

## Chapter 1 : Hero | Definition of Hero by Merriam-Webster

*Hero definition is - a mythological or legendary figure often of divine descent endowed with great strength or ability. How to use hero in a sentence. a mythological or legendary figure often of divine descent endowed with great strength or ability; an illustrious warrior.*

Further, the hero should not only be eminent but also basically a good man, though not absolutely virtuous. The hero should neither be a villain nor a wicked person for his fall, otherwise his death would please and satisfy our moral sense without generation the feelings of pity, compassion and fear. Therefore, the ideal tragic hero should be basically a good man with a minor flaw or tragic trait in his character. The entire tragedy should issue from this minor flaw or error of judgment. The fall and sufferings and death of such a hero would certainly generate feelings of pity and fear. The characteristics of Tragic Hero According to Aristotle, in a good tragedy, character supports plot. By good character, Aristotle means that they should be: True to the self True to life Probable and yet more beautiful than life. The tragic hero having all the characteristics mentioned above, has, in addition, a few more attributes. Its shocking and disturbs faith A bad man " coming to good end. Thus the ideal Tragic Hero must be an intermediate kind of a person- neither too virtuous nor too wicked. His misfortune excites pity because it is out of all proportion to his error of judgement, and his over all goodness excites fear for his doom. Thus, he is a man with the following attributes: He should be a man of mixed character, neither blameless nor absolutely depraved. His misfortune should follow from some error or flaw of character; short of moral taint. He must fall from height of prosperity and glory. The protagonist should be renowned and prosperous, so that his change of fortune can be from good to bad. This change occurs not as the result of vice, but of some great error or frailty in a character. Such a plot is most likely to generate pity and fear in the audience. The ideal tragic hero should be an intermediate kind of a person, a man not preeminently virtuous and just yet whose misfortune is brought upon him not by vice or depravity but by some error of judgement. Let us discuss this error of judgement in following point.

**Chapter 2 : Napoleon: Hero or Tyrant? – Social Learning**

*A Hero and a Great Man [Francis Kruckvich, Fritz] on calendrierdelascience.com \*FREE\* shipping on qualifying offers. This is a charming, rhymed fable with illustrations! It is a completely original story of two men, with radically different personalities.*

In an opinion poll, French people were asked who was the most important man in French history. Just a narrow street—the rue Bonaparte. Join me as we explore some of the reasons why Napoleon was such a controversial figure. Then vote below whether you think Napoleon was a hero or a tyrant. Chanteranne went on to add: These were ambitions unachieved during the chaos of the revolution. He was a savior of France. If there had been no Napoleon, the Republic would not have survived. Many of the institutions started by Napoleon were copied in countries that he conquered—Italy, Germany, and Poland, and laid the foundations for the modern state. Napoleon set in motion a system of secular and public education reforms that are the foundation for the modern educational system in France and much of Europe. All students were taught the sciences, plus modern and classical languages. The system offered scholarships and strict discipline and outperformed its European counterparts. Napoleon is considered one of the greatest commanders in history—his campaigns are studied at military schools worldwide. Hundreds of groups study, discuss and venerate him; stage re-enactments of his battles in costume; throw lavish balls; and stage events. Napoleon was regarded by the influential military theorist Carl von Clausewitz as a genius in the operational art of war, and historians rank him as a great military commander. The Duke of Wellington, when asked who was the greatest general of the day, answered: Across Europe, Napoleon implemented several liberal reforms to civil affairs, including abolishing feudalism, establishing legal equality, religious toleration, and legalizing divorce. His lasting achievement, the Napoleonic Code, has been adopted by dozens of nations around the world. Prior to the Napoleonic Code, France did not have a single set of laws; the law was based on local customs, exemptions, privileges, and special charters granted by kings or other feudal lords. Although the Code has been altered since its inception, the general structure remains the same. Napoleon implemented a wide array of liberal reforms in France and across Europe, especially in Italy and Germany, as summarized by British historian Andrew Roberts in his book *Napoleon: A Life*, p. The ideas that underpin our modern world—meritocracy, equality before the law, property rights, religious toleration, modern secular education, sound finances, and so on—were championed, consolidated, codified and geographically extended by Napoleon. To them he added a rational and efficient local administration, an end to rural banditry, the encouragement of science and the arts, the abolition of feudalism and the greatest codification of laws since the fall of the Roman Empire. He started two wars—the Peninsula War against Portugal and Spain, and later the Invasion of Russia—versus seven coalition wars declared against Napoleonic France. I will never accept any proposals that will obligate the Jewish people to leave France, because to me the Jews are the same as any other citizen in our country. It takes weakness to chase them out of the country, but it takes strength to assimilate them. In 1800, Napoleon founded the Bank of France, which together with a revised tax code, finally brought inflation under control, eliminated the national debt within a year and balanced the budget for the first time since 1793. Accompanying the voyage was an immense contingent of scholars, scientists, artists, and engravers who set about studying mummies, surveying temples, and recording their findings. They also discovered the Rosetta Stone, which proved to be the key to deciphering Egyptian hieroglyphics. The true conquests, the only ones that leave no regret, are those that have been wrested from ignorance. If Napoleon had not crushed a Royalist rebellion and seized power in 1799, the French monarchy and feudalism would have returned. Like Cincinnatus in ancient Rome, Napoleon wanted a dictatorship of public salvation. He gets all the power, and, when the project is finished, he returns to his plough. Napoleon was not a French patriot—he was first a Corsican and later an imperial figure, a journey in which he bypassed any deep affiliation with the French nation. His relationship with the French Revolution is deeply ambivalent. Did he stabilize it or shut it down? He seems to have done both. He rejected democracy, he suffocated the representative dimension of politics, and he created a culture of courtly display. Napoleon tried to represent himself as a Caesar: Before crowning himself emperor, Napoleon sought approval in a rigged

plebiscite in which 3, voted in favor, 2, against. A plebiscite was a national referendum, for which voters were not allowed to debate the issues involved. The combination of a ruthless police state and rigged elections became a staple of populist dictatorial regimes to the present. Napoleon personally oversaw the productions of plays in the theaters of France. Napoleon also controlled the press, dropping the number of newspapers in Paris from over sixty in to four by . Considered a master of the use of propaganda, Napoleon recognized the power of manipulation of symbols to glorify his victories while blaming others for his failures. Like Caesar before him, he self-congratulated his military exploits and created the image of a dashing commander. This is how he was able to assemble such large armies, no matter how bad things were. His extravagant coronation in Notre Dame in December cost 8. He made his brothers, sisters and stepchildren kings, queens, princes and princesses and created a Napoleonic aristocracy numbering 3, For instance, Napoleon reintroduced slavery in French colonies, revived a system that allowed the rich to dodge conscription in the military and did nothing to advance gender equality. The grandiose image Napoleon created for himself, as well as the tightly controlled society that he established once in power, was a model for a totalitarian state that Hitler and Stalin would follow with such ruthlessness in the next century. Those who deified him were crushed under his iron hand. You go a brothel, there is a spy. You go to a restaurant, there is a spy. Everywhere there are spies of the police. Everyone listens to what you say. Napoleon had no qualms about killing French citizens. Napoleon was not one to pussy-foot around. He would use all his weapons. Nobody had really used cannon on the Paris mobs before. He was gonna shoot. Almost in one blast the whole thing was over. He probably killed a hundred people. He was not a very popular man with the rank and file, the man on the street in Paris after that. Napoleon was famously worshiped by his troops, but did he return their loyalty? To hasten the retreat back to Egypt, he ordered plague-stricken men to be poisoned. In exile on St Helena , he said: I care only for people who are useful to me and only so long as they are useful. Later in , Napoleon ignored advice from his closest advisors and invaded Russia. A doomed campaign, his inflated ego cost the lives of some , men, most dying not from fighting, but from starvation, sickness, and exposure during the long retreat back to France. He needed victories on the battlefield in order to maintain control of his empire. After his eventual defeat, his soldiers still considered him their true leader and helped him regain control of France. When he was shown the door, France was isolated, beaten, occupied, dominated, hated and smaller than before.

Chapter 3 : Great man theory - Wikipedia

*Spider-Man is a hero because he chooses to use his powers for the betterment of humankind rather than himself. Any lesser man would use them for solely their own benefit.*

Greek hero cult A classical hero is considered to be a "warrior who lives and dies in the pursuit of honor" and asserts their greatness by "the brilliancy and efficiency with which they kill". Classical heroes are commonly semi-divine and extraordinarily gifted, like Achilles , evolving into heroic characters through their perilous circumstances. Hector acted as leader of the Trojans and their allies in the defense of Troy, "killing 31, Greek fighters," offers Hyginus. Indeed, Homer places Hector as peace-loving, thoughtful as well as bold, a good son, husband and father, and without darker motives. However, his familial values conflict greatly with his heroic aspirations in The Iliad, as he cannot be both the protector of Troy and a father to his child. He was the child of Thetis and Peleus , making him a demi-god. He wielded superhuman strength on the battlefield and was blessed with a close relationship to the Gods. Achilles famously refuses to fight after his dishonoring at the hands of Agamemnon, and only returns to the war due to unadulterated rage after Hector kills his close friend Patroclus. Achilles plays a tragic role in The Iliad brought about by constant de-humanization throughout the epic, having his men's wrath overpower his philo's love. Fate , or destiny, plays a massive role in the stories of classical heroes. Countless heroes and gods go to great lengths to alter their pre-destined fate, but with no success, as no immortal can change their prescribed outcomes by the three Fates. But, Oedipus slays his father without an afterthought when he unknowingly encounters him in a dispute on the road many years later. The lack of recognition enabled Oedipus to slay his father, ironically further binding his father to his fate. Classical heroes, regardless of their morality, were placed in religion. In classical antiquity , cults that venerated deified heroes such as Heracles , Perseus , and Achilles played an important role in Ancient Greek religion. It is a set of 22 common traits that he said were shared by many heroes in various cultures, myths and religions throughout history and around the world. Raglan argued that the higher the score, the more likely the figure is mythical. Expounded mainly by Joseph Campbell in his work The Hero with a Thousand Faces , it illustrates several unifying themes of hero stories that hold similar ideas of what a hero represents, despite vastly different cultures and beliefs. Within these stages there are several archetypes that the hero or heroine may follow including the call to adventure which they may initially refuse , supernatural aid, proceeding down a road of trials, achieving a realization about themselves or an apotheosis , and attaining the freedom to live through their quest or journey. Campbell offered examples of stories with similar themes such as Krishna , Buddha , Apollonius of Tyana , and Jesus. Occidental Mythology, Campbell writes "It is clear that, whether accurate or not as to biographical detail, the moving legend of the Crucified and Risen Christ was fit to bring a new warmth, immediacy, and humanity, to the old motifs of the beloved Tammuz , Adonis , and Osiris cycles. Departure on a quest Reacting to the test of a donor Marrying a princess or similar figure Propp distinguished between seekers and victim-heroes. A villain could initiate the issue by kidnapping the hero or driving him out; these were victim-heroes. Victims may appear in tales with seeker heroes, but the tale does not follow them both. Philosophy of history and Great man theory No history can be written without consideration of the lengthy list of recipients of national medals for bravery , populated by firefighters, policemen and policewomen, ambulance medics and ordinary have-a-go heroes. Carlyle centered history on the biography of a few central individuals such as Oliver Cromwell or Frederick the Great. His heroes were political and military figures, the founders or topplers of states. His history of great men included geniuses good and, perhaps for the first time in historical study, evil. Most in the philosophy of history school contend that the motive forces in history can best be described only with a wider lens than the one that Carlyle used for his portraits. For example, Karl Marx argued that history was determined by the massive social forces at play in " class struggles ", not by the individuals by whom these forces are played out. After Marx, Herbert Spencer wrote at the end of the 19th century: Before he can remake his society, his society must make him. The Annales School , led by Lucien Febvre , Marc Bloch and Fernand Braudel , would contest the exaggeration of the role of individual subjects in history. Indeed, Braudel distinguished various time scales, one accorded to

the life of an individual, another accorded to the life of a few human generations, and the last one to civilizations, in which geography, economics and demography play a role considerably more decisive than that of individual subjects. Readings in the French and English Novel, "The hero attracts much attention because most of those scenarios are based on the suppositions: The definitions of the heroine often refer back to the one of the hero, but sometimes insinuate that their deeds are of less value, or were obtained only thanks to their love of God or a country or of a man. Therefore, implying that an external explanation for the extraordinary nature of her deeds is needed to justify them. The warrior woman is considered unholy, unnatural. Acts of heroism coming from women are acceptable, during specific time, like when men are at war, during times of crisis, but they are otherwise often seen as suspicious. Moreover, women are often not individualized, but praised as a group for heroic deeds. Women in the military were often subordinated to tasks less likely to be praised than armed combat, and are rather praised for their courage as a general force, nurses during wartime are a good example of this phenomenon. If their story gets told, they are made to fit in the acceptable script. Their story is told in a way as to match the expectations of femininity: So the set of strengths in which a heroine could historically express her value are overall not the same and perceived as less valuable than their masculine counterpart. The contrast of the ideal narrative line pits the autonomous ego-enhancing hero single-handedly and single-heartedly progressing toward a goal versus the long-suffering, selfless, socially embedded heroine, being moved in many directions, lacking the tenacious loyalty demanded of a quest. Not to forget that heroes and heroines are part of a social construct, their history is told and changes throughout history to serve different purposes of memory, propaganda according to diverse social, political or religious evolutions.

Chapter 4 : Heroes/Heroism Quotes :: Quoteland :: Quotations by Topic

*The great man theory is a 19th-century idea according to which history can be largely explained by the impact of great men, or heroes; highly influential individuals who, due to either their personal charisma, intelligence, wisdom, or political skill used their power in a way that had a decisive historical impact.*

**Tragic Hero Definition of Tragic Hero** The term hero is derived from a Greek word that means a person who faces adversity, or demonstrates courage, in the face of danger. However, sometimes he faces downfall as well. When a hero confronts downfall, he is recognized as a tragic hero or protagonist. Aristotle, the Greek philosopher, characterizes these plays or stories, in which the main character is a tragic hero, as tragedies. Here, the hero confronts his downfall whether due to fate, or by his own mistake, or any other social reason. He is considered a man of misfortune that comes to him through error of judgment. **Characteristics of a Tragic Hero** Here we have basic characteristics of a tragic hero, as explained by Aristotle: **Hamartia** – a tragic flaw that causes the downfall of a hero. **Hubris** – excessive pride and disrespect for the natural order of things. **Peripeteia** – The reversal of fate that the hero experiences. **Anagnorisis** – a moment in time when hero makes an important discovery in the story. **Nemesis** – a punishment that the protagonist cannot avoid, usually occurring as a result of his hubris. **Catharsis** – feelings of pity and fear felt by the audience, for the inevitable downfall of the protagonist. **Examples of Tragic Hero in Literature** **Example 1: Oedipus, Oedipus Rex** By Sophocles Aristotle has used his character Oedipus as a perfect example of a tragic hero, as he has hubris such that he is blind to the truth. He refuses to listen to wise men, such as Tiresias, who predicts that Oedipus has killed his father, Laius. He is tragic because he struggles against the forces of his fate, and pitiable due to his weakness, which arouses fear in the audience. Thus, Oedipus is an ideal example of the tragic hero, as he caused his own downfall, falling from his own estate and facing undeserved punishment. **Prince Hamlet, Hamlet** by William Shakespeare Hamlet is the prince of Denmark, a man of high social status and noble by birth. By the end, Hamlet also falls in a bloodbath, touching the hearts of the audience by highlighting the most primal fear, death. He is a man of high social standing, who falls in love easily with a girl whose family holds animosity towards his own family. Juliet acts like a dead person, and Romeo thinks her actually dead. Therefore, he kills himself. When she wakes up and sees him dead, she also kills herself. Thus, it is not only fate, but also his actions and choices that bring his downfall and death. He is basically a sea captain, who falls in love with the sea goddess, Calypso. He grows into a mixture of a humanoid and octopus, and leads his savage crew on raids in the entire sea on his ship, the Flying Dutchman. At first, he was not bad, but his beloved breaks his heart that turns him into bad man. Eventually, Will Sparrow kills him. **Function of Tragic Hero** The purpose of a tragic hero is to evoke sad emotions, such as pity and fear, which makes the audience experience catharsis, relieving them of their pent up emotions. The tragic flaw of the hero leads to his demise or downfall that in turn brings tragic end. This gives wisdom to the audience to avoid such things in their everyday lives. The sufferings and fall of a hero, arousing feelings of pity and fear through catharsis, purges the audiences of those emotions, to transform them into good human beings and good citizens.

## Chapter 5 : Heroes Quotes ( quotes)

*Make Your Hero A Great Hero Now that you understand some of the things that can make your hero great, sit down and write out the answers to the above questions. Think of your main character as a great hero every time you sit down to write.*

Great heroes are rare to find, while flat, uninteresting characters are all too common in stories. Why is this so? Some tales have epic heroes while others contain lifeless, boring characters doing the same old things as a thousand average characters in other stories. What makes these characters so compelling, so interesting, so. Are larger than life heroes made by accident? Is it random happenstance? Can you learn how to make the heroes of your own stories truly great? Epic heroes are created from a combination of things. First of all, you need to think of your hero as someone that is as great as any other of the epic characters from famous stories. The first step in making a character great is to imagine it in your own mind. Now, what techniques can be used to make a hero great? Skills, Powers, Abilities Give your hero a skill, power or ability that others lack. Luke Skywalker could sense the force. Sherlock Holmes had a keen mind and the powers of deductive reasoning. Not all characters need to be a superhero, but your characters should have some unique ability that sets them apart from a normal person. You could make your hero eloquent, aristocratic, or streetwise. The Mythic Hero vs. The Everyday Hero The Greeks thought of a hero as a greater version of humanity. Not a god, but greater than normal mortals, their heroes were capable of doing great things. Aristotle called this kind of person a "Great Souled Man. These are simply two different styles. If you want to tell a more mundane tale, you can still make your hero great by giving them a powerful personality, by making them a visionary, or you could make them a person of passion, someone who believes strongly in things. What Makes A Character Interesting? Character flaws make your hero fascinating to the reader. What weakness does the hero have? Every hero should have a character flaw, something that may be ruining their life. For instance, your hero might be arrogant, or perhaps your hero is simply unsure of himself. When you create flawed characters, the audience immediately identifies with them actually, the audience identifies with the need for the character to overcome their flaw. Moral weaknesses are always better than average character flaws. Imagine the difference between pride and arrogance or the difference between uncertainty and cowardice. If they exhibit a flaw, you should give them something admirable. For instance, if your character is proud and arrogant, you could make them right about it you could make them smarter or more capable than others. Values Great characters have values. Does your hero live by any standards? Bravery, cynicism, friendship, generosity – these are the things people consider important. When your characters have values, the story becomes a struggle against two people and their value systems. One person will win the fight, but who cares? Archetypes Try to match an archetype to your hero. Is the character a prince? Archetypes have been used in psychology to get a greater sense of a person. An archetype can help you envision an entire range of things that will help you in creating the character. Feel free to combine archetypes in your characters. A good system of archetypes can be found in a Tarot deck. The Opponent Characters are defined by their actions and by the other characters in the story. Have you ever watched one of your favorite tv shows where they removed a character and then brought someone new in? Stargate Atlantis is a good example. This is because a character is defined by the way they interact with the other characters in the story. The relationship between the main character and the antagonist is the best way to define your hero. Your hero will only be as powerful as the opponent. If the opponent is an epic character like Darth Vader, then it will make your hero greater. Action Steps Here are some steps you can take to construct a great hero: Can you imagine your hero sitting besides the other great heroes of other tales? What unique skills, powers or abilities does your character have? How can you immediately demonstrate this in the opening scenes of the story? Is your hero passionate about something? What is the main character flaw of your hero? Does your hero have any moral flaws? What kind of opponent is working against the hero? How is the opponent more powerful than the hero? Make Your Hero A Great Hero Now that you understand some of the things that can make your hero great, sit down and write out the answers to the above questions. Think of your main character as a great hero every time you sit down to write. Your story will improve drastically

when you make your hero great.

*George Bernard Shaw captured this point in the preface to his great play "Major Barbara": "Every reasonable man and woman is a potential scoundrel and a potential good citizen. What a man is depends upon his character what's inside.*

Bookmark This month, Greater Good features videos of a presentation by Philip Zimbardo, the world-renowned psychologist perhaps best known for his infamous Stanford Prison Experiment. In his talk, Zimbardo discusses the psychology of evil and of heroism, exploring why good people sometimes turn bad and how we can encourage more people to perform heroic acts. Read his essay on "The Banality of Heroism," which further explores the conditions that can promote heroism vs. What makes us good? What makes us evil? Research has uncovered many answers to the second question: Evil can be fostered by dehumanization, diffusion of responsibility, obedience to authority, unjust systems, group pressure, moral disengagement, and anonymity, to name a few. Advertisement X A three-course professional certificate series that teaches you the what, why, and how of increasing happiness at work. I believe that heroism is different than altruism and compassion. For the last five years, my colleagues and I have been exploring the nature and roots of heroism, studying exemplary cases of heroism and surveying thousands of people about their choices to act or not act heroically. Finally, it is performed without external gain anticipated at the time of the act. Simply put, then, the key to heroism is a concern for other people in need—a concern to defend a moral cause, knowing there is a personal risk, done without expectation of reward. My work on heroism follows 35 years of research in which I studied the psychology of evil, including my work on the infamous Stanford Prison Experiment. A key insight from research on heroism so far is that the very same situations that inflame the hostile imagination in some people, making them villains, can also instill the heroic imagination in other people, prompting them to perform heroic deeds. Christians who helped Jews were in the same situation as other civilians who helped imprison or kill Jews, or ignored their suffering. The situation provided the impetus to act heroically or malevolently. Why did some people choose one path or the other? Instead, the line is permeable; people can cross back and forth between it. This is an idea wonderfully represented in an illusion by M. When you squint and focus on the white as the figures and the black as the background, you see a world full of angels and tutus dancing around happily. But now focus on the black as the figures and the white as the background: That is, we all are born with the capacity to be anything. Because of our incredible brains, anything that is imaginable becomes possible, anything that becomes possible can get transformed into action, for better or for worse. We are all born with this tremendous capacity to be anything, and we get shaped by our circumstances—by the family or the culture or the time period in which we happen to grow up, which are accidents of birth; whether we grow up in a war zone versus peace; if we grow up in poverty rather than prosperity. What he does and what we think of what he does depends on upon his circumstances. But we also possess an inner hero; if stirred to action, that inner hero is capable of performing tremendous goodness for others. Another conclusion from my research is that few people do evil and fewer act heroically. So on this bell curve of humanity, villains and heroes are the outliers. The reluctant heroes are the rest. What we need to discover is how to give a call to service to this general population. How do we make them aware of the evil that exists? How do we prevent them from getting seduced to the dark side? I love the story of a wonderful nine-year-old Chinese boy, who I call a dutiful hero. The ceiling fell down on a school, killing almost all the kids in it. This kid escaped, and as he was running away he noticed two other kids struggling to get out. He ran back and saved them. It was my duty, it was my job to look after my classmates! For him, it was cultivated by being assigned this role of hall monitor. Irena Sendler was a Polish hero, a Catholic woman who saved at least 2, Jewish kids who were holed up in the Warsaw ghetto that the Nazis had erected. She was able to convince the parents of these kids to allow her to smuggle them out of the ghetto to safety. To do this, she organized a network. That is a key principle of heroism: Heroes are most effective not alone but in a network. What these stories suggest is that every one of us can be a hero. Building on these insights, I have helped to start a program designed to learn more of heroism and to create the heroes of tomorrow. There are already a lot of great heroes projects out there, such as the Giraffe Heroes Project. Each of these statements is valid after

controlling for all demographic variables, such as education and socioeconomic status. One in five—20 percent—qualify as heroes, based on the definition of heroism I provide above. Seventy-two percent report helping another person in a dangerous emergency. Sixteen percent report whistle blowing on an injustice. Six percent report sacrificing for a non-relative or stranger. Fifteen percent report defying an unjust authority. And not one of these people has been formally recognized as a hero. Most acts of heroism occur in urban areas, where there are more people and more people in need. No shit happens in the suburbs! The more educated you are, the more likely you are to be a hero, I think because you are more aware of situations. One third of all the sample who were heroes also had volunteered significantly, up to 59 hours a week. Males reported performing acts of heroism more than females. I think this is because women tend not to regard a lot of their heroic actions as heroic. Blacks were eight times more likely than whites to qualify as heroes. Having survived a disaster or personal trauma makes you three times more likely to be a hero and a volunteer. And we offer more rigorous, research-based education and training programs for middle and high schools, corporations, and the military that make people aware of the social factors that produce passivity, inspire them to take positive civic action, and encourage the skills needed to consistently translate heroic impulses into action. Not just all the classic ones and fictional ones, but ones that people from around the world are going to send in, so they can nominate ordinary heroes with a picture and a story. It will be searchable, so you can find heroes by age, gender, city and country. These are the unsung, quiet heroes—they do their own thing, put themselves in danger, defend a moral cause, help someone in need. And we want to highlight them. We want them to be inspirational to other people just like them. And therefore never send to know for whom the bell tolls; it tolls for thee. Heroes circulate the life force of goodness in our veins. And what the world needs now is more heroes—you. Greater Good wants to know: Do you think this article will influence your opinions or behavior?

Chapter 7 : Heroes Sayings and Heroes Quotes | Wise Old Sayings

*The legacy of heroes is the memory of a great name and the inheritance of a great example. Benjamin Disraeli The ordinary man is involved in action, the hero acts.*

**Tragic Hero Definition** What is a tragic hero? A tragic hero is a type of character in a tragedy, and is usually the protagonist. Tragic heroes typically have heroic traits that earn them the sympathy of the audience, but also have flaws or make mistakes that ultimately lead to their own downfall. His reckless passion in love, which makes him a compelling character, also leads directly to the tragedy of his death. Some additional key details about tragic heroes: The idea of the tragic hero was first defined by the ancient Greek philosopher Aristotle based on his study of Greek drama. That said, the idea of the characteristics that make a tragic hero have changed over time. Aristotle and the Tragic Hero The ancient Greek philosopher Aristotle was the first to define a "tragic hero. As Aristotle puts it, when the tragic hero meets his demise, "pity is aroused by unmerited misfortune, fear by the misfortune of a man like ourselves. According to Aristotle, a tragic hero must: It also meant that the character should be both capable and powerful i. On the one hand, these flaws make the character "relatable," someone with whom the audience can identify. Just as important, the tragic flaw makes the tragedy more powerful because it means that the source of the tragedy is internal to the character, not merely some outside force. In such cases, it is as if the character is fated to destruction by his or her own nature. Suffer a reversal of fortune: The character should suffer a terrible reversal of fortune, from good to bad. Such a reversal does not merely mean a loss of money or status. It means that the work should end with the character dead or in immense suffering, and to a degree that outweighs what it seems like the character deserved. The Modern Tragic Hero Over time, the definition of a tragic hero has relaxed considerably. It can now include Characters of all genders and class backgrounds. Tragic heroes no longer have to be only nobles, or only men. This might mean that a tragic hero could be regular person who lacks typical heroic qualities, or perhaps even a villainous or or semi-villainous person. The tragic hero must have the sympathy of the audience. The tragic hero must, despite their best efforts or intentions, come to ruin because of some tragic flaw in their own character. Tragic Hero, Antihero, and Byronic Hero There are two terms that are often confused with tragic hero: An antihero may do the right thing for the wrong reason. A Byronic hero is a variant of the antihero. Named after the characters in the poetry of Lord Byron, the Byronic hero is usually a man who is an intelligent, emotionally sensitive, introspective, and cynical character. A Byronic hero has his own set of beliefs and will not yield for anyone. While it might not be initially apparent, deep down, the Byronic hero is also quite selfish. According to the modern conception of a tragic hero, both an antihero and a Byronic hero could also be tragic heroes. But in order for a tragic hero to exist, he or she has to be part of a tragedy with a story that ends in death or ruin. Antiheroes and Byronic heroes can exist in all sorts of different genres, however, not just tragedies. An antihero in an action movieâ€”for instance Deadpool, in the first Deadpool movieâ€”is not a tragic hero because his story ends generally happily. But you could argue that Macbeth is a kind of antihero or at least an initial hero who over time becomes an antihero , and he is very definitely also a tragic hero. Tragic Hero Examples Tragic Heroes in Drama The tragic hero originated in ancient Greek theater, and can still be seen in contemporary tragedies. Oedipus as Tragic Hero in Oedipus Rex The most common tragic flaw or hamartia for a tragic hero to have is hubris , or excessive pride and self-confidence. The play centers around King Oedipus, who seeks to rid the city he leads of a terrible plague. At the start of the play, Oedipus is told by a prophet that the only way to banish the plague is to punish the man who killed the previous king, Laius. But the same prophet also reports that Oedipus has murdered his own father and married his mother. Eventually, Oedipus discovers that Laius had been his father, and that he had, in fact, unwittingly killed him years earlier, and that the fateful event had led directly to him marrying his own mother. Oedipus has all the important features of a classical tragic hero. Throughout the drama, he tries to do what is right and just, but because of his tragic flaw hubris he believes he can avoid the fate given to him by the prophet, and as a result he brings about his own downfall. Willy Loman as Tragic Hero in Death of a Salesman Arthur Miller wrote his play Death of a Salesman with the intent of creating a tragedy about a man

who was not a noble or powerful man, but rather a regular working person, a salesman. The protagonist of *Death of a Salesman*, Willy Loman, desperately tries to provide for his family and maintain his pride. Willy has high expectations for himself and for his children. He wants the American Dream, which for him means financial prosperity, happiness, and good social standing. Yet as he ages he finds himself having to struggle to hold onto the traveling salesman job at the company to which he has devoted himself for decades. Meanwhile, the prospects for his sons, Biff and Happy, who seemed in high school to have held such promise, have similarly fizzled. Willy cannot let go of his idea of the American Dream nor his connected belief that he must as an American man be a good provider for his family. Ultimately, this leads him to see himself as more valuable dead than alive, and he commits suicide so his family can get the insurance money. Willy is a modern tragic hero. Tragic Heroes in Literature Tragic heroes appear all over important literary works. This woman, Daisy, is married, however, to a man named Tom Buchanan from a wealthy old money family. *Gatsby* organizes his entire life around regaining Daisy: The novel contains various subplots but for the most part follows a character named Jean Valjean, a good and moral person who cannot escape his past as an ex-convict. After Valjean escapes from prison, he changes his name and ends up leading a moral and prosperous life, becoming well-known for the ways in which he helps the poor. Javert, known for his absolute respect for authority and the law, spends many years trying to find the escaped convict and return him to prison. Javert, in turn, finds himself unable to arrest the man who showed him such mercy, but also cannot give up his devotion to justice and the law. In despair, he commits suicide. Additional Examples of Tragic Heroes *Macbeth*: *Macbeth* commits his murder early in the play, and from then on his actions become bloodier and bloodier, and he becomes more a villain than a hero. Nonetheless, he ends in death, with his wife also dead, and fully realizing the emptiness of his life. *Macbeth* is a tragic hero, but the play is interesting in that his fatal flaw or mistake occurs relatively early in the play, and the rest of the play shows his decline into tragedy even as he initially seems to get what he seeks the throne. The main character of the *Godfather* films, Michael Corleone can be said to experience a tragic arc over the course of the three *Godfather* movies. Ambition and family loyalty push him to take over his mafia family when he had originally been molded by his father to instead "go clean. He dies, alone, thinking of his lost loves, a tragic antihero. But his devotion to always appearing strong and powerful also lead him to alienate his son, break tribal tradition in a way that leads to his exile from the tribe, and to directly confront white missionaries in a way that ultimately leads him to commit suicide. Anakin is both powerful in the force and a prophesied "chosen one," but his ambition and desire for order and control lead him to abandon and kill fellow Jedi, inadvertently kill his own wife, and to join the dark side of the force and become a kind of enforcer for the Emperor. Anakin, as Darth Vader, is alone and full of such shame and self-hatred that he can see no other option but to continue on his path of evil. This makes him a tragic hero. Writers therefore use tragic heroes for many of the same reasons they write tragedies—to illustrate a moral conundrum with depth, emotion, and complexity. Besides this, tragic heroes serve many functions in the stories in which they appear. Their tragic flaws make them more relatable to an audience, especially as compared to a more conventional hero, who might appear too perfect to actually resemble real people or draw an emotional response from the audience. A brief and basic definition. Tragic Heroes on YouTube: A one-minute, animated explanation of the tragic hero. Is *Macbeth* a Tragic Hero? This video explains what a tragic hero is, using *Macbeth* as an example.

### Chapter 8 : What Makes a Hero? | Greater Good

*A hero (masculine) or heroine (feminine) is a real person or a main character of a literary work who, in the face of danger, combats adversity through feats of ingenuity, bravery or strength; the original hero type of classical epics did such things for the sake of glory and honor.*

### Chapter 9 : Tragic Hero - Examples and Definition of Tragic Hero

*The ideal tragic hero, according to Aristotle, should be, in the first place, a man of eminence. The actions of an eminent*

*man would be 'serious, complete and of a certain magnitude', as required by Aristotle.*