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Nota di contenuto	part Part I THE SOCIAL AND THEATRICAL BACKGROUND -- chapter 1 THE PERFORMANCE CULTURE OF ATHENS -- chapter 2 THE FESTIVAL CONTEXT -- chapter 3 PRODUCTION AS PARTICIPATION -- chapter 4 THE THEATRE OF DIONYSUS -- chapter 5 CONVENTIONS OF PRODUCTION -- part Part II EXEMPLARY PLAYS -- chapter 6 AESCHYLUS ORESTEIA TRILOGY -- chapter 7 SOPHOCLES OEDIPUS TYRANNUS -- chapter 8 EURIPIDES SUPPLIANT WOMEN -- chapter 9 EURIPIDES ION.
Sommario/riassunto	Greek Tragic Theatre is an illuminating and lucid account of how Greek tragedy actually worked . Rush Rehm sheds new light on these classic texts and encourages actors and directors to examine Greek tragedy anew by looking at the context in which it was originally performed. Emphasizing the political nature of Greek tragedy as a theatre of, by, and for the polis , Rehm characterizes fifth-century Athens as a performance culture , one in which the theatre stood alongside other public forums as a place to confront matters of import and moment. the second half of the book examines four exemplary plays, Aeschylus'

Oresteia trilogy, Sophocles' Oedipus Tyrannus , and Euripedes' Suppliant Women and Ion . Rehm focuses on how each tragedy unfolds in performance, generating different relationships between the characters on stage and the people in the audience.
