

attended the lectures of Domenico Comparetti at Pisa. Comparetti was the classicist who was to support and assist him in his Aristophanic enterprise, supplying his TRANSLATIONS with rich introductions and learned commentary. Franchetti's translation of *CLOUDS*, with introduction and notes by Comparetti, appeared in 1881 and was followed by *FROGS* (1886), *BIRDS* (1894), *KNIGHTS* (1898), *WEALTH* (1900), *ECCLESIAZUSAE* (*Le donne a parlamento*) (1901) and, after Franchetti's death, *THESMOPHORIAZUSAE* (*Donne alle Tesmoforie*) (1905) and *LYSISTRATA* (1911), all enriched, as *Clouds* had been, by the exegetical contributions of Comparetti. *PEACE* remained unpublished, though Franchetti had completed translating it; *ACHARNIANS* and *WASPS* had not been translated (Chirico 2013). Franchetti's declared objective was to render in Italian the artistic features of the comedies, and he therefore chose to translate in verse and to use a variety of meters, thus reproducing the very broad range of meters typical of Aristophanes. In regard to language, Franchetti broke with tradition and preferred to strike a modern note, using the language of living Tuscan speech, which in his judgment best rendered the *sermo familiaris* typical of such a large part of Aristophanic comedy. Problems of a historical or literary nature, and textual questions, are discussed by Comparetti in the introduction and notes.

References

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MARIA LUISA CHIRICO

freed(wo)men Surviving evidence for freedmen and freedwomen in Greek comedy is limited. According to PHOTIUS α2328, some Greek plays were entitled "Freedman." Today we know only of one: PHRYNICHUS (2)'s *Freedmen* (*Apeleutheroi*), also known as *Tragedians* (*Tragoidoi*). The scanty remnants of this play throw no light on the role of freedmen in it. A handful of comic fragments and plays mention freedmen and freedwomen as background characters: e.g. MENANDER, *HEROS* 21–22 (a shepherd), *SAMIA* 236–38 (a wet-NURSE: her words are reported, but she does not appear on stage). The role of

freedmen and freedwomen in plays in which they do have a speaking part is difficult to assess, as most examples either come from plays that do not survive intact or from ROMAN COMEDY.

Several plays of NEW COMEDY involve freedwomen sex workers (see *HETAIRAI*; *PROSTITUTES*) and entertainers. In some cases, these women are manumitted in the course of the play or immediately before the play begins, usually by their lovers, so that they might be their concubines (see *MANUMISSION*; *PALLAKE*). Most surviving examples are Roman, but this might be due to the fragmentary survival of Greek New Comedy. In fact, probably two Menandrian plays (neither survives intact, so no certainty can be claimed) might offer variations of this. In *MISOUMENOS*, the female protagonist KRATEIA, a war CAPTIVE, has been freed by the male protagonist, in order to be his concubine (*Misoumenos* A37–40 (=37–40 Arnott), with Borgogno 1988, 94–97); in *EPITREPONTES*, the slave *hetaira* HABROTONON is possibly freed in the course of the play.

Such cases apart, the most notable examples of freedmen with a speaking part in New Comedy—namely PLAUTUS, *Poenulus* 504–816 (cf. also Plautus, *Curculio* 413ff.) and TERENCE, *Andria* 28–174—are creations of the Roman poets and do not go back to the Greek originals (see Rawson 1993, 215–20).

References to freedmen and freedwomen in comedy often highlight the financial difficulties and precariousness of the life of manumitted slaves: e.g. ALEXIS fr. 159; Men. *Heros* 27–36; cf. also ARISTOMENES fr. 16 and Men. fr. 33 referring to financial obligations of freedmen to the Athenian *polis*. Comedy also tends to depict freedmen and freedwomen as providing services to their ex-masters and being in close association with them (e.g. CRATINUS (1) fr. 57; Men. *Samia* 236–61). Such services are often explicitly presented as part of freed(wo)men's moral obligations toward their ex-master: e.g. Men. *Misoumenos* A36–40 (=36–40 Arnott) (insisted on by the ex-master) and THEOPHILUS fr. 1 (contemplated by a freedman?). On such dependency of the freed(wo)man on the ex-master as reflective of realities, see Zelnick-Abramowitz (2005, 59, 222–48, 324–32, and *passim*).

See also **SLAVERY**; **SLAVES (FEMALE)**; **SLAVES (MALE)**

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- Zelnick-Abramowitz, Rachel. 2005. *Not Wholly Free: The Concept of Manumission and the Status of Manumitted Slaves in the Ancient Greek World*. Leiden: Brill.

Further Reading

Krieter-Spiro.

EFTYCHIA BATHRELOU

Frere, John Hookham John Hookham Frere (1769–1846), diplomat, writer, and translator, produced translations of ARISTOPHANES suitable for the stage; his translation was used in the first known production of Aristophanes in English. Born in London, Frere was educated at Eton and went on to study at Gonville and Caius College, Cambridge, where he won prizes for his classical compositions. In 1818, following his wife's illness, he moved to Malta and his review of T. Mitchell's translations of Aristophanes (signed "W" for his pseudonym Whistlecraft; see Frere 1820) reveals careful reflection on the ideal form of translation at this time. In the review he acknowledges that Mitchell's was the best English translation available at the time but regrets the adoption of the style of early sixteenth-century comedy. He suggests instead that the language of translation should ideally be "invisible." His own translations of Aristophanes, printed first in Malta in 1839 and then in England in 1840, were characterized by being written in idiomatic and readable English, making them perfect for the stage. In fact, his translations facilitated the performance of Greek drama in English, an undertaking spearheaded by the engineer Henry Fleeming JENKIN, who was responsible for the staging of *FROGS*, using Frere's translation, in Edinburgh in the 1870s. These productions in their turn would encourage a wave of Greek drama productions in the decade following (see Hall 2007, 85).

See also PRODUCTIONS, MODERN (ENGLISH-SPEAKING COUNTRIES); TRANSLATIONS (FIFTEENTH TO NINETEENTH CENTURIES)

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Further Reading

- Walsh, Philip. 2016. "The Verbal and the Visual: Nineteenth-Century English Translators." In *BCRA* 217–39.

ROSIE WYLES

Freud, Sigmund The works of Sigmund Freud (1856–1939), the founder of psychoanalysis, include a work of particular interest to critics of comedy: *Jokes and Their Relation to the Unconscious* or, more properly, *The Joke and Its Relation to the Unconscious* (*Der Witz und seine Beziehung zum Unbewußten*, 1905; see Freud 1991a, 1991b). This work is in many ways a pendant to Freud's *The Interpretation of Dreams* (1900), as his analysis of the joke draws on the mechanisms identified in relation to dreams. Freud was a long-term student of the joke and had developed a collection of short jokes and one-liners, on which his analysis is based, with a particularly rich set of Jewish jokes (especially those told within the Jewish community itself). Freud returns to the issue in a 1927 essay "Humor," in which he adapts the earlier approach to his later structural model (ego, id, superego).

The kernel of the book is the first, analytical, part, in which he proceeds by example to identify two groups of techniques in verbal and conceptual jokes. Verbal jokes operate mainly through condensation, the bringing together of two words, as in the comic compound (familiar from OLD COMEDY), but Freud generalizes this principle to cover all sorts of WORDPLAY and puns. Condensation jokes are a particularly good illustration of an overarching principle of economy: jokes represent a kind of short circuit between words or concepts. The discussion of conceptual jokes is somewhat looser, but the first principle discussed—displacement, a cognitive shift—does