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*Strategie narrative ed epica antica: inganno, falso, simile al vero*

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In this paper I focus on the distinction between two different kinds of falsehood, introduced since archaic epics: one kind of *pseudos* is harshly criticised both for its morally treacherous nature and its aesthetic ineffectiveness, while the other is associated, more and more distinctly over time, with narrative fiction conceived as the specific quality of poetry. Considering the notions of deception, likelihood, and verisimilitude, somehow present since Homer and then differently developed by Plato and Aristotle, I explore, on the one hand, the connection between poetic *logoi* and deviation from truth, on the other, the active role of the public, whose involvement is required in order to have good poetry.