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faceted narrative and metapoetic functions of giants in ancient epic, Quintus' similes and comparisons, and Hesiod's general influence on the *Posthomerica*.

Simone Finkmann, Rostock

Almut Fries/Dimitrios Kanellakis (eds.): **Ancient Greek comedy. Genre, texts, reception.** Trends in Classics Supplementary Volumes 101. De Gruyter, Berlin 2020.

This volume, a constructive mingling of young and eminent scholars' essays, is dedicated to Angus M. Bowie by his colleagues and students. Seventeen essays on Greek comedy are included, arranged in three sections: (1) Genre, (2) Texts and contexts, (3) Reception. A number of essays deserve particular attention. One such is I. M. Konstantakos' investigation (p. 7–27) of character types in Doric comedy and the analysis of its roots in Spartan mime, Megarian farce and the comic performances of Corinth. D. Kanellakis (p. 49–68) studied the functions of the category *para prosdokian* in Aristophanes dividing them into para-proverbial, paratragic, magnifying, satirical, celebratory/festive, and oxymoron. H.-G. Nesselrath's defence (p. 69–83) of the designation "middle comedy" contributes to a better understanding of the development of this dramatic genre, an argument that is of particular importance in the dispute with several contemporary scholars who have questioned the tripartite division of Attic comedy.

In the second part of the book, A. Migliara's contribution (p. 133–149) on the transformation of dramatic space and the use of the innate human tendency to follow others' gaze is sparkling. Applying a cognitive approach, Migliara argues that directing the spectators' gaze in the *Birds* aims at controlling their perception of the environmental space. This is used as a dramatic tool to bridge the gap between imaginary and perceptual experience. A. Markantonatos (p. 169–186) explores ritual allegories in Aristophanes' *Lysistrata*. He shows that comic reference to the Adonia festival not only highlighted contemporary political and social conflicts, but also reinforced the peaceful message of the play. A. D'Angour (p. 187–197) reconsiders the first agon (between Dionysus and the frogs) in the *Frogs* (vv. 209–268) and reads it from a musico-metrical perspective. He argues that the verses uttered by the frogs were composed to be sung by the twenty-four members of the comic chorus accompanied by an aulete, and that Dionysus asserts himself as the god of comedy in the moment of his victory over the aulete. It is at this point, having won the exchange with the frogs, seized their characteristic melodic croak and turned it into his own enunciated declamation, that he comes to control action on stage. E. Hall (p. 217–235) provides a thorough analysis demonstrating that Cario in Aristophanes' *Plutus* is "the cheekiest and the most dominant slave in all ancient Greek comedy" (p. 219).

From the last part (Reception), a contribution by O. Taplin and F. Favi (p. 253–264) is noteworthy. These authors reconsider the cultural border between Greeks and Iapygians, which must have been much more blurred than it has been supposed. Taking into account the comic scenes on the local vases as the earliest evidence for the spread of theatre from the Greek into the Italian world, Taplin argues that at least some of the non-Greek people of northern Apulia in the first third of the fourth century had seen Attic-style Greek comedies in live performance. The book, a warm and sincere gift to the teacher from a thankful audience, explores new questions and new approaches around much-discussed topics from the last decades, paving the way for future work.

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