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| Nota di contenuto | Front matter -- Table of Contents -- Introduction -- Beyond Language and Literature -- The Three Waves of Dialectic in the Republic -- Plato's Unfinished Trilogy: Timaeus--Critias--Hermocrates -- The Myth of the Winged Chariot in the Phaedrus: A Vehicle for Philosophical Thinking -- Perspectivism, Proleptic Writing and Generic agón: Three Readings of the Symposium -- Plato's Argumentative Strategies in Theaetetus and Sophist -- Detailed Completeness and Pleasure of the Narrative. Some Remarks on the Narrative Tradition and Plato -- The meeting scenes in the incipit of Plato's dialogue -- The Philosophical Writing and the Drama of Knowledge in Plato -- Comic Dramaturgy in Plato: Observations from the Ion -- Amicus Homerus: Allusive Art in Plato's Incipit to Book X of the Republic (595a--c) -- Performance and Elenchos in Plato's Ion -- Plato and the Catalogue Form in Ion -- Orphic Aristophanes at Plato's Symposium -- Socrates as a physician of the soul -- The Style of Medical Writing in the Speech of Eryximachus: Imitation and Contamination -- Gorgias, the eighth orator. Gorgianic echoes in Agathon's Speech in the Symposium -- Plato's Phaedrus: A Play Inside the Play -- He longs for him, he hates him and he wants him for himself: The Alcibiades Case between Socrates and Plato -- Five |

Platonic Characters -- Who Is Plato's Callicles and What Does He Teach?
-- Doing business with Protagoras (Prot. 313e): Plato and the
Construction of a Character -- Theaetetus and Protarchus: two
philosophical characters or what a philosophical soul should do -- The
Role of Diotima in the Symposium: The Dialogue and Its Double --
Contributors -- Citations Index -- Author Index -- Subject Index

Sommario/riassunto

The significance of Plato's literary style to the content of his ideas is perhaps one of the central problems in the study of Plato and Ancient Philosophy as a whole. As Samuel Scolnicov points out in this collection, many other philosophers have employed literary techniques to express their ideas, just as many literary authors have exemplified philosophical ideas in their narratives, but for no other philosopher does the mode of expression play such a vital role in their thought as it does for Plato. And yet, even after two thousand years there is still no consensus about why Plato expresses his ideas in this distinctive style. Selected from the first Latin American Area meeting of the International Plato Society (www.platosociety.org) in Brazil in 2012, the following collection of essays presents some of the most recent scholarship from around the world on the wide range of issues related to Plato's dialogue form. The essays can be divided into three categories. The first addresses general questions concerning Plato's literary style. The second concerns the relation of his style to other genres and traditions in Ancient Greece. And the third examines Plato's characters and his purpose in using them.
