

INTERPRETATION 2 (Set 1)

Analysis: Lit - Antigone.True Tragic Hero

SUMMARY/ABSTRACT:

All interpretation in this paper is adequate; most is logical and accurate. Some pieces of interpretation (see ideas strand analysis for examples) are even thoughtful and focused. However, this author does not use key words in her interpretation, which affects the quality of the ideas she presents. This step would push the writer much farther on the rubric, and prevents the paper from scoring a 3.

CRITERION 1: ANALYSIS

Most analysis of evidence is accurate (the interpretation of the cabin as something “that will not go away” is one *exception* to this; the analysis of the scarf’s “intensity” is another), and most analysis is logical. The paper contains several examples of thoughtful analysis (“The author intentionally placed this image in the poem to help the individual reading experience that warm sensation. This is exhibiting how love places you out of harm’s way and makes you want to stay, as if you belong.”) Here, the reader analyses the author’s intent in choosing a particular image, and analyzes how the poet wants the reader to feel. Then, she analyzes the exact *meaning* of that feeling that the poet has created.

Additionally, the analysis is not particularly focused—she tends to make sweeping strokes in explaining what the evidence proves; this lack of focus in the analysis can be traced to two root causes:

1. the clarity and focus of her assertions, which also employ broad and general vocabulary and ideas.
2. the lack of incorporation of key words in interpretation.

The latter would lead to focused and thoughtful analysis.

In the above example, instead of:

“This is exhibiting how love places you out of harm’s way and makes you want to stay, as if you belong.”

Consider:

“This invitation for the reader to “warm yourself” and “rest by the fire” suggests a generous and kind speaker and encourages the reader to stay and enjoy the comfortable setting. The suggestion that the fire will “make you feel safe” indicates that the reader is protected and should feel at home. The speaker’s invitation to “rest” and emphasis on warmth and safety suggests total acceptance; indeed, this is a place where vulnerability is encouraged and “fire” encompasses all with its warmth.”

CRITERION 2: JUSTIFICATION

The paper has rough use of word glue (in *italics*) and logic glue (**inbold**). However, while it is a valiant attempt, it mostly makes the paper feel repetitive:

The speaker’s employment of figurative language produces the idea that love is feeling sheltered, and not something that you can just dispose of. In the third stanza, the poet conveys his idea that loves

warmth makes you feel protected by the use of a metaphor. Baca states, “it is a scarf for your head, to wear/over your hair, to tie up around your face” (11-12). The author is comparing the scarf’s intensity to his love, and power to make you feel *protected*. His love is warmhearted, which means he can make you feel *sheltered*. In the fifth stanza, the author is expressing the idea that love is not something *you can throw away* by the use of a simile. Baca states, “tucked away like a cabin or a hogan.” (6) The artist is contrasting a hidden cabin in the forest to how his love is not something that will just go away. The author intended *this simile* to show how much he cares, and to let the reader know he is always there. This is showing that love is something you can save but not something you can dispose of. **All in all**, this illustrates the idea that the author’s use of figurative language shows that love creates a feeling of being sheltered, and not something that you can just toss away.

The justification is not always convincing; the last evidence chunk is interpreted as follows: “The author intended this simile to show how much he cares, and to let the reader know he is always there.” This sentence is one example of interpretation that is overly simplistic or general, and rings perfunctory instead of true. In addition, the author arrives at the correct conclusion but the lack of clear, thoughtful reasoning means that this interpretation is not convincing.

Mr. Mendoza

English I

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The True Tragic Hero

At the soul of every classic tragic play is suffering and a tragic hero. Ordinary suffering can be caused ^{specifically - whose?} mainly by death but also by mistakes a character makes, and other things the character loses like relationships and material items. All of the characters will usually feel some degrees of sufferings but none ^{is} are as great as the suffering of the tragic hero. The tragic hero faces not only the death of some of those close to him and mistakes he makes but a great ^{as well} downfall. The tragic hero is usually born as a noble but because of his mistakes suffers a great ^{the} downfall and ^{the} deaths of those close to him; he controls his fate. Usually this suffering leads to a suicide by the tragic hero or the tragic hero becomes secluded and usually ends up dying. The tragedy *Antigone* is no different; each character suffers but only one tragic hero falls from his

place and suffers the most because of the choices he makes. ^{Each of the three characters, Ismene, Haemon and Creon, suffer greatly because of death and a set fate but only one is the tragic hero}

^{because he controls his fate, bringing on his own great fall and many mistakes that cause the sufferings of those around him along with himself}

^{is} Ismene, the sister of Antigone, ^{specify} suffers greatly because of the curse her father has placed upon the family by accidentally marrying his mother. This curse causes her entire family to die

^{in various ways}, leaving Ismene with great suffering as the only remaining family member After her two brothers kill each other she suffers greatly because her brother Polynices, "is not to be

buried" (127). This disrespect and disregard for traditions and honor is what causes some of

Ismene's suffering. When Ismene finds out that Antigone is sentenced to death for burying her brother she tries to die along with Antigone claiming, "I am as much to blame as she is" (140). By ^{speaking} ^{time} ~~doing this~~ she is ^{expressing} ^{feeling} her sorrow but is denied her death and forced to bear her sister's, leaving Ismene as the only remaining family member. Ismene's ^{which was what?} great fall from nobility, her mistake of not helping her sister bury Polynices, and the great suffering she has to endure after having to watch her sister die are some ^{there are experiences - events, but not characteristics} characteristics of a tragic hero, although she does not quite fit the part because these are mostly caused by her father's curse; she does not control her fate.

^{This topic sentence needs work on form - better this and the previous topic sentence to be about someone else other than the named character.}
Haemon, the son of Creon, ^{and} suffers greatly from his father's mistakes. He suffers greatly when he finds out his fiancée, Antigone, is going to be killed, he even tries to change Creon's mind, something no one in the city dared to do, "Only because I know you are wrong, wrong / What sort of respect tramples on all that is holy?" (146). ^{At this point} he is ^{trying to express} his sorrow, but his father's mistake ^{father's mistake ignores him?} dampens him by ignoring him. His despair ^{soon} drives him to

take his own life so that he can be with his bride in death. When Creon tells him he must watch

Antigone die, Haemon responds, "That sight I'll never see. Nor from this hour / shall you see me again" (147). This expression of sorrow shows Haemon's noble aspects and the extent to which

he suffers. Haemon's tragic end seems to fit perfectly with what Aristotle would define as a

tragic hero; his suffering leads him to die beside his bride, waiting till Creon was in sight before stabbing himself with his sword. But Haemon's death was not caused by his own mistakes but those of his father, which excludes him from being the tragic hero. Haemon does not control his

own fate.

^{over to a true topic sentence, it still needs to be more specific.}
Creon, the king of Thebes, falls from his place and suffers his family's death because of ^{Specify} his own mistakes. One of these mistakes is his failure to honor Polynices with a burial. Creon

also is too prideful, "No other touchstone can test the heart of man, / the temper of his mind and spirit, till he be tried / in the practice of authority and rule." (131). He considers himself higher than all the others which could possibly be his biggest mistake. Sentencing Antigone to death is also a mistake that leads to his downfall. [This act]angers his son which causes Haemon to go to dire measures to avenge his father. Creon finally realizes his mistake when the blind prophet, Teiresias, shows it to him, "Pay to the dead his due. Wound not the fallen. / It is no glory to kill and kill again." (153). Creon is finally able to see that Polynices deserves his respect, and without it Creon is doomed. He immediately goes to bury Polynices but his fate is sealed and he is forced to witness his son dying because of the mistakes Creon has made. When informing his wife of the news she in turn kills herself. His own mistakes cause his own downfall along with those around him. Creon's great fall, pride, sorrow, and mainly his control over his fate are the characteristics that fit with Aristotle's view of the tragic hero.

Creon most closely fits with Aristotle's definition of a tragic hero because of his mistakes, his pride, his great downfall, and his suffering. He does realize his mistakes as he nears the end but it is already too late to repair what he did. But according to Aristotle's view on tragic heroes it is not just those characteristics that make the hero; it is his control over his own destiny. Creon controlled his own fate through his actions and pride and is therefore the tragic hero of *Antigone*. A tragic hero does not suffer because of the mistakes of those around him or because of destiny, or he suffers because of himself. to humanity in general?

On my honor, I have not violated the honor code in any way on this work. *Patherine Ford*

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