

Translation

Ch. 1

To discuss the art of poetry in general, as well as the potential of each of its types; to explain the unity of plot required for successful poetic composition; also to analyse the number and nature of the component parts of poetry; and to deal similarly with the other questions which belong to this same method of enquiry – these are my proposed topics, beginning in the natural way from first principles.

Now, epic and tragic poetry, as well as comedy and dithyramb (and most music for the pipe or lyre), are all, taken as a whole, kinds of mimesis. But they differ from one another in three respects: namely, in the *media* or the *objects* or the *mode* of mimesis. For just as there are people who produce mimetic images of many things in the media of colours and shapes (some relying on a skilled art, some on practice), and others who use the medium of the voice, so in the case of all the arts mentioned above mimesis is effected in the media of rhythm, language and melody.

But these can be employed separately or in combination, as follows:

- (a) the arts of the pipe and lyre (and any other arts with a similar potential, such as that of the pan-pipes) use melody and rhythm alone;
- (b) the art of dancing presents mimesis in the medium of rhythm without melody (for dancers, through the rhythms which shape their movements, engage in the mimesis of character, emotions and actions);
- (c) *the art which employs language alone, or language in metrical form (whether in a combination of metres or just one kind), is still without a name. For we have no common name for the mimes of Sophron and Xenarchus and

Socratic dialogues, nor for any mimetic work which might be written in iambic trimeters or elegiac couplets or something else of this kind. It is of course true that people attach the verbal idea of 'poetry' (*poiein*) to the name of the metre, and so call these writers 'elegiac poets' (*elegopoiói*), 'epic poets' (*epopoiói*), and so on; but the categories refer not to their status as poets in virtue of mimesis, but to the metre they have in common: since, if a work of medicine or natural philosophy is written in metre, people still use these same descriptions. But Homer and Empedocles have nothing in common except their metre; and so, while one must call the former a poet, the latter should be called a natural philosopher rather than a poet. A corollary is that even if someone should produce a mimesis in a mixture of all the metres (as Chairemon did in his mixed rhapsody, *Centaur*), he too must be called a poet. So let distinctions of these kinds be drawn in these matters.

- (d) Finally, there are some poetic arts which employ all the stated media (that is, rhythm, melody and metre), such as dithyramb, nome, tragedy and comedy: they differ, though, in that some use all throughout, some only in parts. These, then, are the distinctions between the arts as regards the media of their mimesis.

Ch. 4

Poetry in general can be seen to owe its existence to two causes, and these are rooted in nature. First, there is man's natural propensity, from childhood onwards, to engage in mimetic activity (and this distinguishes man from other creatures, that he is thoroughly mimetic and through mimesis takes his first steps in understanding). Second, there is the pleasure which all men take in mimetic objects.

An indication of the latter can be observed in practice: for we take pleasure in contemplating the most precise images of things whose sight in itself causes us pain – such as the appearance of the basest animals, or of corpses. Here too the explanation lies in the fact that great pleasure is derived from exercising the understanding, not just for philosophers but in the same way for all men, though their capacity for it may be limited. It is for this reason that men enjoy looking at images, because what happens is that, as they contemplate them, they apply their understanding and reasoning to each element (identifying this as an image of such-and-such a man, for instance). Since, if it happens that one has no previous familiarity with the sight, then the object will not give pleasure *qua* mimetic object but because of its craftsmanship, or colour, or for some other such reason.

Given, then, that mimetic activity comes naturally to us – together with melody and rhythm (for it is evident that metres are species of rhythm) – it was originally those with a special natural capacity who, through a slow and gradual process, brought poetry into being by their improvisations. And poetry was split into two types according to the poets' own characters: the more dignified made noble actions and noble agents the object of their mimesis; while lighter poets took the actions of base men and began by composing invectives, just as the other group produced hymns and encomia. Now, we cannot cite an invective by any individual poet before Homer's time, though it is likely there were many such poets; their known history starts with Homer, with his *Margites* and other such works. It was appropriate that in these works the iambic metre came to find its place – and this is why it is called 'iambic' now, because it was in

this metre that they abused one another (in the manner called *iambizein*).

Of the old poets, some composed in epic hexameters, others in iambics. Just as Homer was the supreme poet of serious subjects (for he was unique both in the quality and in the *dramatic* nature of his poetry), similarly he was the first to reveal the form of comedy, by producing dramatic poetry which dealt not with invective but with the ridiculous. For the *Margites* stands in the same relation to later comedies as do the *Iliad* and *Odyssey* to tragedies. And when the possibility of tragedy and comedy had been glimpsed, men aspired to either type of poetry according to their personal capacities; so some became poets of comedy instead of iambic verses, while others abandoned epic for tragedy, because the latter's forms were greater than, and superior to, epic's.

To consider whether tragedy is by now sufficiently developed in its types – judging it both in itself and in relation to audiences – is a separate matter. At any rate, having come into being from an improvisational origin (which is true of both tragedy and comedy, the first starting from the leaders of the dithyramb, the second from the leaders of the phallic songs which are still customary in many cities), tragedy was gradually enhanced as poets made progress with the potential which they could see in the genre. And when it had gone through many changes, tragedy ceased to evolve, since it had attained its natural fulfilment.

It was Aeschylus who first increased the number of actors from one to two, reduced the choral parts, and gave speech the leading role; the third actor and scene-painting came with Sophocles. A further aspect of change concerns scale: after a period of slight plots and humorous diction, it was only at a late stage that tragedy attained dignity by departing from the style of satyr-plays, and that the iambic metre replaced the trochaic tetrameter. To begin with, poets used the tetrameter because the poetry had more of the tone of a satyr-play and of dance; and it was only when speech was brought in that the nature of the genre found its appropriate metre (the iambic is the most colloquial of metres, as we see from the fact that we frequently produce the rhythm of iambic lines in our conversation, while we rarely produce hexameters and only by departing from the register of ordinary speech).

There were further developments concerning the number of

episodes, and we shall take as read the other particular elaborations which are said to have been effected, since it would be a large task to give a thorough account of every detail.

Ch. 5

Epic conforms with tragedy insofar as it is a mimesis, in spoken metre, of ethically serious subjects; but it differs by virtue of using *only* spoken verse and of being in the narrative mode. There is also a difference of scale: whereas tragedy strives as far as possible to limit itself to a single day, epic is distinctive by its lack of a temporal limit, although in the early days poets of tragedy were as free in this respect as those of epic. The parts of epic are all common to tragedy, but the latter has some peculiar to itself. Consequently, whoever knows the difference between a good and a bad tragedy knows the same for epic too; for epic's attributes all belong to tragedy as well, though not all of tragedy's are shared by epic.

Ch. 6

I shall discuss epic mimesis and comedy later. But let us deal with tragedy by taking up the definition of its essential nature

which arises out of what has so far been said.

Tragedy, then, is a representation of an action which is serious, complete, and of a certain magnitude – in language which is garnished in various forms in its different parts – in the mode of dramatic enactment, not narrative – and through the arousal of pity and fear effecting the *katharsis* of such emotions.

By 'garnished' language I mean with rhythm and melody; and by the 'various forms' I mean that some parts use spoken metre, and others use lyric song. Since the mimesis is enacted by agents, we can deduce that one element of tragedy must be the adornment of visual spectacle, while others are lyric poetry and verbal style, for it is in these that the mimesis is presented. By 'style' I mean the composition of the spoken metres; the meaning of 'lyric poetry' is entirely evident.

Since tragedy is a representation of an action, and is enacted by agents, who must be characterised in both their character and their thought (for it is through these that we can also judge the qualities of their actions, and it is in their actions that all men either succeed or fail), we have the plot-structure as the mimesis of the action (for by this term 'plot-structure' I mean the organisation of the events) while characterisation is what allows us to judge the nature of the agents, and 'thought' represents the parts in which by their speech they put forward arguments or make statements.

So then, tragedy as a whole must have six elements which make it what it is: they are plot-structure, character, style, thought, spectacle, lyric poetry. Two of these are the media, one the mode, and three the objects, of the mimesis – and that embraces everything. *Many poets have exploited these parts in order to produce certain types of play [...].

The most important of these elements is the structure of events, because tragedy is a representation not of people as such but of actions and life, *and both happiness and unhappiness rest on action. The goal is a certain activity, not a qualitative state; and while men do have certain qualities by virtue of their character, it is in their actions that they achieve, or fail to achieve, happiness. It is not, therefore, the function of the agents' actions to allow the portrayal of their characters; it is, rather, for the sake of their actions that characterisation is included. So, the events and the plot-structure are the goal of tragedy, and the goal is what matters most of all.

Besides, without action you would not have a tragedy, but one without character would be feasible, for the tragedies of most recent poets are lacking in characterisation, and in general there are many such poets. Compare, among painters, the difference between Zeuxis and Polygnotus: while Polygnotus is a fine portrayer of character, Zeuxis' art has no characterisation. Furthermore, if a poet strings together speeches to illustrate character, even allowing he composes them well in style and thought, he will not achieve the stated aim of tragedy. Much more effective will be a play with a plot and structure of events, even if it is deficient in style and thought.

In addition to these considerations, tragedy's greatest means of emotional power are components of the plot-structure: namely, reversals and recognitions. Moreover, it is symptomatic that poetic novices can achieve precision in style and characterisation before they acquire it in plot-construction – as was the case with virtually all the early poets. And so, the plot-structure is the first principle and, so to speak, the soul of tragedy, while characterisation is the element of second importance. (An analogous point holds for painting: a random distribution of the most attractive colours would never yield as much pleasure as a definite image without colour.) Tragedy is a mimesis of action, and only for the sake of this is it mimesis of the agents themselves.

Third in importance is thought: this is the capacity to produce pertinent and appropriate arguments, which is the task in prose speeches of the arts of politics and rhetoric. The older poets used to make their characters speak in a political vein, whereas modern poets do so in a rhetorical vein. Character is the element which reveals the nature of a moral choice, in cases where it is not anyway clear what a person is choosing or avoiding (and so speeches in which the speaker chooses or avoids nothing at all do not possess character); while thought arises in passages where people show that something is or is not the case, or present some universal proposition.

The fourth element is style: as previously said, I mean by this term the verbal expression achieved through the choice of words, which has the same force whether in verse or in prose. Of the remaining elements, lyric poetry is the most important of garnishings, while spectacle is emotionally powerful but is the least integral of all to the poet's art: for the potential of tragedy

does not depend upon public performance and actors; and, besides, the art of the mask-maker carries more weight than the poet's as regards the elaboration of visual effects.

Ch. 8

A plot-structure does not possess unity (as some believe) by virtue of centring on an individual. For just as a particular thing may have many random properties, some of which do not combine to make a single entity, so a particular character may perform many actions which do not yield a single 'action'. Consequently, all those poets who have written a *Heracleid* or *Theseid*, or the like, are evidently at fault: they believe that because Heracles was a single individual, a plot-structure about him ought thereby to have unity. As in other respects, Homer is exceptional by the fineness of his insight into this point, whether we regard this as an acquired ability or a natural endowment of his: although composing an *Odyssey*, he did not include everything that happened to the hero (such as his wounding on Parnassus or his pretence of madness at the levy – events which involved no necessary or probable connection with one another). Instead, he constructed the *Odyssey* around a single action of the kind I mean, and likewise with the *Iliad*.

So then, just as in the other mimetic arts a unitary mimesis is a representation of a unitary object, so the plot-structure, as the mimesis of action, should be a representation of a unitary and complete action; and its parts, consisting of the events, should be so constructed that the displacement or removal of any one of them will disturb and disjoint the work's wholeness. For anything whose presence or absence has no clear effect cannot be counted an integral part of the whole.

Ch. 10

Plot-structures can be divided into the simple and the complex, for the actions which they represent consist naturally of these types. By a 'simple' action I mean one which is, as earlier defined, continuous and unitary, but whose transformation occurs without reversal or recognition. A 'complex' action is one whose transformation involves recognition or reversal, or both. Reversal and recognition should arise from the intrinsic structure of the plot, so that what results follows by either necessity or probability from the preceding events: for it makes a great difference whether things happen because of one another, or only *after* one another.

Ch. 11

Reversal, as indicated, is a complete swing in the direction of the action; but this, as we insist, must conform to probability or necessity. Take, for example, Sophocles' *Oedipus Tyrannus*,¹ where the person comes to bring Oedipus happiness, and intends to free him from his fear about his mother; but he produces the opposite effect, by revealing Oedipus' identity. And in *Lynceus* the one person is led off to die, while Danaus follows to kill him;

¹ OT 924ff.

yet it comes about that the latter's death and the former's rescue result from the chain of events.

Recognition, as the very name shows, is a change from ignorance to knowledge, bringing the characters into either a close bond, or enmity, with one another, and concerning matters which bear on their prosperity or affliction. The finest recognition occurs in direct conjunction with reversal – as with the one in the *Oedipus*. There are, of course, other kinds of recognition, for recognition can relate to inanimate or fortuitous objects, or reveal that someone has, or has not, committed a deed. But the type I have mentioned is the one which is most integral to the plot-structure and its action: for such a combination of recognition and reversal will produce pity or fear (and it is events of this kind that tragedy, on our definition, is a mimesis of), since both affliction and prosperity will hinge on such circumstances. And since recognition involves people, there are cases where one person's recognition by another takes place (when this other's own identity is clear), and cases where the recognition must be reciprocal: for instance, Iphigeneia was recognised by Orestes through the sending of the letter, but another means of recognition was needed for Iphigeneia's identification of *him*.²

Well then, reversal and recognition form two components of the plot-structure; the third is suffering. To the definitions of reversal and recognition already given we can add that of suffering: a destructive or painful action, such as visible deaths, torments, woundings, and other things of the same kind.

² Euripides, *Iphigeneia in Tauris* 727-841.

Ch. 13

It follows on from my earlier argument that I should define what ought to be aimed at and avoided in plot-construction, as well as the source of tragedy's effect. Since, then, the structure of the finest tragedy should be complex, not simple, and, moreover, should portray fearful and pitiful events (for this is the distinctive feature of this type of mimesis), it is to begin with clear that:

- (a) good men should not be shown passing from prosperity to affliction, for this is neither fearful nor pitiful but repulsive;
- (b) wicked men should not be shown passing from affliction to prosperity, for this is the most untragic of all possible cases and is entirely defective (it is neither moving nor pitiful nor fearful);
- (c) the extremely evil man should not fall from prosperity to affliction, for such a plot-structure might move us, but would not arouse pity or fear, since pity is felt towards one whose affliction is undeserved, fear towards one who is like ourselves (so what happens in such a case will be neither pitiful nor fearful).

We are left, then, with the figure who falls between these types. Such a man is one who is not preeminent in virtue and justice, and one who falls into affliction not because of evil and wickedness, but because of a certain fallibility (*hamartia*). He will belong to the class of those who enjoy great esteem and prosperity, such as Oedipus, Thyestes, and outstanding men from such families.

It is imperative that a fine plot-structure be single and not

double (as some assert), and involve a change from prosperity to affliction (rather than the reverse) caused not by wickedness but by a great fallibility on the part of the sort of agent stipulated, or one who is better, not worse, than indicated. Actual practice tends to confirm my thesis. For in the beginning the poets' choice of stories was arbitrary, whereas now the finest tragedies are constructed around a few families – Alcmaeon, for example, Oedipus, Orestes, Meleager, Thyestes, Telephus, and others who have suffered or committed terrible deeds.

This, then, is the plot-pattern for the tragedy which best fulfils the standards of poetic art. Those who fault Euripides for following this, and for ending many of his plays with affliction, make the same mistake as mentioned above. For such an ending is legitimate, as argued, and the greatest confirmation is that such plays make the most tragic impression in acted competition (provided they are staged effectively), and Euripides, whatever other faults of organisation he may have, at least makes the most tragic impression of all poets.

The second-best pattern (which some hold to be the best) is the kind which involves a double structure (like the *Odyssey*) and contrasting outcomes for good and bad characters. It is the weakness of audiences which produces the view of this type's superiority; poets are led to give the spectators what they want. But this is not the proper pleasure to be derived from tragedy – more like that of comedy: for in that genre people who are outright foes in the plot (say, Orestes and Aegisthus) go off as friends at the end, and nobody is killed.

Ch. 14

The effect of fear and pity can arise from theatrical spectacle, but it can also arise from the intrinsic structure of events, and it is this which matters more and is the task of a superior poet. For the plot-structure ought to be so composed that, even without seeing a performance, anyone who hears the events which occur will experience terror and pity as a result of the outcome; this is what someone would feel while hearing the plot of the *Oedipus*. To produce this effect through spectacle is not part of the poet's art, and calls for material resources; while those who use spectacle to produce an effect not of the fearful but only of the sensational fall quite outside the sphere of tragedy: for it is not

every pleasure, but the appropriate one, which should be sought from tragedy. And since the poet ought to provide the pleasure which derives from pity and fear by means of mimesis, it is evident that this ought to be embodied in the events of the plot.

Let us, then, take up the question of what sort of circumstances make an impression of terror or pity. These are the only possibilities: such actions must involve dealings between those who are bonded by kinship or friendship; or between enemies; or between those who are neither. Well, if enemy faces enemy, neither the deed nor the prospect of it will be pitiful (except for the intrinsic potential of visible suffering); and the same is true of those whose relations are neutral. What must be sought are cases where suffering befalls bonded relations – when brother kills brother (or is about to, or to do something similar), son kills father, mother kills son, or son kills mother. Now, one cannot alter traditional plots (I mean, Clytemnestra's death at Orestes' hands, or Eriphyle's at Alcmaeon's) but the individual poet should find ways of handling even these to good effect.

I should explain more clearly what I mean by 'to good effect'. It is possible

- (a) for the deed to be done with full knowledge and understanding, as the old poets used to arrange it, and in the way that Euripides too made Medea kill her children;
- (b) for the deed to be done, but by agents who do not know the terrible thing they are doing, and who then later recognise their bond-relationship to the other, as with Sophocles' *Oedipus* (that is an instance where the deed occurs outside the drama, but Astydamos' *Alcmaeon*, and Telegonus in *Odysseus Wounded*, supply examples within the play itself);
- (c) alternatively, for one who is on the point of committing an incurable deed in ignorance to come to a recognition before he has done it.

These are the only possibilities, for either the deed is done or it is not, and the agents must either know the facts or be ignorant of them. Of these cases, the worst is where the agent, in full knowledge, is on the point of acting, yet fails to do so: for this is repulsive and untragic (as it lacks suffering). Consequently,

poets only rarely do this (for instance, Haemon's intention against Creon in *Antigone*).¹ Not much better is for the deed to be executed in such a case. A superior arrangement is where the agent acts in ignorance, and discovers the truth after acting: for here there is nothing repulsive, and the recognition produces a powerful effect. But the best case is the last I have listed – for example, where Merope is about to kill her son in the *Cresphontes*, but does not do so because she recognises him; likewise with sister and brother in *Iphigeneia*,² and in the *Helle*, where the son, on the point of handing her over, recognises his mother. Hence, as said before, tragedies concentrate on a few families. Luck not art led poets to find how to achieve such an effect in their plots; so they have to turn to the families in which such sufferings have occurred.

Enough, then, about the structure of events and the required qualities of plots.

Ch. 15

Regarding characterisation, there should be four aims:

- (a) first and foremost, that the characters be good. Characterisation will arise, as earlier explained (ch.6), where speech or action exhibits the nature of an ethical choice; and the character will be good when the choice is good. But this depends on each class of person: there can be a good woman and a good slave, even though perhaps the former is an inferior type, and the latter a wholly base one.
- (b) that the characters be appropriate. For it is *possible* to have a woman manly in character, but it is not appropriate for a woman to be so manly or clever.
- (c) likeness of character – for this is independent of making character good and appropriate, as described.
- (d) consistency of character. For even where an inconsistent person is portrayed, and such a character is presupposed, there should still be consistency in the inconsistency.

An illustration of unnecessary wickedness of character is

¹ Sophocles, *Antigone* 1231ff.

² Euripides, *Iphigeneia in Tauris* (ch.11, n. 2 above).

Menelaus in *Orestes*;¹ of unbecoming and inappropriate character, the lament of Odysseus in *Scylla*, or Melanippe's speech; and of inconsistency, *Iphigeneia in Aulis* (for the girl who beseeches bears no resemblance to the later girl).² In characterisation just as in plot-construction, one should always seek the principle of necessity or probability, so that a necessary or probable reason exists for a particular character's speech or action, and similarly for the sequence of events.

*It is evident that the dénouements of plot-structures should arise from the plot itself, and not, as in *Medea*, from a *deus ex machina*, or in the episode of the departure in the *Iliad*.³ But the *deus ex machina* should be used for events outside the play, whether earlier events of which a human cannot have knowledge, or future events which call for a prospective narrative; for we attribute to the gods a vision of all things. No irrational element should have a part in the events, unless outside the tragedy (as, for example, in Sophocles' *Oedipus*).

Since tragedy is a mimesis of men better than ourselves, the example set by good portrait-painters should be followed: they, while rendering the individual physique realistically, improve on their subjects' beauty. Similarly, the poet, while portraying men who are irascible or lazy or who have other such faults, ought to give them, despite such traits, goodness of character. *An example of this is Homer's presentation of Achilles as good, despite his harshness. *In addition to observing these points, the poet must guard against contraventions of the perceptions which necessarily attach to poetic art, since there are many ways of making mistakes in relation to these. But I have discussed these matters adequately in my published writings.

¹ Euripides, *Orestes* 356ff., 1554ff.

² Euripides, *Iphigeneia in Aulis* 1211ff and 1368ff.

³ Euripides, *Medea* 1317ff; Homer, *Iliad* 2.155ff.

Ch. 23

As for the narrative art of mimesis in spoken verse, it is evident that its plot-structures should have a dramatic coherence, just as in tragedy, and that they should concern an action which is unitary and complete (with beginning, middle and end), so that, as with a living creature, the single and entire structure may yield the pleasure which belongs to it. The corollary of this is that plots should not resemble histories, in which one need not find the exposition of a unitary action but of all the contingently connected events which happened to one or more persons in a particular period of time. For just as the battle of Salamis and the Sicilian battle against the Carthaginians occurred at the same time, but without contributing to a common end, so events can sometimes succeed one another in time without yielding any particular end.

Yet this is what probably a majority of epic poets do, and, as I earlier said (ch. 8), this is one respect in which Homer's inspired superiority is evident, because of his refusal to attempt to make a poem about the entire war (despite its clear beginning and end): such a plot would be too bulky, and could not be perceived as a unity; or, if moderate in size, would be too intricately detailed. As it is, Homer has selected a unitary portion of the war, and has used many episodes – the catalogue of ships, and others – to expand his poetry. But other poets, such as the authors of the *Cypria* and the *Little Iliad*, compose about an individual or a single period of time, or an action of many parts. Consequently, the *Iliad* and *Odyssey* provide material for only one or two tragedies each, while the *Cypria* and *Little Iliad* would yield many [...].*

Ch. 24

Moreover, epic should have the same types as tragedy – the simple, the complex, the character-poem, the poem of suffering. (And epic shares all the same elements, apart from lyrics and

spectacle.) For epic has equal need of reversals, recognitions and scenes of suffering. In addition, excellence of thought and diction is called for. All of which Homer has achieved with supreme perfection. Each of his poems is a unified plot – the *Iliad* in the categories of the 'simple' and the poem of suffering, the *Odyssey* in those of the complex (using recognition throughout) and the poem of character. Furthermore, Homer has excelled all other epics in diction and thought.

Epic differs from tragedy in length of plot-structure and in metre. As for length, a sufficient definition has already been given: it should be possible to perceive the beginning and the end as a unity. This condition would be satisfied by structures which are shorter than the old epics but which match the length of the tragedies given at a single hearing. But the scope for considerable extension of length is a particular attribute of epic's. This is because tragedy will not permit the representation of many simultaneous parts of the action, but only the one on stage involving the actors; while epic, on account of its use of narrative, can include many simultaneous parts, and these, provided they are integral, enhance the poem's dignity. This lends epic an advantage in grandeur, in changes of interest for the hearer, and in variety of episodes (lack of variety soon becomes cloying and causes the rejection of tragedies).

Epic's metre, the hexameter, has been found appropriate by experience. If someone were to compose a narrative mimesis in some other metre, or in a mixture of many, the inappropriateness would be apparent. For the hexameter is the most stately and dignified of metres (hence its special openness to foreign terms and metaphors: narrative mimesis is more out-of-the-ordinary than other kinds), while the iambic trimeter and trochaic tetrameter have a greater sense of movement: the tetrameter suits dancing, the trimeter action. And a mixture of these metres, like Chairemon's, would be even more absurd. Consequently, no one has composed a long epic structure in anything other than the hexameter, but, as I said, nature herself teaches poets to choose what is appropriate for epic.

Among Homer's many other laudable attributes is his grasp – unique among epic poets – of his status as poet. For the poet himself should speak as little as possible, since when he does so he is not engaging in mimesis. Now, other epic poets participate persistently, and engage in mimesis only to a limited extent and

infrequently. But Homer, after a short preamble, at once 'brings onto stage' a man, woman or some other figure (and his agents are always fully characterised).

While the marvellous is called for in tragedy, it is epic which gives greater scope for the irrational (which is the chief cause of the marvellous), because we do not actually see the agents. The circumstances of the pursuit of Hector would be patently absurd if put on the stage, with the men standing and refraining from pursuit, and Achilles forbidding them;¹ but in epic the effect is not noticed. The marvellous gives pleasure: this can be seen from the way in which everyone exaggerates in order to gratify when recounting events.

It is above all Homer who has taught other epic poets the right way to purvey falsehoods. What is involved here is a kind of fallacy: if one thing follows from the existence or occurrence of another, people quite erroneously suppose that, where the second fact obtains, the former also must be true. If, therefore, something is false, but, were it true, something else would necessarily follow from it, the poet ought to add this second fact: because, when it knows that *this* is true, our mind fallaciously infers the existence of the first fact also. There is an instance of this in the *Odyssey's* bath scene.²

Events which are impossible but plausible should be preferred to those which are possible but implausible. Plots should not consist of parts which are irrational. So far as possible, there should be no irrational component; otherwise, it should lie outside the plot-structure, as with Oedipus' ignorance of how Laius died,³ rather than inside the drama, as with the report of the Pythian games in *Electra*,⁴ or with the silent character's arrival at Mysia from Tegea in the *Mysians*. To say that otherwise the plot-structure would be ruined is a ridiculous defence: such plot-construction should be avoided *from the start*. But even absurdity can sometimes be handled more or less reasonably. It would be obvious, if they were handled by an inferior poet, just how intolerable the absurdities regarding the disembarkation in the *Odyssey* could be: as it is, Homer uses his

other virtues to disguise the absurdity and to make it enjoyable.⁵

Verbal style should be used intensively in portions of the poem which are static and involve no characterisation or statement of thought. By contrast, characterisation and thought can be thrown into shade by an excessively brilliant style.

¹ Homer, *Iliad* 22.205ff.

² 19.220ff.

³ Cf. Sophocles, *Oedipus Tyrannus* 112-13.

⁴ Sophocles, *Electra* 680ff.

⁵ *Odyssey* 13.116ff.

Ch. 26

It is reasonable to consider whether epic or tragic mimesis is the superior. If the superior is the less vulgar, and this is the one addressed to the better kind of spectators, it is unarguable that the art which consists entirely of impersonation must be vulgar: for here the performers use a great deal of physical action, as

though the audience would not appreciate the point without this emphasis (for instance, with the wheeling motion of bad pipe-players, when portraying a discus, or their hauling around of the chorus-leader, when playing Scylla's music). Now, tragedy is of this kind, and the point is similar to the opinion which earlier actors held of their successors: Mynniscus used to call Callippides an 'ape', on the grounds of his excesses, and such was also the view held of Pindarus. The relation of the whole art of tragedy to epic is analogous to that between these actors and their predecessors. So people say that epic is for good spectators who require no gestures, while tragedy is for vulgar spectators. Consequently, if tragedy is vulgar, its inferiority would be evident.

But in the first place, the charge pertains not to poetry but to acting, since it is equally possible to use excessive gestures in an epic recitation, like Sostratus, or in a singing contest, which Mnasitheos the Opountian used to do. Secondly, it is not *all* movement (any more than all dancing) which should be rejected, but that of base types – as with the charge made against Callippides, and now made against others, of impersonating non-citizen women. Besides, tragedy, just like epic, achieves its aim even without enactment: for its qualities become apparent through a reading. Therefore, if tragedy is superior in other respects, this particular defect need not be attached to it.

Next there is the fact that tragedy possesses all epic's attributes (it can even use its metre), and in addition it has music and spectacle, which produce very vivid pleasures; so it can achieve vividness either in a reading or in performance. Furthermore, tragedy is superior by achieving the aim of its mimesis in a shorter scope: the relative compression gives greater pleasure than dilution over a long period (consider the hypothetical case of someone setting Sophocles' *Oedipus* in as many verses as the *Iliad*). Also, epic mimesis is less unified (an indication is that several tragedies can be extracted from any epic): consequently, if epic poets produce a single plot-structure, it appears incomplete because of the short exposition, or else diluted if it keeps to the length which suits the metre. What I mean by the latter is, for example, a construction of several actions, like the *Iliad's* and *Odyssey's* possession of many parts which are individually substantial. Yet these latter poems are constructed as well as is possible, and come as close as possible to

the mimesis of a unitary action.

Therefore, if tragedy differs in all these respects, as well as in the effect of the art (for these genres should yield no ordinary pleasure, but the one stipulated), its superiority over epic in achieving the goal of poetry should be evident.

This completes my discussion of tragedy and epic, their forms and the number and variations of their components, the reasons for success or the reverse, and objections against poetry, with their solutions.*

The *Poetics* of
Aristotle

translation and commentary

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