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on Tragic Narrativity -- 1.1. Aeschylus' Narrative Drama -- 1.1.1. Why Narrative Drama? -- 1.1.2. Past and Current Approaches to Tragic Narratives -- 1.1.3. This Book's Approach -- 1.2. What Narrative Drama Can and Cannot Help With -- 1.2.1. Approaches to Narrative Performance -- 1.2.2. Evolutionary Models of Tragedy -- 1.2.3. A plaidoyer for mimesis -- Chapter 2. Notions of Genre, Ancient and Modern -- 2.1. Narrative, Drama, and Their Middle Ground -- 2.1.1. Plato: Who Gives Voice and Body to the Poem? -- 2.1.2. Aristotle on Genre and Performance -- 2.1.3. Cross-Overs of Narrative and Drama: Ancient Views -- 2.2. Generic Projections -- 2.2.1. Text Transfers -- 2.2.2. Defining Genres through their History -- 2.2.3. "Nothing Happens, Really, It Is Just Talk, Talk, Talk" -- Part 2. Applications -- Chapter 3. A Functional Analysis -- 3.1. Criteria and Categories -- 3.1.1. Criteria -- 3.1.2. Action -- 3.1.3. Narrative -- 3.1.4. Response -- 3.2. Analysis -- 3.2.1. Persians -- 3.2.2. Seven against Thebes -- 3.2.3. Suppliant Women -- 3.2.4. Prometheus -- Chapter 4. Narrative Drama: Features and Functioning -- 4.1. The Presence of Narrative -- 4.1.1. Synoptic Tables -- 4.1.2. Quantifying Narrative -- 4.1.3. Narrative-Based Structure -- 4.2. Narrative's Performativity -- 4.2.1. How to Do Things with Narratives -- 4.2.2. Parameters of Performativity -- 4.2.3. The Motor of Drama -- 4.3. Influences of Narrative on the Plot -- 4.3.1. Unitary and Disunited Plot -- 4.3.2. Elastic Plots -- 4.3.3. Anachronisms and Displacements -- 4.4. Dramatizing Narratives: Some Techniques. 4.4.1. Breaking Down Narratives into Dialogues -- 4.4.2. Dramatizing Catalogues -- 4.4.3. Playing with Focalization -- Conclusions. From Tragic Narratives towards New Narratives of Tragedy -- Appendix. The Reception of the Classical Speech Criterion -- Bibliography -- Index Locorum -- Back Cover.

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## Sommario/riassunto

So little happens in the earliest surviving plays that their dramatic status almost escapes the reader. This calls for a revision of traditional views and historiographies of dramatic literature: for example, how did action come to define drama, and how did these genre developments influence reception? Above all, what constitutes drama when action is as optional as it apparently was in the 470s-460s BCE? This book rethinks Aeschylean theatre as a practice that combines elements of storytelling with enacted responses to them, and reads the literary remains of this practice from cross-generic perspectives (ancient, modern, and transhistorical). Recognizing the importance of embedded narratives in Aeschylus helps us adapt our poetological frameworks to his art at last, rather than vice versa.

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