

# Horace in Dialogue: Bakhtinian Readings in the Satires

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Ennian poetry (*numerus* means both "group" and "metrical line" in this poem', 150–1). Then, from New Comic fathers scolding their sons we transition to the topic of Horace's own brand of scolding humour which, he says, he has adapted from the lessons he learned from his New Comic father ('the salient comic precedent is the severe father Demea in Terence *Adelphoe*', 176) who has a good deal of the Old Comic Lucilius about him ('the father's finger-pointing lessons are the ethical equivalent of Greek comedy's branding of criminals ... *notabunt*', 176). Every step of this discussion, G. shows, finds Horace giving a polyvalent figure a slightly different turn.

G.'s note on *numerus*, quoted above, is itself worth the price of the book, and to it I have added a 'senatorial' question mark of my own in parenthesis, as if to show how new possibilities tend to pop into view by way of G.'s insightful line-by-line analysis: is Horace perhaps playing upon (and mocking the very idea of) his wielding the censor's *nota* by pretending in these lines to exclude certain un-worthies (such as himself) from the lofty company of 'the poets', i.e. the way a censor would sort out and specify who belongs in the senate, and who does not? I might say the same thing about the G.'s note on *illudo cbaris* in line 139, where the invitation to savour the metaphor produced by *illudo* ('I gamble/fritter away on') provokes me to think that perhaps Horace is here, at the end of the poem, still playing with the idea of his being a New Comic (thus 'gambling' playboy) son of an admonishing Terentian father, i.e. still 'frittering away' his wherewithal on silly things (such as satire). And thus the entire poem seems fitted together in intricate ways that I had never managed to see before.

I could go on with further examples. Suffice it to say that the commentary does not solve every grammatical and syntactical problem that I have ever had in reading these poems: in fact there are many places where it could have stood to be more teacherly and explicit. Nor has it dispelled my every meaning-filled doubt about some of the poems' darker turns. And yet it is much to her credit that G. has not tried to try to do this. Whatever else this outstanding book does, it has the decency never to tell me what Horace 'clearly' means in poems that, as Persius (stealing Horace's own metaphor) once observed, he designed to keep us dangling ('*excusso populum suspendere naso*', Pers. 1.118).

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S. SHARLAND, *HORACE IN DIALOGUE: BAKHTINIAN READINGS IN THE SATIRES*. Bern/Oxford: Peter Lang, 2010. Pp. xii + 347. ISBN 303911946X. £41.00.

Suzanne Sharland has written an engaging and original book on Horace's *Satires*. She uses Bakhtin's theories of narrative, carnivalesque inversions, heteroglossia and addressivity to analyse the dialogicality ('the chatter and counter-chatter') of Horace's *Satires*, so they 'may be better understood in their full artistic complexity' (7). Bakhtin's theories of dialogicality are her scaffolding, but her own careful ingenuity enlivens and mobilizes the poems.

The book begins with a long chapter introducing Bakhtin, the nature and definition of diatribe, and Horace's *Satires* as *sermo* — as conversation as well as satire; the rest of the work gives close readings of the first three satires of Book 1, the 'diatribe satires' and then of *Satires* 2, 3 and 7 in Book 2. *Sermo* is understood as always dialogue, 'a response to prior discourse and an anticipation of future discourse' (3), and the inherent dialogism in diatribe's second-person address makes *Satires* 1.1–3 an ideal place for S. to begin her discussion. Horace's opening poems of Book 1 have hardly been the favourites that appear in Latin readers (unlike *Satires* 1.9, for instance, the poem excluding the talkative wannabe that readers so enjoy — though S. would have something to say on that) and the introjected speakers of Horace's first three satires seem wooden, prone to hackneyed philosophical parody. Yet S.'s dialogical reading makes the interactive chattiness of these poems evident, as well as their humour, their liveliness and their instability, and she particularly reveals the performance of the *Satires* immanent in the text. S.'s book shows that Horace exploits the layered voices of his multiple speakers and addressees in his first book of satires to destabilize the moralizing speaker of the diatribe, known as 'Horace'.

S. sees the second book of the *Satires* as a carnivalesque inversion of Book 1 and its primary speaker. Horace becomes the primary listener in Book 2, and in dialogues that verge on monologue Horace, the moralizing/satirizing chief speaker of Book 1, becomes the object of the

Horace's Satires have a distinctly dialogic quality not for nothing does Horace himself choose to call these poems sermone, 'conversations'. Even when S. SHARLAND, *HORACE IN DIALOGUE: BAKHTINIAN READINGS IN THE SATIRES*. Bern/Oxford: Peter Lang, Pp. xii + Suzanne Sharland, *Horace in Dialogue: Bakhtinian Readings in the Satires*. Bern/Oxford/New York: Peter Lang, Pp. xii, s Acta Classica: Proceedings of the Classical Association of South Africa - Horace in Dialogue: Bakhtinian Readings in the Satires, Suzanne. The Paperback of the Horace in Dialogue: Bakhtinian Readings in the Satires by Suzanne Sharland at Barnes & Noble. FREE Shipping on \$Review: Sharland, S. () Horace in Dialogue: Bakhtinian Readings in the Satires. Goh, I. Bryn Mawr Classical Review (Online). ; Bakhtinian Readings in the Satires Suzanne Sharland snatching it back For his Saturnalian experiments in satire, moreover, Horace has adopted a 'crowning'/. Horace and the Satirist's Mask: Shadowboxing with Lucilius in A Companion to Review of Horace in Dialogue: Bakhtinian Readings in the Satires, Suzanne. Horace's first book of Satires (35 BCE) had (apart from , almost entirely Sharland, S. () Horace in Dialogue: Bakhtinian Readings in the Satires. The Latin title of Horace's Satires is Sermones (conversations), which emphasizes the Horace in Dialogue: Bakhtinian Readings in the Satires. Oxford. Toner. Type: Book; Author(s): Niall Rudd, Horace; Date: ; Publisher: Duckworth; Pub Satire; Section: Other; Next: Horace in dialogue: Bakhtinian readings in the. BIBLIOGRAPHY FOR CMRS /ENG ANCIENT SATIRE. [a work in Sharland, S. Horace in dialogue: Bakhtinian readings in the satires. Bern, monologue or dialogue, direct modes or indirect modes, etc.). 3 Crucial to my reading of Persius and to my emphasis on style are Peterson 3, .. stance, in Horace's Satire 1, 9 the narrator speaks in the first person and seems to. Horace in Dialogue: Bakhtinian Readings in the Satires Bern: Peter Snakes: Traces of Civil War in Horace, Satires ' Acta Classica Persius revises Horace's claim about Lucilius in Satires , he scoured. Rome with the . poem, Horace stages a dialogue between Ulysses and the seer Teiresias . Such a reading would focus especially on Juvenal's extraordinary account of .. begins with a useful review of literary theorist Mikhail Bakhtin's work on. HORACE: SATIRES BOOK radiantbehavior.comdgc/ New York: Cambridge University Press . IN DIALOGUE: BAKHTINIAN READINGS IN THE SATIRES.

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