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## Aristotle six elements of tragedy

CriticismLinke: Aristotle: Poetics Guide to the book VI Defining Tragedy This chapter begins with Aristotle's famous definition of tragedy: Tragedy, then, is an imitation of an action that is serious, complete, and of a certain scale; In a language decorated with every kind of artistic ornament, several species are found in separate parts of the play; In the form of action, not storytelling; through pity and fear, through the correct purification of these emotions. (51) Following his definition, Aristotle begins to introduce six components of the tragedy. The first in the discussion is a performance that includes the cost of actors, scenery, and all other aspects that contribute to the visual experience of the game. Then there will be a song and diction. The song obviously refers to the vocal compositions included in the performance, and the diction refers to the metric composition of the spoken lines. Aristotle moves on to the elements that relate to the people represented in the tragedy, thought and character. The character includes all the qualities that we associate with the people represented in the play; the meaning of thought is more elusive, but it

seems to indicate the processes of reasoning that lead the characters to behave the way they do. The final component is the plot, which Aristotle defines as the location of the incidents (51). These six elements can be organized, as Aristotle shows, under the main categories of medium, object and mode: the diction-performance of the songcharacter thought Elements of aristotle's tragedy presents these components in order of importance, expanding a little about the meaning of each to tragedy as a whole. Object Plot Emphasizing that tragedy is primarily a representation of action rather than characters, Aristotle makes the observation that many modern tragedies do not succeed in their characteristics, but still tragedies. The tragic effect comes from the plot, and especially from the vicissitudes - a reversal of the situation in which the characters found themselves, as well as from the scenes of recognition. CharacterCharacter is the second most important after the story; tragedies depict the characters as they relate to the action, which is the main object of the presentation. Characters present their moral qualities through the speeches assigned to them by the playwright. Thought of thought includes both rational processes through which the characters come to decisions as presented in the drama, as well as the values put forward in the form of maxims and proverbs. Media Diction Diction is already defined as the metric composition of the play, a way of using language to convey the presentation. Song Music is described as an adornment of language. Lines assigned to the choir in tragedy are usually transmitted in a song accompanied by rhythmic motion. Aristotle Performance Mode The play is the last in importance, pointing out that the power of the tragedy does not fully depend on its performance (we can read the tragedy and still appreciate its message), and that the art of the play really belongs to the set designer, not the poet. 1.0 Goals 1.1 Introduction Self-Check Issues for 1.1 1.2 Relevance of Classical Criticism Self-Check Issues for 1.2 1.3 Theory of Plato Mimesis and Aristotle Defense 1.3.1 Aristotle Response to Plato's Objection 1.3.2 Aristo in Objection to the Mimesis Self-Check Theory Issues 1.3 1.4 Concept of aristotle Tragedy 1.4.1 Definition of tragedy 1.4.2 Six formative elements of tragedy 1.4.3 Plot and character 1.4.4 Tragic Hero Self-trained questions for 1.4 1.5 Three Unitys 1.5.1 Unity Of Action 1.5.2 Time Unity 1.5.3 Unity Of Place Self-Analysis Issues for 1.5 1.6 Features Tragedy 1.6.1 Why Aristotle took this theory 1.6.2 The meaning of Catharsis 1.6.3 The relevance of catharsis theory in this scenario of Self-analysis Issues for 1.6 1.7 Summed up the summary of 1.8 Glossary of key terms 1.9 Reading the list After discussing the definition of tragedy , Artelisto explores various important parts of the tragedy. He argues that any tragedy can be divided into six components. These are: Plot, Character, Thought, Diction, Song and Performance. The plot is the most important part of the tragedy. The plot means the organization of incidents. Usually the plot is divided into five acts, and each act is further divided into several scenes. The main skill of the playwright is to divide the plot into Acts and Scenes in such a way that they can produce the maximum stage effect in natural development. Characters are men and women who act. The hero and heroine are two important figures among the characters. Thought means what the characters think or feel during their careers in the development of the plot. Thought is expressed in their speeches and dialogues. Diction is a means of language or expression by which characters reveal their thoughts and feelings. The diction should be decorated with every kind of artistic element. The song is one of these decorations. Decorating the stage is the main part of the play. The performance is a theatrical effect presented on the stage. But the play also includes scenes of physical loud cries, dances, colorful clothes of the main characters, beggarly or playful appearance of subordinate characters or fool on the stage. These are the six components of the tragedy. Home Previous Next Aristotle's theory of tragedy is entirely based on induction. Numerous examples or quotations that Aristotle uses in his text from the tragedies of Sophocles, Esylus and Euripides make it clear that his theory of this literary genre comes from his extensive reading of their tragedies, and the ideas are simple generalizations of commonalities in their tragedies. Aristotle (384-322 BC) Is thus interesting to see the theory that followed the genre for which he is actually a theorist. But in our time, this theory has lost its meaning with the development of all sorts of tragic stories, ending in disaster. Now its importance is limited by the level of differentiation of the Aristotle regime of tragedy from the non-State regime. Aristotle defines tragedy as an imitation of an action that is serious and has a magnitude complete in itself in the midst of poetic language and a way of dramatic representation that involves incidents that excite pity and fear in order to fulfill the catharsis of such emotions. The undeniable fact surrounding this purifying effect is that the tragic notion of suffering and stunning defeat leaves an audience not depressed but liberated and even sublime. This distinctive effect on the reader, the pleasure of pity and fear, is the main way to distinguish it from the comic and other forms of dramatic representation. Moreover, Aristotle makes the pleasure of pity and fear a rule that governs the organization of the tragic plot and the choice of the tragic hero and sees that the goal of the playwright should always be how to achieve this goal in his drama. According to Aristotle, there are six main components to the tragedy. They: a) Plot (b) Character (c) Thought (d) Diction (e) Song (f) Performance (a) Plot: Aristotle defines the plot as the soul of tragedy and emphasizes much on its unity. He treats it as a single artistic whole aimed at the intended effect, that is, the pleasure of pity and fear and catharsis of such human emotions. Being a single whole, the plot must have the right beginning, middle and end, in which each part supports the whole, and none of the parts is non-functional. And being an imitation of action, the plot should simulate one action. Incorporating a series of actions simply because they happen to be one character doesn't make an artistic whole. According to the plot, the events develop through a complication before the disaster. Hamartia or serious tragic flaw of the main character leads to a complication and sudden revelation, or anagnorisis, this deficiency reinforces the complication, and this, in turn, awaits the tragic end character, or disaster after a sudden reversal in the fate of the character, that is, the vicissitudes. Thus, the plot goes from hamartia through anagnorisis and peripetia to disaster. This shows that Aristotle stands for a complex plot, as opposed to a simple plot, in which a reversal of the situation is almost impossible. (b) Character: It has a secondary place after the plot. By character Aristotle means a tragic hero who is always a noble man who, in turn, is neither completely good nor completely evil, but a mixture of both. It is always above the usual moral value. If, according to Aristotle, the character will be better than us, the tragic effect will be stronger. The tragic and sad end of such a character moves in us with pity and fear. He moves in us sorry because his unhappiness is more than what he actually deserves from his hamartia. It also moves us to fear because we think about what will happen to our smaller and subcutulsible self. (c) Thought: This is a way of saying what is appropriate for a given circumstance or situation. There must be a proper connection between thought and situation. For example, a difficult situation always expects serious thought and vice versa. d) This refers to the expression of meaning in words, or it is the main way to imitate an action. Words are a means of presenting and carrying tragic meaning and effect. (e) Song: The song is considered to be the main decoration used in the tragedy. This is especially true of a song performed by a group of people known as a choir. It includes an analysis of the major events of the past, the present and what will happen in the future, which amplify the dramatic consequences. It tells the story of the main events that are not shown on stage. (f) Spectacles: This means scenes used in drama for the sake of the emotional attraction of the audience. This raises the emotional significance of the event in the drama. But this is the only work of a stage machinist or manager to establish a scene, as described by the playwright. This theory of tragedy later evolved through Castlevetro for neoclassical theorists such as Cornely in the 16th and 17th centuries. But where Aristotle itself is descriptive, neoclassical theorists have developed it as a typically tragedy with the addition of two other elements to compose three units of Aristotle's assimilation drama emphasis on unity of action. How does Aristotle differ from Plato in his imitation theory and what is the connection between imitation and morality? Moral? aristotle's six elements of tragedy pdf. aristotle's six elements of tragedy in oedipus. aristotle's six elements of tragedy slideshare. aristotle's six elements of tragedy from poetics. six elements of tragedy according to aristotle pdf. what are the six elements of a tragedy as defined by aristotle and their function in a play. according to aristotle which of the following is not one of the six elements of the tragedy

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