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Review Of "Masks Of Authority: Fiction And Pragmatics In Ancient Greek Poetics" Translated By P.M. Burk

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Pragmatics and Poetics (C.) Calame *Masks of Authority: Fiction and Pragmatics in Ancient Greek Poetics*. Translated by P. M. Burk. Pp. xvi + 248. Ithaca and London: Cornell University Press, 2005 (first published as *Masques d'autorité*, 2005). Cased US\$49.95, £27.50. ISBN: 0-8014-3892-6.

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some new readers. Even in the latest essay (Chapter 10), much could have been gained from engagement with more recent work on viewing and the gaze.

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PRAGMATICS AND POETICS

CALAME (C.) *Masks of Authority: Fiction and Pragmatics in Ancient Greek Poetics*. Translated by P. M. Burk. Pp. xvi + 248. Ithaca and London: Cornell University Press, 2005 (first published as *Masques d'autorité*, 2005). Cased US\$49.95, £27.50. ISBN: 0-8014-3892-6.

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In these ten essays C. demonstrates his method for illuminating a text's 'pragmatics' (i.e. its cultural function in performance) through analysing its internal semantic structures and 'enunciative positions.' C. contrasts his approach with intertextuality (too subjective and selective), genre theory (misguidedly evolutionary), and 'hypertextuality' (fails to consider cultural function). These essays apply C.'s method to shed light on the poetics of his chosen texts (the *Homeric Hymns*, Hesiod's *Works and Days*, Sappho 16, Callimachus' *Hymn to Apollo*, the Red Figure Cup of Douris [F2285], Sophocles' *Oedipus Rex*, Aristophanes, the Hippocratic text *On Airs, Waters and Places*, the Derveni Papyrus and Theocritus' *Idyll 1*), and to chart his promising and distinctive approach to the interpretation of classical texts in general. The book is divided into three sections: 'Poems as Performative Discourse in Action', 'Gazes of Authority' and 'Greek Poetic Authorities'.

In Part 1, we see how poems offer clues about how they function in the 'here and now' of performance. According to C., the *Homeric Hymns* are unified by their poetic function (rather than by the usual markers of genre). By centring essentially on the notion of song, and through their particular dialogic structure, the *Hymns* inscribe their own function as petitionary offerings of pleasurable song to a divinity in exchange for the fulfilment of a request. By analysing the play of semantic units in the proem and body of Hesiod's *Works and Days*, C. argues convincingly that the poem indirectly presents itself as an instance of the 'straight judgment' it claims that Zeus provides. In Sappho 16, C. shows how various archaic forms of reasoning move the poem from the realm of fictional to empirical love, effecting a transition to the extradiscursive world and to the poem's cultural pragmatics. Finally, C. argues that in his *Hymn to Apollo* Callimachus transforms learned poetry into a religious act.

The analyses in Part 2 show us how texts use various mechanisms to stage figures of their own authoritative relationship to the audience. C.'s discussion of the Red Figure Cup of Douris, F2285 raises the problem of the irregular writing on the papyrus facing out of the central figure. The crucial thing about the papyrus (which C. proposes may contain a school exercise) is its 'shifting out' of the scene to make an 'extradiscursive' reference to the audience (think Manet's 'Le Déjeuner sur l'herbe' – my analysis, not C.'s). In this way the figure asks for the audience's cooperation and effects a 'subtle transfer of authority'. C.'s two chapters on the use of masks in drama (*Oedipus Rex* and Aristophanes) argue that masks confer the kind of authority and narrative distance peculiar to an author and thus grant the author a kind of presence in the play. Together with the *Oedipus Rex*'s preoccupation with sight and emotion, masks help to create tragic effects that question the power of speech and the kind of

distanced communication they offer. The use of masks as a distancing, authorial device is even more critical in comedy, where it allows the author to elevate to the level of exemplary image and ritual ceremony what would otherwise appear too ordinary or familiar to see clearly. One might say then that masks allow the comic dramatist to help the audience view the play more objectively, to laugh at themselves more easily.

Part 3 contains a masterful chapter on the Hippocratic text *On Airs, Waters and Places*, the highlight of the book. All three chapters (on Hippocrates, the Derveni Papyrus and Theocritus, *Idyll* 1) show us how Greek authors construct scholarly authority in their texts, that is, how they indirectly project a notion of their own magisterial perspective and thus define their function as broadly didactic. C. approaches the puzzle of identifying the Derveni Papyrus' author by analysing the exegetical voice, rather than by attempting to identify him extratextually. By revealing a preoccupation with teaching, by presenting an 'objectivising' voice and by accepting uncritically the distinction between initiated and uninitiated, the Derveni author is best understood as providing his audience with a scholarly (Orphic) initiation. The final chapter, on Theocritus' *Idyll* 1, contains a helpful summary of C.'s general interpretative orientation. The driving forces at work here are C.'s objection to reductive theoretical approaches and his belief that a poem's cultural function must be determined on the basis of the text itself. As far as *Idyll* 1 goes, C. identifies a range of different voices in the poem (dialogue, poetic, descriptive, narrative, interrogative, monologue) which he argues blur and converge to create a closed-off fictional world with no place for an actual narratee or audience. Here we see literature becoming truly literary.

One senses that the chapter on racism and the Hippocratic text is close to C.'s heart; see, for example, his own insightful 'shifting out' on p. 156. The scope of this essay is particularly broad, and C.'s conclusions reach far beyond the crucial insights about the narrator's (lack of) point of view. C. argues convincingly that ancient views of race and the 'other' should not be seen as the foundations of modern racism because they are less rigid and issue from a fundamentally different theory of race. There is a huge amount to learn from this chapter.

C.'s writing can be dense and his semiotic terminology takes some getting used to. Peter Burk's translation reads well, despite a few obscure paragraphs (is it a coincidence that many of these concern the Derveni Papyrus?). I have not been able to do justice to the care and nuance of C. arguments, but they repay careful study and set an agenda for much future work.

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SATIRE

ROSEN (R.M.) *Making Mockery: the Poetics of Ancient Satire*. Pp. xvi + 294. New York: Oxford University Press, 2007. Cased, £44. ISBN: 978-0-19-530996-6.

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In this stimulating book R. develops his critical approach to abusive poetry, first deployed in *Old Comedy and the Iambographic Tradition* (Atlanta, 1988), as a comprehensive theory, 'a specific poetics of mockery underlying and affiliating its various forms' that defines all ancient poets of mockery 'as participants in a literary