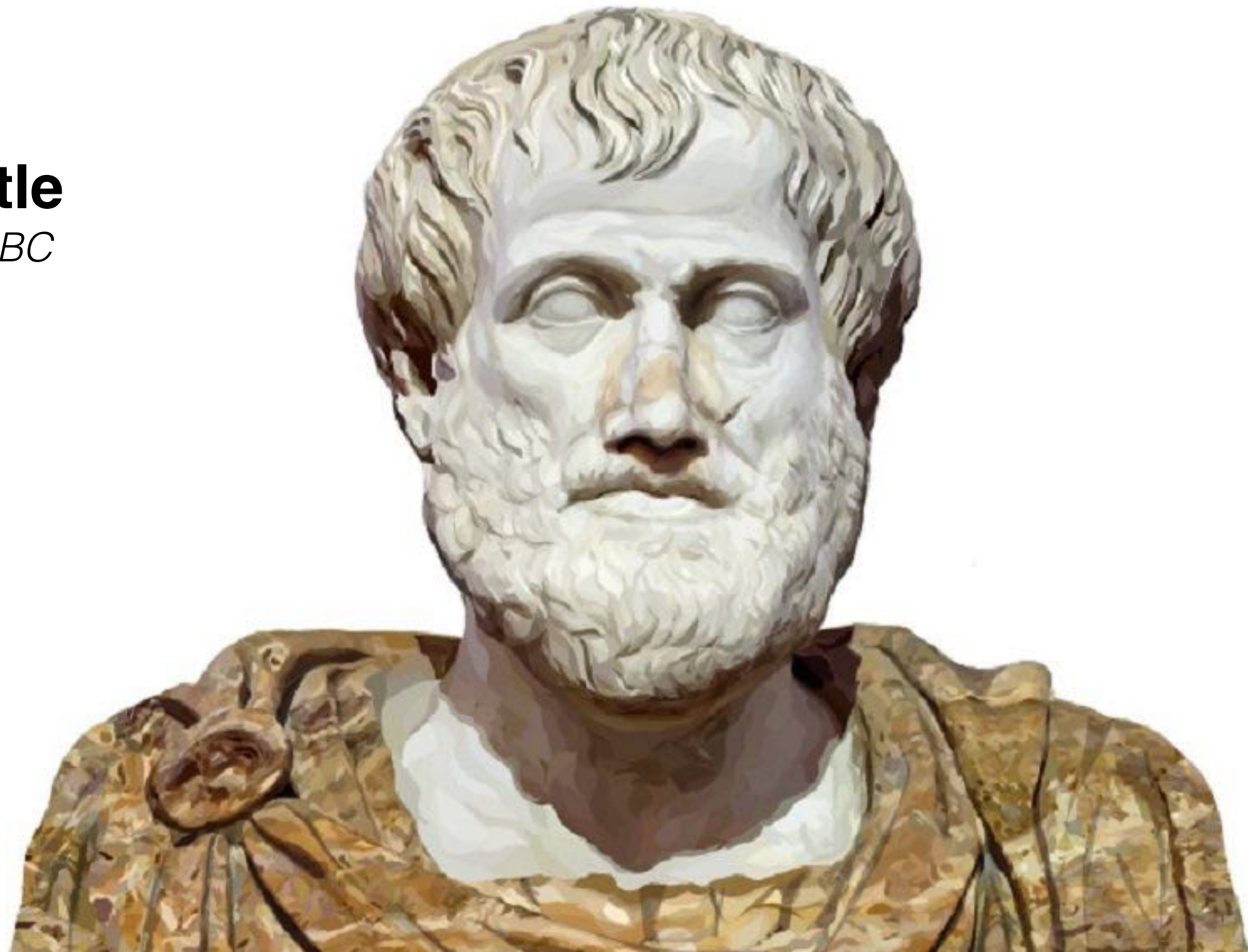


Aristotle

367–347 BC



“Tragedy, then, is **an imitation of an action** that is **serious, complete, and of a certain magnitude**; in **language embellished** with each kind of artistic ornament, the several kinds being found in separate parts of the play; **in the form of action, not of narrative**; through **pity and fear** effecting the proper **purgation** of these emotions. “

“objects of imitation are men in action”
(mimesis)

II, III, IV

“pity is aroused by unmerited misfortune”

**“fear (aroused) by the
misfortune of a man like ourselves”**

**“the plot ought to be so constructed that,
even without the aid of the eye, he who hears
the tale told will thrill with horror and melt to
pity at what takes place”**

don't rely of the spectacular for tragic effect

six parts of tragedy

(medium)

diction
song

(object)

plot
character
thought

(mode)

spectacle

six parts of tragedy

(medium)

diction
song

(object)

plot
character
thought

(mode)

spectacle

character

same or better than us= tragedy

worse than us = comedy

character is action

speeches reveal moral purpose

goodness

appropriate

necessary/probable action

consistent in behavior

consistently inconsistent

nothing irrational in actions

tragic plot

arrangement of incidents

one action

inspiring fear or pity

a beginning, a middle, and an end

life is not a plot

unity of time and place

according to law probability and necessity

complete, whole and of a certain magnitude

complication and unraveling (master both)

simple plot - no reversal or recognition on the part of the hero

complex plot - the change of fortune through a **reversal** of the situation or **recognition**, or both.

Reversal (peripeteia)

An event that occurs contrary to our expectations and that is therefore surprising, but that nonetheless appears as a necessary outcome.

Recognition (anagnorisis)

The often sudden revelation that propels a tragedy to its conclusion. (recognition of faces are best)

Reversals

“a change by which the action veers round to its opposite”

“from error or frailty” not “vice or depravity”

“The change of fortune should be not from bad to good, but, reversely, from good to bad. It should come about not from the result of vice, but of some **great error of frailty**...”

Recognition

change from ignorance to knowledge

recognition of persons (faces)

signs

memory awakened

reasoning

outcome from plot (best!)

Error or Frailty (Hamartia)

- hubris, the character overshooting the mark, or overreaching
- we must recognize we can make the same mistake

narrative + drama

Homer

show and tell

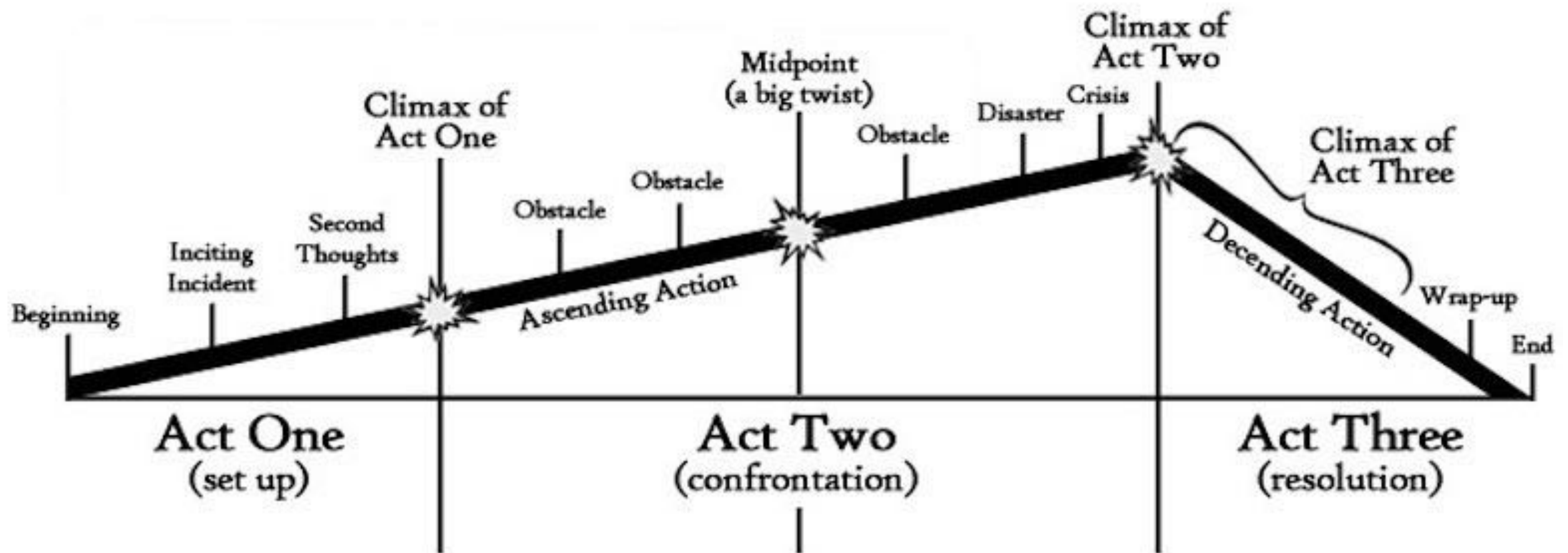
contemporary novels, short stories

documentaries and some movies

western narrative traditions

- the battle of ego(s) -winners and losers
- protagonist with desire vs. antagonist obstructing desire
- conflict "all the way down" – dialogue, scene, act
- cause effect chain
- clarity of purpose and moral certainty are valued
- representation, mimesis in dramatic arts, presents the world as knowable
- objectivity, omniscient narration
- closure

Three-Act Structure



Classical Hollywood Style

non-western narrative traditions

- less conflict, more “fractal” patterns, episodic
- “protagonist” is a group
- fragmentation, broken causal/chains, dissonance, abstraction
- metafiction, stories within stories, digression
- networked, database, hypertext
- non-representational, abstract, anti-narrative

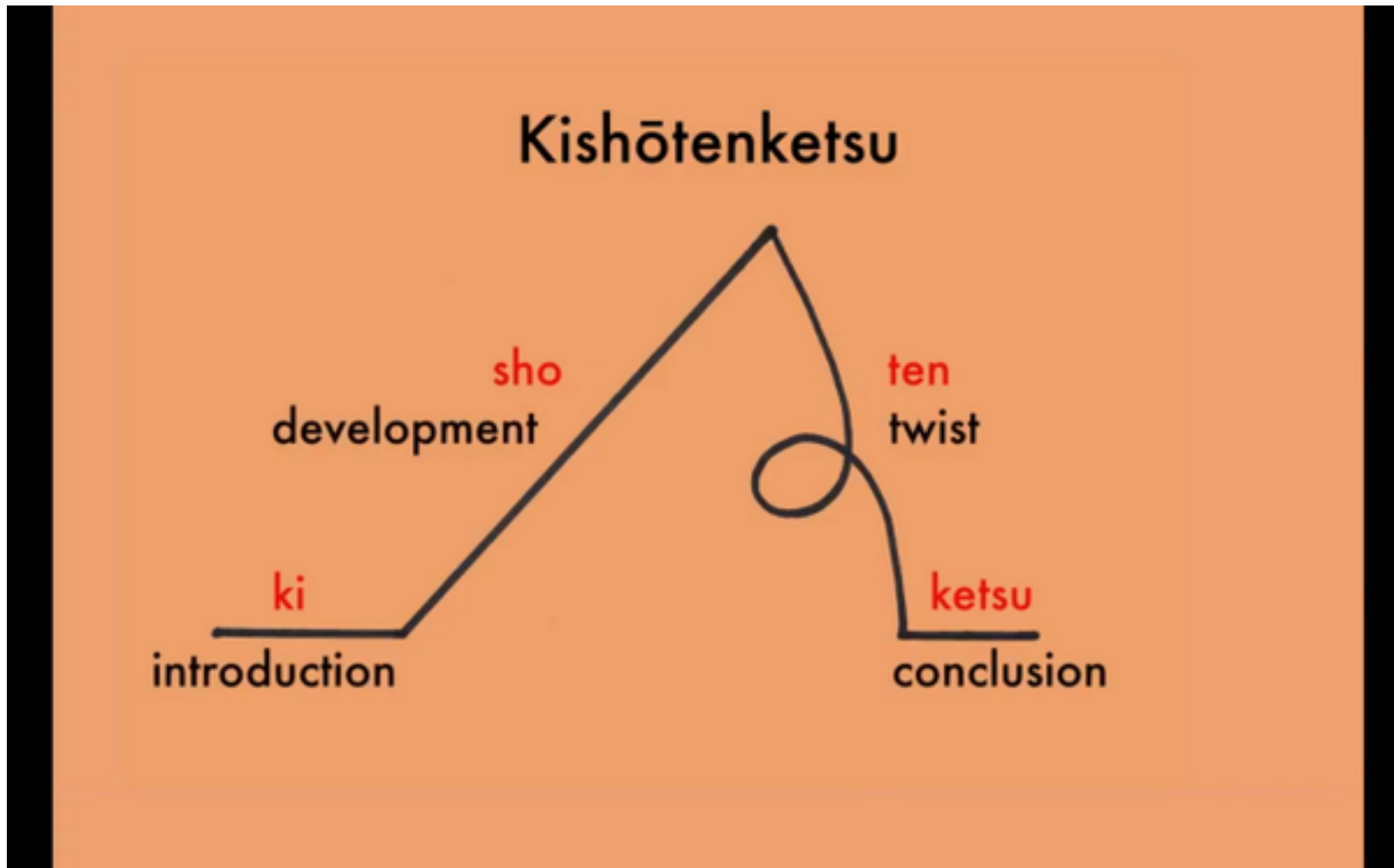
Kishōtenketsu – Japanese story form (from China)

Ki : the introduction: setting, characters, situation, relationships

Shō: further development, following the introduction. no big changes

Ten: a pivot or twist to another, topic, character, situation, setting. this can be jarring, but doesn't have to be

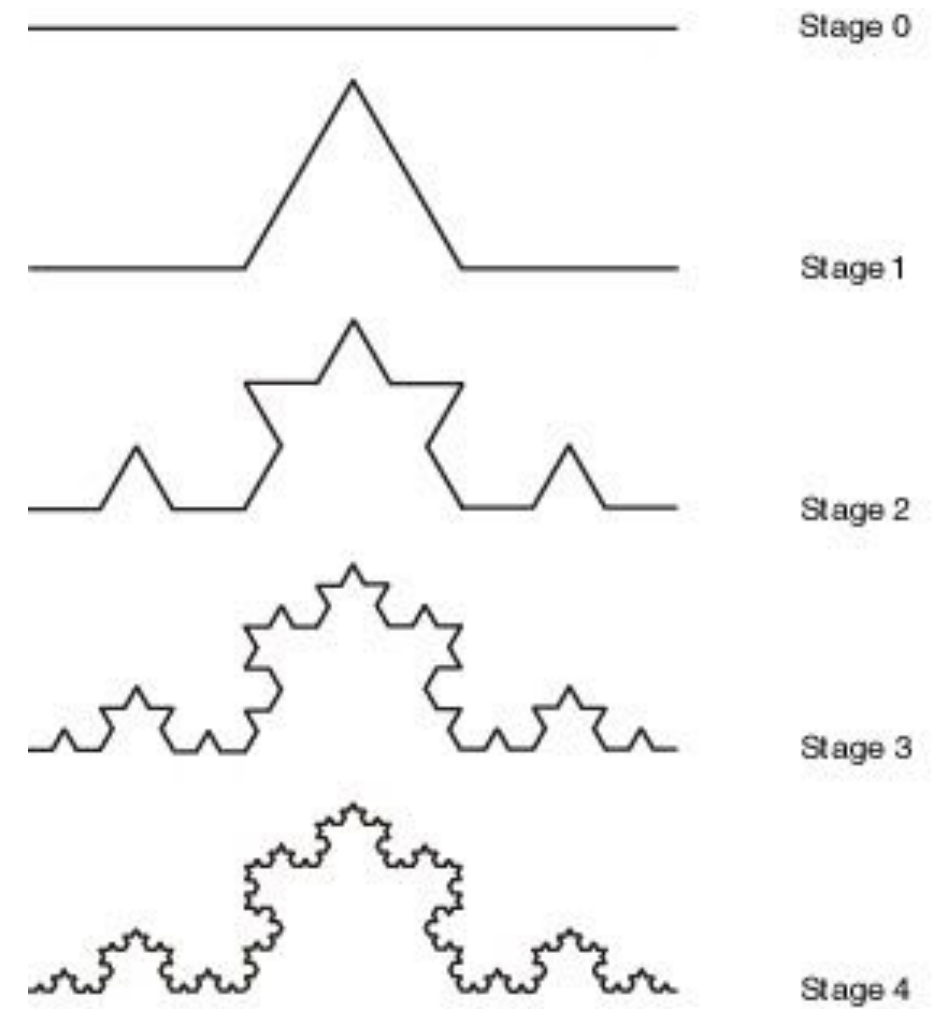
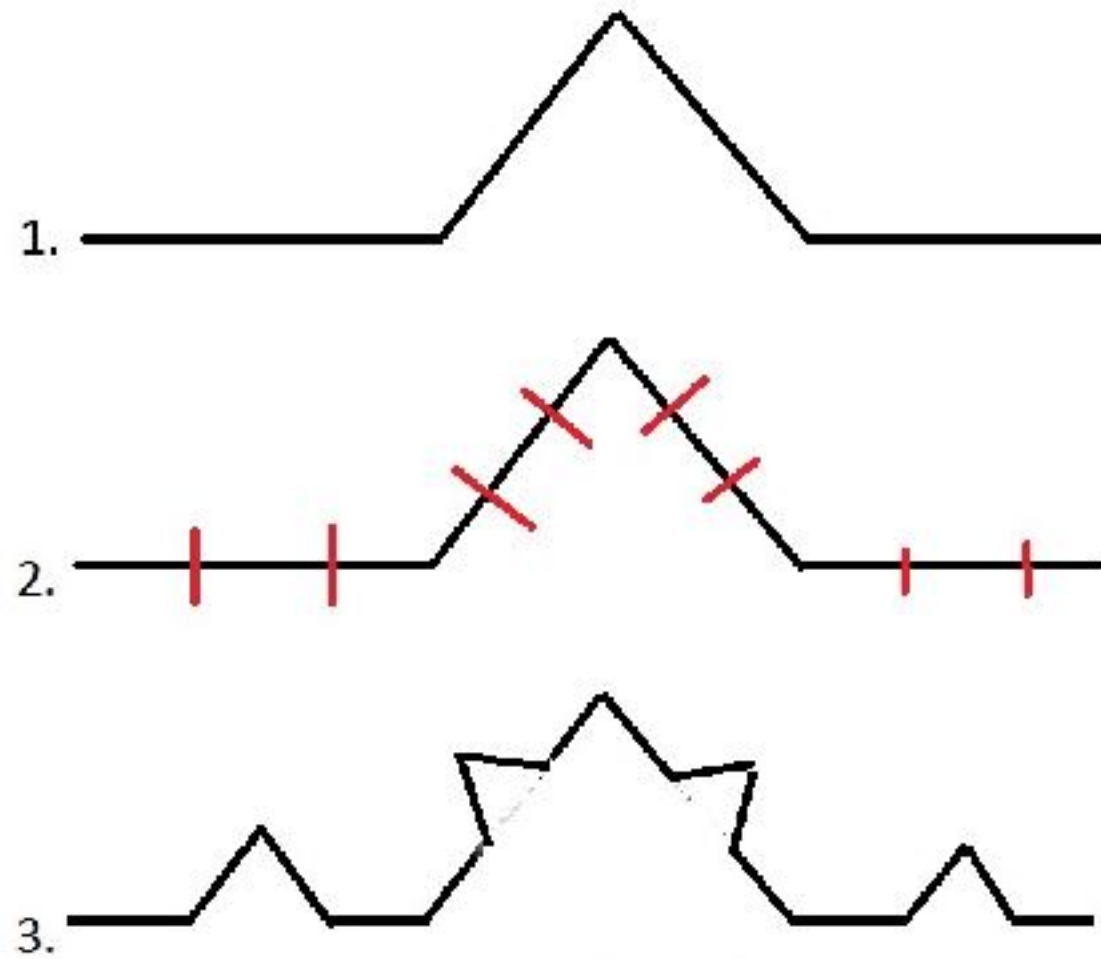
Ketsu: ending, it wraps up the story by uniting the first two parts with the third, the twist, making the parts a whole.



China > Japan

the internet favors fractals - small patterns
at the micro-level - that build to larger
patterns or structures,

self-similarity create a unity



fractal narrative
the von Koch curve