***Antigone* Name:**

**Aristotle’s Tragedy Date:**

**DIRECTIONS: Fill in the blanks while following the PowerPoint**

Definition:

"Tragedy, then, is a process of imitating an action which has serious implications, is complete, and possesses magnitude; by means of language which has been made sensuously attractive, with each of its varieties found separately in the parts; enacted by the persons themselves and not presented through narrative; through a course of pity and fear completing the purification of such emotions.”

Aristotle, *The Poetics*

Characteristics of a Tragic Hero

According to Aristotle:

* Usually of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
* Hamartia – a.k.a. the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_that eventually leads to his downfall; often this causes \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
* Peripeteia – a \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_brought about by the hero’s tragic flaw; this is often also influenced by \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
* His actions result in an increase of \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

…though he may not choose to act on this!

* The audience must feel \_\_\_\_\_\_\_\_\_\_\_\_and \_\_\_\_\_\_\_\_\_\_\_\_for this character.

The “tragic flaw”

* The “\_\_\_\_\_\_\_\_\_\_\_\_” in the character is a \_\_\_\_\_\_\_\_\_\_\_\_which keeps him/her from being aware of the situation around him/her. The character does \_\_\_\_\_\_\_ understand (for much of the story) his/her part of creating the situation.
* Ex: Odysseus
  + Tragic Flaw: Hubris (excessive pride)
  + Hamartia: Gloating to the Cyclops which places a curse on him and his men.

Examples of Flaws

* Greed
* Obsession with one thing
* Mistrust
* Uncertainty
* Lack of patience
* Easily influenced
* Hesitation
* Selfishness
* Ambition

The Hero’s Understanding

* Aristotle: "A man cannot become a hero until he can see the root of his own downfall.”
* The tragic hero has a “\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_” near the end of the story.
* He/she finally understands what he/she has done wrong—how he/she \_\_\_\_\_\_\_\_\_\_\_\_to the tragic situation.
* The story often ends with the \_\_\_\_\_\_\_\_\_\_\_\_of the tragic hero.
* His death usually is not a pure loss, because it results in greater \_\_\_\_\_\_\_\_\_\_\_\_and \_\_\_\_\_\_\_\_\_\_\_\_.

The Hero’s Understanding

* Example: Odysseus
* He does not realize until he enters the Underworld and learns his fate that he cannot fight it; even if he wants to.
* This is evident when he enters Scylla and Charybdis and while initially ignoring the warning not to fight, he eventually does not and loses six men. He knows he must so he does.
* From this point on, Odysseus does not fight against the will of the gods, but gives in to it.

Catharsis

* Catharsis is the \_\_\_\_\_\_\_\_\_\_\_\_of \_\_\_\_\_\_\_\_\_\_\_\_created by a good tragedy.
* We feel \_\_\_\_\_\_\_\_\_\_\_\_ and \_\_\_\_\_\_\_\_\_\_\_\_ as we watch the tragic suffering of the characters in the play.
* Those emotions are safely \_\_\_\_\_\_\_\_\_\_\_\_and \_\_\_\_\_\_\_\_\_\_\_\_. The safety lies in the fact that the \_\_\_\_\_\_\_\_\_\_\_\_of the drama is not \_\_\_\_\_\_\_\_\_\_\_\_; the actors are not really hurt.