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Autore	Blondell Ruby <1954->
Titolo	The play of character in Plato's Dialogues // Ruby Blondell [[electronic resource]]
Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 2002
ISBN	1-107-12209-0 1-280-43298-5 0-511-17708-9 0-511-15797-5 0-511-32988-1 0-511-48247-7 0-511-04721-5
Descrizione fisica	1 online resource (xi, 452 pages) : digital, PDF file(s)
Disciplina	184
Soggetti	Characters and characteristics
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 05 Oct 2015).
Nota di bibliografia	Includes bibliographical references (p. 397-427) and index.
Nota di contenuto	Drama and dialogue -- Reading Plato -- Plato the "dramatist" -- Why dialogue form? -- The imitation of character -- "Character" -- The Platonic Sokrates -- Mimetic pedagogy -- The elenctic Sokrates at work: Hippias Minor -- The elenctic Sokrates -- Hippias and Homer -- Sokrates and Hippias -- Rewriting Homer -- A changing cast of characters: Republic -- Socratic testing: three responses -- Playing devil's advocate -- Sokrates and the sons of Ariston -- Self-censorship -- Learning by example -- Reproducing Sokrates: Theaetetus -- Sokrates and the philosopher prince -- Likeness -- Difference -- Cutting the cord -- Becoming Sokrates -- Putting Sokrates in his place: Sophist and Statesman -- Plato's triad -- The Man with No Name -- Homogenized, pasteurized respondents -- The visitor's pedagogy -- Assaulting the father -- A place for everything, and everything in its place -- A word is worth a thousand pictures -- The visitor and Sokrates -- Silencing Sokrates.
Sommario/riassunto	This book attempts to bridge the gulf that still exists between 'literary' and 'philosophical' interpreters of Plato by looking at his use of

characterization. Characterization is intrinsic to dramatic form and a concern with human character in an ethical sense pervades the dialogues on the discursive level. Form and content are further reciprocally related through Plato's discursive preoccupation with literary characterization. Two opening chapters examine the methodological issues involved in reading Plato 'as drama' and a set of questions surrounding Greek 'character' words (especially ethos), including ancient Greek views about the influence of dramatic character on an audience. The figure of Sokrates qua Platonic 'hero' also receives preliminary discussion. The remaining chapters offer close readings of select dialogues, chosen to show the wide range of ways in which Plato uses his characters, with special emphasis on the kaleidoscopic figure of Sokrates and on Plato's own relationship to his 'dramatic' hero.

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