

Masterpieces - Tragedy Outline

Subject	Reading	Graded Work
Summer Reading	<i>This Boys Life</i> - Wolff Community of Readers Text	Quiz
College Essays	Sample Essays	Personal Essay
Greek Tragedy	<i>Oedipus Tyrannos</i> – Sophocles (at home) <i>The Bacchae</i> – Euripides (in class) Aristotle Selections Nietzsche Selections	Quotation Test on Both Works Essay Comparing the Plays
Shakespearean Tragedy	<i>Hamlet</i> (in <i>First Hamlet</i> edition)	Quizzes Quotation Test Classwrite Essay
19 th and 20 th Century Tragic Fiction	<i>Bartleby the Scrivener</i> - Melville <i>The Death of Ivan Ilych</i> - Tolstoy <i>The Metamorphosis</i> - Kafka	Quizzes Essay
T. S. Eliot’s Poetry	Early Poetry of T. S. Eliot	Classwrite
Existential Tragedy	<i>The Stranger</i> – Camus “The Myth of Sisyphus” - Camus	Quizzes Essay
		Semester Examination

Masterpieces Handouts Booklet:

- Course Synopsis
- GUM Sheet
- GUM Tally Sheet
- Oedipus Rex Study Guide
- Aristotle Selections
- Nietzsche Selections
- The Myth of Sisyphus

Class Procedures and Expectations:

Your grades for this course will be available on the web at www.penandpage.com. Use the number and password you are given to access these grades. These grades will be available to your parents and to your GLA’s.

You will turn in all compositions as “rtf” computer files. You will do this by giving your teacher a disk with your file and/or by emailing the composition as an attachment to krautj@d-e.org. Papers emailed are due by class time, just as if you were turning them in on paper. You should make a hard copy for your files to prove that the essay is done on time. Computer problems are not an excuse for a paper’s lateness. Make the hard copy and show it to me the day the paper is due. After I have read, corrected, and commented on your papers, I will post them on your web pages.

Lateness is assessed at the rate of one grade level (from B to B-) each day. Extended lateness is not an excuse for not doing the paper. Completing all assignments is a necessary condition for passing this course. If you are late a number of days, I will assume the worst and change your class grade to an F.

On a number of compositions, I will give you a grammar grade. This grade is separate from the essay’s grade. It is based on the number of errors you make and the number of words in the composition. After I return such compositions, we will spend time correcting all such errors and logging them on your GUM tally sheets.

The Dwight-Englewood GUM Sheet (Grammar, Usage, and Mechanics)

Error	Sample Sentences	
	Grammar Problems	
Fragments	No one could help except Odysseus. If the situation was to improve.	frag
Run-ons	There was no way off Kalypso's island we cannot blame him for not getting home. There was no way off Kalypso's island. We cannot blame him for not getting home.	r-o
Parallelism	Odysseus liked to outwit enemies, killing suitors, and to tell stories.	
Dangling Modifiers	Blind to the danger, the arrow was a surprise to Atinoos.	dang
Misplaced Modifiers	Odysseus wanted both to kill the suitors and the slutish maids.	mm
Verb Shift	Odysseus hates the suitors and hated the disloyal maids as well.	shift
Tense	After Odysseus killed the suitors, he killed the maids.	T
Subject/Verb	One of the suitors suggest that they offer Penelope gifts.	s/v
Case	Odysseus thought, "Me and Telemakhos must kill the suitors."	case
Pronoun/Antecedent	One of the crew members fell off a roof and broke their neck.	p/a
Pronoun Reference	The suitors want Odysseus' wife and wealth, which is why they plot Telemahkos' murder.	ref
	Commas and Other Punctuation	
Compound	Penelope missed her husband and Telemakhos missed his dad.	comp
Introductory	When he first lands on Ithaka Odysseus does not know where he is.	intro
Interrupter	Antinoos the leader of the suitors is the first to die.	inter
Quotations	Athena admires Odysseus "Such detachment! That's why I cannot desert you."	q
Apostrophes	The suitors panic at the sight of Athenas aegis.	apos
Unneeded Punctuation	The courageous Odysseus, did not shy away from Skylla.	P
Capitalization	The <u>Odyssey</u> is an ancient greek epic that is often studied in History class.	cap
	Types of Diction Errors	d
Homonym	The suitors do not consume there own food. Its more fun eating Odysseus' food.	hom
Confused Pair	Odysseus excepted Alkinoos's gifts.	conf
Wrong Word	Kalypso's flesh is flawless.	ww
Cliche	Penelope will always be there for Odysseus.	cliche
	Style Problems	
Wordiness	Due to the fact that he has Athena's help, the victory that Odysseus has is sweet.	wdy
Redundancy	When Odysseus talks with Penelope, he lovingly repeats again his love for her.	red

Oedipus the King Study Guide

Production

The setting of the *Oedipus the King* as in the case of most Greek tragedies, does not require a change of scene. Throughout the play the skene with at least one door represents the facade of the royal palace of Thebes. Even when action takes place inside the palace, such as [Jocasta's](#) suicide and [Oedipus's](#) self-blinding, there is no shift of scene. These interior actions are described in a speech delivered by a messenger rather than enacted before the audience (1237-1286).¹ The messenger speech eliminates the need for scene changes, which, due to the limited resources of the ancient theater, would have been difficult and awkward. [Sophocles](#), like [Aeschylus](#) and [Euripides](#), made a virtue of the necessity of this convention of the ancient theater by writing elaborate messenger speeches, which provide a vivid word picture of the offstage action.

¹The numbers refer to lines in the *Oedipus the King*.

EXERCISE FOR READING, COMPREHENSION AND INTERPRETATION

Prologue (1-150) - Oedipus, Priest and Creon p. 1-6

1. A. What is the dramatic purpose of the prologue? p. 1-6
2. B. How does Oedipus characterize himself (8)? p. 1
3. C. What is his attitude toward the suppliants (13-14)? p. 1
4. D. What conditions in Thebes does the Priest describe (25-30)? p. 1-2
5. A. How do the suppliants view Oedipus (31-34; 40; 46)? p. 2

The Priest refers to Oedipus's saving of Thebes from the [Sphinx](#) (35-38), a monster with human female head and breasts and a lion's body with wings. The "tax" (36) which the Thebans paid the Sphinx was in the form of young men killed by the monster when they were unable to answer the riddle:² "What has one voice and four feet, two feet and three feet?" The answer which only Oedipus was able to provide was "man" (crawling on all fours as a baby, walking unaided on two feet throughout most of his life and finally walking with the aid of a cane in old age).

²Although we associate riddles with children, these enigmatic questions were taken very seriously by primitive cultures and are often prominent in myths, which have their origin in a prehistoric era.

Accordingly, riddle solvers were highly respected for their intelligence.

6. B. What request does the Priest make of Oedipus (41-42; 51)? p.2-3

Dramatic irony is a much-used literary device in this play. Remember that the Athenian audience came into the theater already knowing the story of Oedipus and his horrible fate.

7. C. Explain the irony of 60-61. p. 3 "There's not one..."
8. D. What step has Oedipus already taken to deal with the problem (68-73)? p. 3
9. A. According to Creon what did Apollo³ say must be done in order to cure Thebes of its pollution⁴ (95-107)? p. 4-5

³ Creon had gone to obtain this information from [Apollo's](#) oracle at Delphi (also referred to as Pytho; Apollo himself is sometimes called Phoebus and Loxias), where the god's prophecies and advice were given to applicants by his priestess, the Pythia.

⁴A pollution is a religious uncleanness which is usually the result of murder or of other serious crimes (intentional or unintentional) and infects anyone and anything which comes into contact with it. Because of the presence of Oedipus, a man polluted by the two terrible crimes of patricide and incest, Thebes is subject to a plague and other disasters.

10. B. According to [Creon](#) what were the circumstances of Laius's death (114-123)? p. 5
11. C. What motive does Oedipus assign to the killer of Laius (124-125)? p. 5 What is Oedipus resolved to do (135-137)? p.6
12. D. Explain the irony of 137-141. p. 6

Parados (151-215) p. 6-8

13. A. What is the reaction of the Chorus to the advice of Apollo ('the Delian Healer') to Thebes (154-157)? p. 6-8
14. B. What conditions in Thebes does the Chorus describe (170-182)? p. 6-8

The Chorus then asks Zeus to defend Thebes from Ares, who is usually the war god, but here is a god of destruction in general (190-202), and finally calls upon Apollo ('Lycean King'), Artemis and Bacchus (Dionysus), who was born in Thebes, for help (204-215).

First Episode (216-462) - Oedipus, Chorus and Teiresias p. 9-17

15. C. Explain the following ironies in Oedipus's speech (218-220; 236-248; 249-251; 259-265).
16. D. Why does Oedipus summon Teiresias (278-287)?
17. A. What is Teiresias's reaction to Oedipus's request for help (316-344)?
18. B. How does Oedipus view Teiresias's behavior (345-349)?
19. C. What does Teiresias reveal to Oedipus as a result of the king's angry accusation (353;362)?
20. D. Note the emphasis on sight and blindness in the dialogue between Oedipus and Teiresias (e.g.,367; 371). What irony is implicit in this emphasis?
21. A. What suspicion does Oedipus begin to harbor about Creon (385-389)?
22. B. What superiority does Oedipus claim over Teiresias (390-398)?
23. C. Note the frequent equation of physical sight with knowledge throughout this scene and the rest of the play. What is the irony of this equation?
24. D. Teiresias then tells Oedipus the horrible truth about himself (413-425). What does Teiresias predict will happen to Oedipus (417-423; 452-460)?

First Stasimon (463-512) p. 17-19

25. A. What is the Chorus's view of Teiresias's accusations against Oedipus (483-495; 504-511)?

Second Episode (513-862) - Creon, Chorus, Oedipus and Jocasta p. 19 - 31

26. B. What motivates Creon's entrance at the beginning of this episode (513-522)?
27. C. Why does Oedipus accuse Creon of conspiracy (555-556; 572-573)?
28. D. How does Creon defend himself against Oedipus's accusation (583-604)?
29. A. What does Oedipus threaten to do (618-630)?
30. B. What does Jocasta attempt to do (634-668)?
31. C. Is she successful (669-697)?

Lines 649-697 are sung by Oedipus, Creon and Jocasta in conjunction with the Chorus. That the characters break into song at this point is an indication of their heightened emotions.

32. D. How does Jocasta try to assure Oedipus that he not guilty of Laius's death (707-722)?
33. A. What is Jocasta's view of prophecy (723-725)? Why is Oedipus frightened by the information given by Jocasta (726-745)?
34. B. What happened to the one surviving witness to the killing of Laius (758-764)?
35. C. Whom does Oedipus believe are his parents and where does he think he was born (774-775)?
36. D. Why did Oedipus go to the Delphic Oracle and what was he told there (779-793)? Where did Oedipus arrive as a result of this information (798-799)? What happened at this place (801-813)?
37. A. What does Oedipus fear (813-822)? Does Oedipus suspect at this point that Laius is his father and Jocasta, his mother (822-827)? Explain your answer.
38. B. What detail in Jocasta's story of Laius's death does Oedipus take comfort in (842-847)? How does Jocasta try to reassure Oedipus (848-858)? What request does Oedipus make (859-860)?

Second Stasimon (863-910) p. 31 - 33

39. A. What wish does the Chorus express in the first stanza (863-872)?

In the beginning of the second stanza the Chorus says that *hybris* 'arrogant disregard for the rights of others' produces the tyrant, without a doubt referring to Oedipus, since in Greek the title of the play is *Oedipus Tyrannos* and also on account of the mention of the "foot"⁵ (878). The Greek word *tyrannos* is most often used in Tragedy as a synonym for "king" and therefore usually has no pejorative meaning, but its use in this stasimon in connection with *hybris* suggests its other more sinister meaning in Greek, corresponding to what we mean by our word "tyrant".

40. B. In your opinion is Oedipus a tyrannical ruler? Is he guilty of [hybris](#)? If your answer to these two questions is "yes", is he therefore responsible for his own fate?

41. C. In what way specifically can the words of the Chorus in the second and third stanzas (873-896) apply to Oedipus? What concern does the Chorus express in the fourth stanza ("the earth's navel" = the Delphic Oracle) (897-910)?⁶

⁵One etymology of the name Oedipus presented in the play is "swollen foot" referring to the piercing of his feet as an infant (1032-1034).

⁶In connection with this stanza, it should be noted that the Delphic Oracle was not universally popular at Athens when this play was presented because Apollo was supporting the Spartans in the Peloponnesian War ([Thucydides](#), 1.118). Religiously conservative Athenians like [Sophocles](#) and [Socrates](#), however, did not waver in their faith in the god.

Third Episode (911-1085) - Jocasta, Messenger, Oedipus and Chorus p. 33 - 39

42. D. Jocasta appears at the beginning of this scene alone on stage. What prayer does she make and to whom (911-923)?

43. A. After her prayer a Messenger arrives. What news does he deliver to Oedipus (924-963)?

44. B. What is Oedipus's reaction to this news (964-972)? What is Jocasta's reaction (977-983)?

45. C. What further information does the Messenger give to Oedipus (1008-1046)?

46. D. Whom does the Chorus identify as the herdsman mentioned by the Messenger (1051-1053)?

47. A. Why does Jocasta ask Oedipus not to seek out the herdsman and then leave (1056-1075)?

48. B. How does Oedipus interpret Jocasta's emotional behavior (1076-1079)?

49. C. What is Oedipus's view of the role of Chance (sometimes translated as 'Fortune') in his life (1080-1085)?

50. D. Is Oedipus's view correct? Explain your answer.

51. A. Explain the irony of the arrival of the Messenger occurring just after Jocasta's prayer. Is the Messenger's news really the good news he thinks it is?⁷

⁷In this connection be sure to read what [Aristotle](#) in his *Poetics* (1452a.XI) has to say about the arrival of the Messenger as the peripety of the play.

Third Stasimon (1086-1109) p. 39

In the first stanza the Chorus addresses the mountain Cithaeron on which Oedipus was exposed as a baby. In the second stanza the Chorus addresses Oedipus and speculates about the identity of his parents.

52. B. Whom do they suggest as possible parents (1098-1101)?

Fourth Episode (1110-1185) - Oedipus, Chorus, Messenger and Herdsman p. 40 - 42

53. C. By whom had the Herdsman been employed (1117-1118)?

54. D. Why is the Herdsman reluctant to answer the questions of Oedipus and the Messenger?

55. A. What revelation does the Herdsman make (1128-1181)?

Fourth Stasimon (1186-1222) p. 42 - 44

56. B. What general comment on human life does the Chorus make based on the example of Oedipus (1186-1196)?

57. C. Summarize briefly the account of Oedipus's life given by the Chorus in the next two stanzas (1197-1212).

58. D. What horrible fact with regard to Oedipus's marriage does the Chorus point out (1214-1215)?

Exodos (1223 to end) - Second Messenger, Chorus, Oedipus and Creon p. 44 - end

59. A. What news does the Second Messenger announce (1235-1279)?

60. B. What is the symbolic significance of Oedipus's self-blinding (cf. the Teiresias scene and 1484)?

61. C. What does Oedipus intend to do (1290-1291)? Why?

The next section of the exodos is a *kommos* in which Oedipus joins in song with the Chorus, lamenting his fate (1297-1366).

62. D. Whom does Oedipus blame for his sorrows (1329-1331)?

63. A. What reasons does Oedipus give for his self-blinding (1369-1385)?
64. B. How does Oedipus feel about Creon at this point (1419-1421)?
65. C. What requests does Oedipus make of Creon (1436-1437;1446-1467)?
66. D. What future does Oedipus foresee for his two daughters (1489-1502)?
67. A. What important truth about his life does Creon point out to Oedipus (1522-1523)?
68. B. What general lesson does the Chorus draw from the example of Oedipus's life (1524-1530)?

Selections from Aristotle's *Poetics*
[adapted from the translation by S.H. Butcher]

6. Plot: species and components

6.1 Astonishment: But again, tragedy is an imitation not only of a complete action, but of events inspiring fear or pity. Such an effect is best produced when the events come on us by surprise; and the effect is heightened when, at the same time, they follow as cause and effect. The tragic wonder will then be greater than if they happened of themselves or by accident; for even coincidences are most striking when they have an air of design. We may instance the statue of Mitys at Argos, which fell upon his murderer while he was a spectator at a festival, and killed him. Such events seem not to be due to mere chance. Plots, therefore, constructed on these principles are necessarily the best.

6.2 Simple and complex plots: [10] Plots are either simple or complex, for the actions in real life, of which the plots are an imitation, obviously show a similar distinction.

An action which is one and continuous in the sense above defined, I call simple, when the change of fortune takes place without reversal and without recognition

A complex action is one in which the change is accompanied by such reversal, or by recognition, or by both. These last should arise from the internal structure of the plot, so that what follows should be the necessary or probable result of the preceding action. It makes all the difference whether any given event is a case of *propter hoc* or *post hoc*.

6.3 Reversal: [11] Reversal is a change by which the action veers round to its opposite, subject always to our rule of probability or necessity. Thus in the *Oedipus*, the messenger comes to cheer Oedipus and free him from his alarms about his mother, but by revealing who he is, he produces the opposite effect. Again in the *Lynceus*, Lynceus is being led away to his death, and Danaus goes with him, meaning to slay him; but the outcome of the preceding incidents is that Danaus is killed and Lynceus saved.

6.4 Recognition: Recognition, as the name indicates, is a change from ignorance to knowledge, producing love or hate between the persons destined by the poet for good or bad fortune. The best form of recognition is coincident with a reversal, as in the *Oedipus*. There are indeed other forms. Even inanimate things of the most trivial kind may in a sense be objects of recognition. Again, we may recognize or discover whether a person has done a thing or not. But the recognition which is most intimately connected with the plot and action is, as we have said, the recognition of persons. This recognition, combined with reversal, [52b] will produce either pity or fear; and actions producing these effects are those which, by our definition, tragedy represents. Moreover, it is upon such situations that the issues of good or bad fortune will depend. Recognition, then, being between persons, it may happen that one person only is recognized by the other - when the latter is already known - or it may be necessary that the recognition should be on both sides. Thus Iphigeneia is revealed to Orestes by the sending of the letter; but another act of recognition is required to make Orestes known to Iphigeneia.

6.5 Suffering: Two parts, then, of the plot - reversal and recognition - turn upon surprises. A third part is the scene of suffering. The scene of suffering is a destructive or painful action, such as death on the stage, bodily agony, wounds, and the like.

6.6 Quantitative parts of tragedy: [12] The parts of tragedy which must be treated as elements of the whole have been already mentioned. We now come to the quantitative parts - the separate parts into which tragedy is divided - namely, prologue, episode, exode, choric song; this last being divided into parode and stasimon. These are common to all plays: peculiar to some are the songs of actors from the stage and the kommoi.

The prologue is that entire part of a tragedy which precedes the parode of the chorus. The episode is that entire part of a tragedy which is between complete choric songs. The exode is that entire part of a tragedy which has no choric song after it. Of the choric part the parode is the first undivided utterance of the chorus: the stasimon is a choric ode without anapaests or trochaic tetrameters: the kommos is a joint lamentation of chorus and actors.

The parts of tragedy which must be treated as elements of the whole have been already mentioned. The quantitative parts - the separate parts into which it is divided - are here enumerated.

7. The best kinds of tragic plot

7.1 First introduction: [13] As the sequel to what has already been said, we must proceed to consider what the poet should aim at, and what he should avoid, in constructing his plots; and by what means the specific effect of tragedy will be produced.

7.2 First deduction: A perfect tragedy should, as we have seen, be arranged not on the simple but on the complex plan. It should, moreover, imitate actions which excite pity and fear, this being the distinctive mark of tragic imitation. It follows plainly, in the first place, that the change of fortune presented must not be the spectacle of a virtuous man brought from

prosperity to adversity: for this moves neither pity nor fear; it merely shocks us. Nor, again, that of a bad man passing from adversity to prosperity: for nothing can be more alien to the spirit of tragedy; it possesses no single tragic quality; it neither satisfies the moral sense [53a] nor calls forth pity or fear. Nor, again, should the downfall of the utter villain be exhibited. A plot of this kind would, doubtless, satisfy the moral sense, but it would inspire neither pity nor fear; for pity is aroused by unmerited misfortune, fear by the misfortune of a man like ourselves. Such an event, therefore, will be neither pitiful nor terrible.

There remains, then, the character between these two extremes - that of a man who is not eminently good and just, yet whose misfortune is brought about not by vice or depravity, but by some error or frailty. He must be one who is highly renowned and prosperous - a personage like Oedipus, Thyestes, or other illustrious men of such families.

A well-constructed plot should, therefore, be single in its issue, rather than double as some maintain. The change of fortune should be not from bad to good, but, reversely, from good to bad. It should come about as the result not of vice, but of some great error or frailty, in a character either such as we have described, or better rather than worse. The practice of the stage bears out our view. At first the poets recounted any legend that came in their way. Now, the best tragedies are founded on the story of a few houses - on the fortunes of Alcmaeon, Oedipus, Orestes, Meleager, Thyestes, Telephus, and those others who have done or suffered something terrible. A tragedy, then, to be perfect according to the rules of art should be of this construction.

Hence they are in error who censure Euripides just because he follows this principle in his plays, many of which end unhappily. It is, as we have said, the right ending. The best proof is that on the stage and in dramatic competition, such plays, if well worked out, are the most tragic in effect; and Euripides, faulty though he may be in the general management of his subject, yet is felt to be the most tragic of the poets.

In the second rank comes the kind of tragedy which some place first. Like the *Odyssey*, it has a double thread of plot, and also an opposite catastrophe for the good and for the bad. It is accounted the best because of the weakness of the spectators; for the poet is guided in what he writes by the wishes of his audience. The pleasure, however, thence derived is not the true tragic pleasure. It is proper rather to comedy, where those who, in the piece, are the deadliest enemies - like Orestes and Aegisthus - quit the stage as friends at the close, and no one slays or is slain.

7.3 Second introduction: [14][53b] Fear and pity may be aroused by spectacular means; but they may also result from the inner structure of the piece, which is the better way, and indicates a superior poet. For 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. This is the impression we should receive from hearing the story of the Oedipus. But to produce this effect by the mere spectacle is a less artistic method, and dependent on extraneous aids. Those who employ spectacular means to create a sense not of the terrible but only of the monstrous, are strangers to the purpose of tragedy; for we must not demand of tragedy any and every kind of pleasure, but only that which is proper to it. And since the pleasure which the poet should afford is that which comes from pity and fear through imitation, it is evident that this quality must be impressed upon the incidents.

7.4 Second deduction: Let us then determine what are the circumstances which strike us as terrible or pitiful.

Actions capable of this effect must happen between persons who are either friends or enemies or indifferent to one another. If an enemy kills an enemy, there is nothing to excite pity either in the act or the intention - except so far as the suffering in itself is pitiful. So again with indifferent persons. But when the tragic incident occurs between those who are near or dear to one another - if, for example, a brother kills, or intends to kill, a brother, a son his father, a mother her son, a son his mother, or any other deed of the kind is done - these are the situations to be looked for by the poet. He may not indeed destroy the framework of the received legends - the fact, for instance, that Clytemnestra was slain by Orestes and Eriphyle by Alcmaeon - but he ought to show of his own, and skilfully handle the traditional material. Let us explain more clearly what is meant by skilful handling.

The action may be done consciously and with knowledge of the persons, in the manner of the older poets. It is thus too that Euripides makes Medea slay her children. Or, again, the deed of horror may be done, but done in ignorance, and the tie of kinship or friendship be discovered afterwards. The *Oedipus* of Sophocles is an example. Here, indeed, the incident is outside the drama proper; but cases occur where it falls within the action of the play: one may cite the *Alcmaeon* of Astydamos, or Telegonus in the *Wounded Odysseus*. Again, there is a third case - [to be about to act with knowledge of the persons and then not to act. The fourth case] is when some one is about to do an irreparable deed through ignorance, and makes the discovery before it is done. These are the only possible ways. For the deed must either be done or not done - and that wittingly or unwittingly. But of all these ways, to be about to act knowing the persons, and then not to act, is the worst. It is shocking without being tragic, for no disaster follows. It is, therefore, never, [54a] or very rarely, found in poetry. One instance, however, is in the *Antigone*, where Haemon threatens to kill Creon. The next and better way is that the deed should be perpetrated. Still better, that it should be perpetrated in ignorance, and the discovery made afterwards.

There is then nothing to shock us, while the discovery produces a startling effect. The last case is the best, as when in the *Cresphontes* Merope is about to slay her son, but, recognizing who he is, spares his life. So in the *Iphigeneia*, the sister recognizes the brother just in time. Again in the *Helle*, the son recognizes the mother when on the point of giving her up. This, then, is why a few families only, as has been already observed, furnish the subjects of tragedy. It was not art, but happy chance, that led the poets in search of subjects to impress the tragic quality upon their plots. They are compelled, therefore, to have recourse to those houses whose history contains moving incidents like these.

Enough has now been said concerning the structure of the incidents, and the right kind of plot.

8. Other aspects of tragedy

8.1 Character: [15] In respect of character there are four things to be aimed at.

(i) First, and most important, it must be good. Now any speech or action that manifests moral purpose of any kind will be expressive of character: the character will be good if the purpose is good. This rule is relative to each class. Even a woman may be good, and also a slave; though the woman may be said to be an inferior being, and the slave quite worthless.

(ii) The second thing to aim at is propriety. There is a type of manly valor; but valour in a woman, or unscrupulous cleverness is inappropriate.

(iii) Thirdly, character must be true to life: for this is a distinct thing from goodness and propriety, as here described.

(iv) The fourth point is consistency: for though the subject of the imitation, who suggested the type, be inconsistent, still he must be consistently inconsistent.

As an example of motiveless degradation of character, we have Menelaus in the *Orestes*; of character indecorous and inappropriate, the lament of Odysseus in the *Scylla*, and the speech of Melanippe; of inconsistency, the *Iphigeneia at Aulis* - for Iphigeneia the suppliant in no way resembles her later self.

As in the structure of the plot, so too in the portraiture of character, the poet should always aim either at the necessary or the probable. Thus a person of a given character should speak or act in a given way, by the rule either of necessity or of probability; just as this event should follow that by necessary or probable sequence. It is therefore evident that the unraveling of the plot, no less than the complication, must arise out of the plot itself, [54b] it must not be brought about by the *deus ex machina* - as in the *Medea*, or in the return of the Greeks in the *Iliad*. The *deus ex machina* should be employed only for events external to the drama - for antecedent or subsequent events, which lie beyond the range of human knowledge, and which require to be reported or foretold; for to the gods we ascribe the power of seeing all things. Within the action there must be nothing irrational. If the irrational cannot be excluded, it should be outside the scope of the tragedy. Such is the irrational element the *Oedipus* of Sophocles.

Again, since tragedy is an imitation of persons who are above the common level, the example of good portrait painters should be followed. They, while reproducing the distinctive form of the original, make a likeness which is true to life and yet more beautiful. So too the poet, in representing men who are irascible or indolent, or have other defects of character, should preserve the type and yet ennoble it. In this way Achilles is portrayed by Homer as an example of obstinacy, and yet a good man.

These then are rules the poet should observe. Nor should he neglect those appeals to the senses, which, though not among the essentials, are the concomitants of poetry; for here too there is much room for error. But of this enough has been said in our published treatises.

8.2 Kinds of recognition: [16] What recognition is has been already explained. We will now enumerate its kinds.

(i) First, the least artistic form, which, from poverty of wit, is most commonly employed - recognition by signs. Of these some are congenital - such as 'the spear which the earth-born race bear on their bodies,' or the stars introduced by Carcinus in his *Thyestes*. Others are acquired after birth; and of these some are bodily marks, as scars; some external tokens, as necklaces, or the little ark in the *Tyro* by which the discovery is effected. Even these admit of more or less skilful treatment. Thus in the recognition of Odysseus by his scar, the discovery is made in one way by the nurse, in another by the swineherds. The use of tokens for the express purpose of proof - and, indeed, any formal proof with or without tokens - is a less artistic mode of recognition. A better kind is that which comes about by a turn of incident, as in the Bath Scene in the *Odyssey*.

(ii) Next come the recognitions invented at will by the poet, and on that account wanting in art. For example, Orestes in the *Iphigeneia* reveals the fact that he is Orestes. She, indeed, makes herself known by the letter; but he, by speaking himself, and saying what the poet, not what the plot requires. This, therefore, is nearly allied to the fault above mentioned - for Orestes might as well have brought tokens with him. Another similar instance is the 'voice of the shuttle' in the *Tereus* of Sophocles.

(iii) The third kind depends on memory when the sight of some object awakens a feeling: [55a] as in the *Cyprians* of Dicaeogenes, where the hero breaks into tears on seeing the picture; or again in the *Lay of Alcinous*, where Odysseus, hearing the minstrel play the lyre, recalls the past and weeps; and hence the recognition.

(iv) The fourth kind is by process of reasoning. Thus in the *Choephoroi*: 'Some one resembling me has come: no one resembles me but Orestes: therefore Orestes has come.' Such too is the discovery made by Iphigeneia in the play of Polyidus the sophist. It was a natural reflection for Orestes to make, 'So I too must die at the altar like my sister.' So, again, in the *Tydeus* of Theodectes, the father says, 'I came to find my son, and I lose my own life.' So too in the *Phineidae*: the women, on seeing the place, inferred their fate - 'Here we are doomed to die, for here we were cast forth.'

(v) Again, there is a composite kind of recognition involving false inference on the part of one of the characters, as in the *Odysseus Disguised* as a Messenger. A said [that no one else was able to bend the bow; ... hence B (the disguised Odysseus) imagined that A would] recognize the bow which, in fact, he had not seen; and to bring about a recognition by this means - the expectation that A would recognize the bow - is false inference.

(vi) But, of all recognitions, the best is that which arises from the incidents themselves, where the startling discovery is made by natural means. Such is that in the *Oedipus* of Sophocles, and in the *Iphigeneia*; for it was natural that Iphigeneia should wish to dispatch a letter. These recognitions alone dispense with the artificial aid of tokens or amulets. Next come the recognitions by process of reasoning.

8.3 Visualising the action: [17] In constructing the plot and working it out with the proper diction, the poet should place the scene, as far as possible, before his eyes. In this way, seeing everything with the utmost vividness, as if he were a spectator of the action, he will discover what is in keeping with it, and be most unlikely to overlook inconsistencies. The need of such a rule is shown by the fault found in *Carcinus*. Amphiarus was on his way from the temple. This fact escaped the observation of one who did not see the situation. On the stage, however, the piece failed, the audience being offended at the oversight.

Again, the poet should work out his play, to the best of his power, with appropriate gestures; for those who feel emotion are most convincing through natural sympathy with the characters they represent; and one who is agitated storms, one who is angry rages, with the most lifelike reality. Hence poetry implies either a happy gift of nature or a strain of madness. In the one case a man can take the mould of any character; in the other, he is lifted out of his proper self.

8.4 Outlines and episodisation: As for the story, whether the poet takes it ready made or constructs it for himself, [55b] he should first sketch its general outline, and then fill in the episodes and amplify in detail. The general plan may be illustrated by the *Iphigeneia*. A young girl is sacrificed; she disappears mysteriously from the eyes of those who sacrificed her; she is transported to another country, where the custom is to offer up an strangers to the goddess. To this ministry she is appointed. Some time later her own brother chances to arrive. The fact that the oracle for some reason ordered him to go there, is outside the general plan of the play. The purpose, again, of his coming is outside the action proper. However, he comes, he is seized, and, when on the point of being sacrificed, reveals who he is. The mode of recognition may be either that of Euripides or of Polyidus, in whose play he exclaims very naturally: 'So it was not my sister only, but I too, who was doomed to be sacrificed'; and by that remark he is saved.

After this, the names being once given, it remains to fill in the episodes. We must see that they are relevant to the action. In the case of *Orestes*, for example, there is the madness which led to his capture, and his deliverance by means of the purificatory rite. In the drama, the episodes are short, but it is these that give extension to epic poetry. Thus the story of the *Odyssey* can be stated briefly. A certain man is absent from home for many years; he is jealously watched by Poseidon, and left desolate. Meanwhile his home is in a wretched plight - suitors are wasting his substance and plotting against his son. At length, tempest-tossed, he himself arrives; he makes certain persons acquainted with him; he attacks the suitors with his own hand, and is himself preserved while he destroys them. This is the essence of the plot; the rest is episode.

8.5 Complication and resolution: [18] Every tragedy falls into two parts - complication and unraveling or denouement. Incidents extraneous to the action are frequently combined with a portion of the action proper, to form the complication; the rest is the unraveling. By the complication I mean all that extends from the beginning of the action to the part which marks the turning-point to good or bad fortune. The unraveling is that which extends from the beginning of the change to the end. Thus, in the *Lynceus* of Theodectes, the complication consists of the incidents presupposed in the drama, the seizure of the child, and then again ... [the unraveling] extends from the accusation of murder to the end.

8.6 Kinds of tragedy: There are four kinds of tragedy: the complex, depending entirely on reversal and recognition; the pathetic (where the motive is passion) - such as the tragedies on [56a] Ajax and Ixion; the ethical (where the motives are ethical) - such as the *Phthiotides* and the *Peleus*. The fourth kind is the simple. [We here exclude the purely spectacular element], exemplified by the *Phorcides*, the *Prometheus*, and scenes laid in Hades. The poet should endeavor, if possible, to combine all poetic elements; or failing that, the greatest number and those the most important; the more so, in face of

the caviling criticism of the day. For whereas there have hitherto been good poets, each in his own branch, the critics now expect one man to surpass all others in their several lines of excellence.

In speaking of a tragedy as the same or different, the best test to take is the plot. Identity exists where the complication and unraveling are the same. Many poets tie the knot well, but unravel it. Both arts, however, should always be mastered.

8.7 Tragedy and epic: Again, the poet should remember what has been often said, and not make an epic structure into a tragedy - by an epic structure I mean one with a multiplicity of plots - as if, for instance, you were to make a tragedy out of the entire story of the *Iliad*. In the epic poem, owing to its length, each part assumes its proper magnitude. In the drama the result is far from answering to the poet's expectation. The proof is that the poets who have dramatized the whole story of the Fall of Troy, instead of selecting portions, like Euripides; or who have taken the whole tale of Niobe, and not a part of her story, like Aeschylus, either fail utterly or meet with poor success on the stage. Even Agathon has been known to fail from this one defect.

8.8 Astonishment: In his reversals, however, he shows a marvelous skill in the effort to hit the popular taste - to produce a tragic effect that satisfies the moral sense. This effect is produced when the clever rogue, like Sisyphus, is outwitted, or the brave villain defeated. Such an event is probable in Agathon's sense of the word: 'is probable,' he says, 'that many things should happen contrary to probability.'

8.9 The chorus: The chorus too should be regarded as one of the actors; it should be an integral part of the whole, and share in the action, in the manner not of Euripides but of Sophocles. As for the later poets, their choral songs pertain as little to the subject of the piece as to that of any other tragedy. They are, therefore, sung as mere interludes - a practice first begun by Agathon. Yet what difference is there between introducing such choral interludes, and transferring a speech, or even a whole act, from one play to another.

**Selections from *The Birth of Tragedy from the Spirit of Music*
By Frederich Nietzsche**

Section I

Much will have been gained for esthetics once we have succeeded in apprehending directly - rather than merely ascertaining - that art owes its continuous evolution to the Apollonian Dionysiac duality, even as the propagation of the species depends on the duality of the sexes, their constant conflicts and periodic acts of reconciliation. I have borrowed my adjectives from the Greeks, who developed their mystical doctrines of art through plausible embodiment, not through purely conceptual means. It is by those two art sponsoring deities, Apollo and Dionysos, that we are made to recognize the tremendous split, as regards both origins and objectives, between the plastic, Apollonian arts and the non visual art of music inspired by Dionysos. The two creative tendencies developed alongside one another, usually in fierce opposition, each by its taunts forcing the other to more energetic production, both perpetuating in a discordant concord that against which the term *art* but feebly denominates: until at last, by the thaumaturgy of an Hellenic act of will, the pair accepted the yoke of marriage and, in this condition, begot Attic tragedy, which exhibits the salient features of both parents.

To reach a closer understanding of both these tendencies, let us begin by viewing them as the separate art realms of dream and intoxication, two physiological phenomena standing toward one another in much the same relationship as the Apollonian and Dionysiac. It was in a dream, according to Lucretius, that the marvelous gods and goddesses first presented themselves to the minds of men. That great sculptor, Phidias, beheld in a dream the entrancing bodies of more than human beings, and likewise, if anyone had asked the Greek poets about the mystery of poetic creation, they too would have referred him to dreams and instructed him much as Hans Sachs instructs us in *Die Meistersinget*:

*My friend, it is the poet's work
Dreams to interpret and to mark.
me that man's true conceit
In a dream becomes complete:
All poetry we ever read
Is but true dreams interpreted.*

The fair illusion of the dream sphere, in the production of which every man proves himself an accomplished artist, is a precondition not only of all plastic art, but even, as we shall see presently, of a wide range of poetry. Here we enjoy an immediate apprehension of form, all shapes speak to us directly, nothing seems indifferent or redundant. Despite the high intensity with which these dream realities exist for us, we still have a residual sensation that they are illusions; at least such has been my experience - and the frequency, not to say normality, of the experience is borne out in many passages of the poets. Men of philosophical disposition are known for their constant premonition that our everyday reality, too, is an illusion, hiding another, totally different kind of reality. It was Schopenhauer who considered the ability to view at certain times all men and things as mere phantoms or dream images to be the true mark of philosophic talent. The person who is responsive to the stimuli of art behaves toward the reality of dream much the way the philosopher behaves toward the reality of existence: he observes exactly and enjoys his observations, for it is by these images that he interprets life, by these processes that he rehearses it. Nor is it by pleasant images only that such plausible connections are made: the whole divine comedy of life, including its somber aspects, its sudden balkings, impish accidents, anxious expectations, moves past him, not quite like a shadow play - for it is he himself, after all, who lives and suffers through these scenes - yet never without giving a fleeting sense of illusion; and I imagine that many persons have reassured themselves amidst the perils of dream by calling out, "It is a dream! I want it to go on." I have even heard of people spinning out the causality of one and the same dream over three or more successive nights. All these facts clearly bear witness that our innermost being, the common substratum of humanity, experiences dreams with deep delight and a sense of real necessity. This deep and happy sense of the necessity of dream experiences was expressed by the Greeks in the image of Apollo. Apollo is at once the

god of all plastic powers and the soothsaying god. He who is etymologically the "lucent" one, the god of light, reigns also over the fair illusion of our inner world of fantasy. The perfection of these conditions in contrast to our imperfectly understood waking reality, as well as our profound awareness of nature's healing powers during the interval of sleep and dream, furnishes a symbolic analogue to the soothsaying faculty and quite generally to the arts, which make life possible and worth living. But the image of Apollo must incorporate that thin line which the dream image may not cross, under penalty of becoming pathological, of imposing itself on us as crass reality: a discreet limitation, a freedom from all extravagant urges, the sapient tranquility of the plastic god. His eye must be sun-like, in keeping with his origin. Even at those moments when he is angry and ill tempered there lies upon him the consecration of fair illusion. In an eccentric way one might say of Apollo what Schopenhauer says, in the first part of *The World as Will and Idea*, of man caught in the veil of Maya: "Even as on an immense, raging sea, assailed by huge wave crests, a man sits in a little rowboat trusting his frail craft, so, amidst the furious torments of this world, the individual sits tranquilly, supported by the principium individuationis and relying on it." One might say that the unshakable confidence in that principle has received its most magnificent expression in Apollo, and that Apollo himself may be regarded as the marvelous divine image of the principium individuationis, whose looks and gestures radiate the full delight, wisdom, and beauty of "illusion."

In the same context Schopenhauer has described for us the tremendous awe that seizes man when he suddenly begins to doubt the cognitive modes of experience, in other words, when in a given instance the law of causation seems to suspend itself. If we add to this awe the glorious transport which arises in man, even from the very depths of nature, at the shattering of the principium individuationis) then we are in a position to apprehend the essence of Dionysiac rapture, whose closest analogy is furnished by physical intoxication. Dionysiac stirrings arise either through the influence of those narcotic potions of which all primitive races speak in their hymns, or through the powerful approach of spring, which penetrates with joy the whole frame of nature. So stirred, the individual forgets himself completely. It is the same Dionysiac power which in medieval Germany drove ever increasing crowds of people singing and dancing from place to place; we recognize in these St. John's and St. Vitus' dancers the bacchic choruses of the Greeks, who had their precursors in Asia Minor and as far back as Babylon and the orgiastic Sacaia. There are people who, either from lack of experience or out of sheer stupidity, turn away from such phenomena, and, strong in the sense of their own sanity, label them either mockingly or pityingly "endemic diseases." These benighted souls have no idea how cadaverous and ghostly their "sanity" appears as the intense throng of Dionysiac revelers sweeps past them.

Not only does the bond between man and man come to be forged once more by the magic of the Dionysiac rite, but also nature itself, long alienated or subjugated, rises again to celebrate the reconciliation with her prodigal son, man. The earth offers its gifts voluntarily, and the savage beasts of mountain and desert approach in peace. The chariot of Dionysos is bedecked with bowers and garlands; panthers and tigers stride beneath his yoke. If one were to convert Beethoven's "Paeon to Joy" into a painting, and refuse to curb the imagination when that multitude prostrates itself reverently in the dust, one might form some apprehension of Dionysiac ritual. Now the slave emerges as a freeman; all the rigid, hostile walls which either necessity or despotism has erected between men are shattered. Now that the gospel of universal harmony is sounded, each individual becomes not only reconciled to his fellow but also actually at one with him - as though the veil of Maya had been torn apart and there remained only shreds floating before the vision of mystical Oneness. Man now expresses himself through song and dance as the member of a higher community; he has forgotten how to walk, how to speak, and is on the brink of taking wing as he dances. Each of his gestures betokens enchantment; through him sounds a supernatural power, the same power that makes the animals speak and the earth render up milk and honey.

He feels himself to be godlike and strides with the same elation and ecstasy as the gods he has seen in his dreams. No longer the artist, he has himself become a work of art: the productive power of the whole universe is now manifest in his transport, to the glorious satisfaction of the primordial One. The finest clay, the most precious marble - man - is here kneaded and hewn, and the chisel blows of the Dionysiac world artist are

accompanied by the cry of the Eleusinian mystagogues: "Do you fall on your knees, multitudes, do you divine your creator?"

Section II

So far we have examined the Apollonian and Dionysiac states as the product of formative forces arising directly from nature without the mediation of the human artist. At this stage artistic urges are satisfied directly, on the one hand through the imagery of dreams, whose perfection is quite independent of the intellectual rank, the artistic development of the individual; on the other hand, through an ecstatic reality which once again takes no account of the individual and may even destroy him, or else redeem him through a mystical experience of the collective. In relation to these immediate creative conditions of nature every artist must appear as "imitator," either as the Apollonian dream artist or the Dionysiac ecstatic artist, or, finally (as in Greek tragedy, for example) as dream and ecstatic artist in one. We might picture to ourselves how the last of these, in a state of Dionysiac intoxication and mystical self-abrogation, wandering apart from the reveling throng, sinks upon the ground, and how there is then revealed to him his own condition - complete oneness with the essence of the universe - in a dream similitude...

The Myth of Sisyphus

---Albert Camus---

Translation by Justin O'Brien, 1955

The gods had condemned Sisyphus to ceaselessly rolling a rock to the top of a mountain, whence the stone would fall back of its own weight. They had thought with some reason that there is no more dreadful punishment than futile and hopeless labor.

If one believes Homer, Sisyphus was the wisest and most prudent of mortals. According to another tradition, however, he was disposed to practice the profession of highwayman. I see no contradiction in this. Opinions differ as to the reasons why he became the futile laborer of the underworld. To begin with, he is accused of a certain levity in regard to the gods. He stole their secrets. Egina, the daughter of Esopus, was carried off by Jupiter. The father was shocked by that disappearance and complained to Sisyphus. He, who knew of the abduction, offered to tell about it on condition that Esopus would give water to the citadel of Corinth. To the celestial thunderbolts he preferred the benediction of water. He was punished for this in the underworld. Homer tells us also that Sisyphus had put Death in chains. Pluto could not endure the sight of his deserted, silent empire. He dispatched the god of war, who liberated Death from the hands of her conqueror.

It is said that Sisyphus, being near to death, rashly wanted to test his wife's love. He ordered her to cast his unburied body into the middle of the public square. Sisyphus woke up in the underworld. And there, annoyed by an obedience so contrary to human love, he obtained from Pluto permission to return to earth in order to chastise his wife. But when he had seen again the face of this world, enjoyed water and sun, warm stones and the sea, he no longer wanted to go back to the infernal darkness. Recalls, signs of anger, warnings were of no avail. Many years more he lived facing the curve of the gulf, the sparkling sea, and the smiles of earth. A decree of the gods was necessary. Mercury came and seized the impudent man by the collar and, snatching him from his joys, led him forcibly back to the underworld, where his rock was ready for him.

You have already grasped that Sisyphus is the absurd hero. He is, as much through his passions as through his torture. His scorn of the gods, his hatred of death, and his passion for life won him that unspeakable penalty in which the whole being is exerted toward accomplishing nothing. This is the price that must be paid for the passions of this earth. Nothing is told us about Sisyphus in the underworld. Myths are made for the imagination to breathe life into them. As for this myth, one sees merely the whole effort of a body straining to raise the huge stone, to roll it, and push it up a slope a hundred times over; one sees the face screwed up, the cheek tight against the stone, the shoulder bracing the clay-covered mass, the foot wedging it, the fresh start with arms outstretched, the wholly human security of two earth-clotted hands. At the very end of his long effort measured by skyless space and time without depth, the purpose is achieved. Then Sisyphus watches the stone rush down in a few moments toward that lower world whence he will have to push it up again toward the summit. He goes back down to the plain.

It is during that return, that pause, that Sisyphus interests me. A face that toils so close to stones is already stone itself! I see that man going back down with a heavy yet measured step toward the torment of which he will never know the end. That hour like a breathing-space which returns as surely as his suffering, that is the hour of consciousness. At each of those moments when he leaves the heights and gradually sinks toward the lairs of the gods, he is superior to his fate. He is stronger than his rock.

If this myth is tragic, that is because its hero is conscious. Where would his torture be, indeed, if at every step the hope of succeeding upheld him? The workman of today works everyday in his life at the same tasks, and his fate is no less absurd. But it is tragic only at the rare moments when it becomes conscious. Sisyphus, proletarian of the gods, powerless and rebellious, knows the whole extent of his wretched condition: it is what he thinks of during his descent. The lucidity that was to constitute his torture at the same time crowns his victory. There is no fate that can not be surmounted by scorn.

If the descent is thus sometimes performed in sorrow, it can also take place in joy. This word is not too much. Again I fancy Sisyphus returning toward his rock, and the sorrow was in the beginning. When the images of earth cling too tightly to memory, when the call of happiness becomes too insistent, it happens that melancholy arises in man's heart: this is the rock's victory, this is the rock itself. The boundless grief is too heavy to bear. These are our nights of Gethsemane. But crushing truths perish from being acknowledged. Thus, Edipus at the outset obeys fate without knowing it. But from the moment he knows, his tragedy begins. Yet at the same moment, blind and desperate, he realizes that the only bond linking him to the world is the cool hand of a girl. Then a tremendous remark rings out: "Despite so many ordeals, my advanced age and the nobility of my soul make me conclude that all is well." Sophocles' Edipus, like Dostoevsky's Kirilov, thus gives the recipe for the absurd victory. Ancient wisdom confirms modern heroism.

One does not discover the absurd without being tempted to write a manual of happiness. "What!---by such narrow ways--?" There is but one world, however. Happiness and the absurd are two sons of the same earth. They are inseparable. It would be a mistake to say that happiness necessarily springs from the absurd. It happens as well that the felling of the absurd springs from happiness. "I conclude that all is well," says Edipus, and that remark is sacred. It echoes in the wild and limited universe of man. It teaches that all is not, has not been, exhausted. It drives out of this world a god who had come into it with dissatisfaction and a preference for futile suffering. It makes of fate a human matter, which must be settled among men.

All Sisyphus' silent joy is contained therein. His fate belongs to him. His rock is a thing Likewise, the absurd man, when he contemplates his torment, silences all the idols. In the universe suddenly restored to its silence, the myriad wondering little voices of the earth rise up. Unconscious, secret calls, invitations from all the faces, they are the necessary reverse and price of victory. There is no sun without shadow, and it is essential to know the night. The absurd man says yes and his efforts will henceforth be unceasing. If there is a personal fate, there is no higher destiny, or at least there is, but one which he concludes is inevitable and despicable. For the rest, he knows himself to be the master of his days. At that subtle moment when man glances backward over his life, Sisyphus returning toward his rock, in that slight pivoting he contemplates that series of unrelated actions which become his fate, created by him, combined under his memory's eye and soon sealed by his death. Thus, convinced of the wholly human origin of all that is human, a blind man eager to see who knows that the night has no end, he is still on the go. The rock is still rolling.

I leave Sisyphus at the foot of the mountain! One always finds one's burden again. But Sisyphus teaches the higher fidelity that negates the gods and raises rocks. He too concludes that all is well. This universe henceforth without a master seems to him neither sterile nor futile. Each atom of that stone, each mineral flake of that night filled mountain, in itself forms a world. The struggle itself toward the heights is enough to fill a man's heart. One must imagine Sisyphus happy.