fascinating ways, aesthetically, politically, culturally. . . . For modern literary critics, this is all a goldmine: intertextuality and metatheatricality squared, as comedy restages tragedy in a contest of voices and the rampant purloining of language, all in the name of the political order of the city. Modernist and more traditional critics alike have dived into the fray. . . . Aristophanes and the Cloak of Comedy . . .
nbsp;is a fine example of the modernist trajectory.rdqo;