

Chapter 1 : A Hero Nonetheless |

*To be sure, people who put their own well-being and safety aside in favor of helping their fellow man are in a special class of their own. Perhaps the most interesting part of all is, these special people walk among us and never declare themselves as being anything other than our neighbors and friends.*

**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 2 : Tragic Hero - Definition and Examples | LitCharts

*Not A Prince, But A Hero Nonetheless* by s./j. goldner..i caught a frog and put him in a fishbowl and said now you know how i feel. and he swam to the bottom and drowned himself.

Summary[ edit ] Campbell explores the theory that mythological narratives frequently share a fundamental structure. The similarities of these myths brought Campbell to write his book in which he details the structure of the monomyth. In a well-known quote from the introduction to *The Hero with a Thousand Faces*, Campbell summarizes the monomyth: A hero ventures forth from the world of common day into a region of supernatural wonder: He must depart from the ordinary world, when he receives a call to adventure. With the help of a mentor, the hero will cross a guarded threshold, leading him to a supernatural world, where familiar laws and order do not apply. There, the hero will embark on a road of trials, where he is tested along the way. The archetypal hero is sometimes assisted by allies. As the hero faces the ordeal, he encounters the greatest challenge of the journey. Upon rising to the challenge, the hero will receive a reward, or boon. The hero must then decide to return with this boon to the ordinary world. The hero then faces more trials on the road back. Still, there is an abundance of literature and folklore that follows the motif of the archetypal narrative, paralleling the more general steps of "Departure" sometimes called Separation, "Initiation", and "Return".

Background[ edit ] Campbell used the work of early 20th century theorists to develop his model of the hero see also structuralism, including Freud particularly the Oedipus complex, Carl Jung archetypal figures and the collective unconscious, and Arnold Van Genn. Van Gennep contributed the concept of there being three stages of The Rites of Passage. Campbell translated this into Separation, Initiation and Return. Cover of reprints of the book, featuring Mark Hamill as Luke Skywalker The book was originally published by the Bollingen Foundation through Pantheon Press as the seventeenth title in the Bollingen Series. This series was taken over by Princeton University Press, who published the book through Originally issued in and revised by Campbell in, *The Hero with a Thousand Faces* has been reprinted a number of times. Monomyth In *Pathways to Bliss: Evoking symbols and motifs that connect us to our deeper selves*, they can help us along the heroic journey of our own lives. What I think is that a good life is one hero journey after another. Over and over again, you are called to the realm of adventure, you are called to new horizons. Each time, there is the same problem: And then if you do dare, the dangers are there, and the help also, and the fulfillment or the fiasco. Clarke to the book during the writing of *Mythic Structure For Writers*, which became the inspiration for a number of successful Hollywood films and is believed to have been used in the development of the Matrix series. I really would rather not know this stuff. During one of the bonus features, the makers of the series discuss the journey of the main characters and how each is a hero in their own way. Before each little segment of this particular feature, they quote Campbell and then expound on that particular quote by discussing the various characters.

Chapter 3 : Hero ( film) - Wikipedia

*Enter your mobile number or email address below and we'll send you a link to download the free Kindle App. Then you can start reading Kindle books on your smartphone, tablet, or computer - no Kindle device required.*

Yet while Nurse Keogh did die on the first day of the Easter Rising having displayed great bravery, it was not as a revolutionary republican. Bureau of Military History section, Military Archives Website While there are questions around whether it was morally right to occupy such a site, there was also the difficult question of just how it could be held if taken. Among the who did show up to partake in the insurrection were W. Reading about the poverty and hardships of those for whom the SDU was a home, either temporarily or on a long-term basis, it can be difficult to comprehend why it was seized. The Volunteers on entering closed the gates and barricaded same. They immediately took over the buildings known as the board room and clerks offices and also a department called the orchard sheds and the Nurses home where Ceannt remained in command. No word was spoken to me. The most intense fighting at the SDU took place early in the week of the Rising. Dan McCarthy, a young Volunteer on guard duty within the occupied complex at the Acute Hospital building, recalled that: Since there were only the two of us in it, having fired on the military party we decided to get out of the buildingâ€¦ Evidently the British party was taken by surprise when we fired on them and they seemed to panic, lost their head momentarily because a nurse in full uniform opened the door and came down the stairs. They fired at her and killed her. Immediately a nurse rushed out to his assistance and as she bent over the wounded men she herself was fired upon and fell dead. It was a republican production for a republican audience, and primarily focused on detailing the final resting places of those who had died in armed struggle for Irish independence. It was compiled by Mary Donnelly, a Cumann na mBan activist and a frequent contributor of historical articles to An Phoblacht, which the authorities viewed as the newspaper of the IRA. The general administration of the South Dublin Union was naturally thrown into a state of confusion during Easter Week. Patients who died during that week were buried in a temporary grave in the grounds, and had to be removed to a permanent place of burial after the evacuation. In spite of the very real dangers, unaffiliated women like Keogh did volunteer for nursing and other duties across the city. I felt very sorry as I knew Nurse Keogh myself. Today, Keogh is buried at Ballinabranagh Cemetery in her native county, and this year a commemoration is planned for her on the 26th March, and a memorial plaque will be unveiled in her honour. In the s, a plaque was unveiled within the grounds of what is now St. So, while she cannot be counted among the rebel dead, she was a woman who spent years of her life working alongside the poor and destitute of Dublin. She bravely went about her work as rebellion raged, and she too should be remembered this year.

**Chapter 4 : Not A Prince, But A Hero Nonetheless Poem by s./j. goldner - Poem Hunter**

*Margaret Keogh (In some sources Margaret appears as Kehoe, in others Keogh, but more on that below) has gone down in some history books as a Cumann na mBan activist shot on the first day of the Easter Rising in the chaos of the occupation of the South Dublin Union. One account notes that she was a.*

Not that this was in much doubt, even before *The Hunger Games: Catching Fire* swept all before it. On the big screen, women have been successfully kicking butt for some time now. As our current millennium dawned, the testosterone-fuelled derring-do of Stallone, Willis, Schwarzenegger and their ilk had lost its edge. The protagonists of *Lara Croft: Tomb Raider*: Since then, a new clutch of male heroes has fallen prey to self-doubt. Female toughies infiltrated the otherwise masculine domains of *The Matrix*, *Prometheus*, *Captain America: The First Avenger* and *Avengers Assemble*. Meanwhile, Asian cinema was already awash with viragos who did not go unnoticed elsewhere. Then, in *Alien*, brought the dauntless action woman into the mainstream. Nonetheless, for decades progress was slow. Sociologist Kathryn Gilpatrick looked at female protagonists in action films released between 1965 and 1995. Thirty per cent were dead when the credits rolled. Still, social change was not to be gainsaid. Continuing screen depictions of submissive women provoked growing protest. In *1980*, the Bechdel test was invented to show how few films could boast at least two named female characters capable of talking to each other about something other than a man. The industry took note, but it was hard commercial reality that made it act. Once upon a time, boys took girls on dates and therefore picked the movie. Film marketer Jeff Gomez says: If a boy fancies *Transformers* but his girlfriend favours *Twilight*, the couple may give up on the multiplex altogether. To worried studio executives, the female action hero looked like a godsend: Uma Thurman in *Kill Bill*. Action, it was suggested, would enable female stars to flaunt their painstakingly tended bodies more shamelessly than was permitted by more sedate forms of drama. And for men, the theory ran, female violence would prove titillating rather than threatening, just like lesbian lovemaking. Tigerish women could therefore be unleashed as screen sex goddesses. Research suggests that such thinking was well founded. This may be bad news for women hoping that cinema might educate their menfolk, but it was to prove good news indeed for the studio bosses. With higher spending came more publicity, more attention and bigger rollouts. The strategy seemed to work with male as well as female filmgoers. Some women would prefer the female big-screen bruiser to be given yet more scope: Characters such as Katniss are often allowed to take up arms only when circumstances force them to; male swashbucklers have been freer to shape their own destiny. To find out how *Hanna* had gone down, its star, Saoirse Ronan, went to an all-female screening. However, not all leading women are strapping on weaponry. *The Dark World*, Natalie Portman stayed well away from the fighting, and was not sorry to do so. She said she had taken the part to provide a positive female role model, but went on: The female action hero certainly looks like a hero, but is she really female? *Violent Women in the Movies*. These authors suggest that female action heroes may be "phallic women" who "reproduce male domination". Lucy Lawless in *Xena*: Nor will their lot be improved if films celebrating female violence further erode the taboo on male violence against women that already seems to be fading away in the real world. The Washington study found respondents complaining that female action heroes fuelled unreal expectations; they also created the impression that in order to be strong, women had to be abnormal. Film-makers seem to be aware that the macho female is something of an oddity. Hence, doughty female protagonists are often encumbered with traditionally "feminine" attributes. Their violence tends to be sanitised rather than messy, and usually springs from good intentions. Katniss meets the challenge confronting her with reluctance, not elation. Unfortunately, this is what turns her into the victim of circumstance so lamented by *The Last Psychiatrist*. Traditionally, in view of their deficiency in brawn, women have relied on their brains to get what they want. Characters like this might provide a more useful role model for young women than sure-shots like Katniss. Sadly, however, female intellectuals would doubtless prove less of a box-office draw than battling babes.

**Chapter 5 : A hero nonetheless: Nurse Margaret Keogh and the Easter Rising. | Come Here To Me!**

*PDF | On Dec 1, , G E Schafft and others published The American doctor who was neither, but a hero nonetheless.*

Plot[ edit ] In ancient China during the Warring States period , Nameless, a Qin prefect, arrives at the Qin capital city to meet the king of Qin, who had survived an attempt on his life by the assassins Sky, Flying Snow, and Broken Sword. As a result, the king has implemented extreme security measures: Nameless claims that he has slain the three assassins and he displays their weapons before the king, who allows the former to approach within ten paces and tell him his story. Nameless recounts first killing Long Sky, before traveling to meet Flying Snow and Broken Sword, who had taken refuge at a calligraphy school in the Zhao state. Nameless also learns that Snow and Sword, who are lovers, had gradually grown distant. Once the scroll is complete, Nameless reveals his identity and challenges Snow to a duel the next day, to avenge her secret lover Long Sky. In revenge, Snow kills Sword, followed by Moon when she attempted to seek revenge for her master. The next day, Nameless kills the emotionally unstable Snow before the Qin army, and claims her sword. As the tale concludes, the king expresses disbelief and accuses Nameless of staging the duels with the assassins, as in the previous assassination attempt he had perceived Sword as an honourable man who would not stoop so low as to cheat on Snow. He then narrates his guess at what really happened. He further explains that he only needs to kill one of them in public to "prove" that he has killed both of them. Snow and Sword argue over who should be the one to die, which results in a short fight in which Snow is quicker and manages to injure Sword. Snow then proceeds to meet Nameless before the Qin army while Sword, still recovering from his wound, watches helplessly as Snow is defeated. Nameless admits that he does indeed possess the special technique the king alluded to. However, he states that the King had underestimated Sword, and tells the true story. He had used this technique on Sky, and now asked Snow and Sword to cooperate by faking a duel with him as well. He demonstrates the technique by showing that it is highly accurate as well as deadly. Snow agrees to the plan, but Sword refuses. Snow angrily accuses Sword of ruining the opportunity they had three years ago, when they had broken into the Qin palace yet Sword had refused to kill the king. The next day, Nameless "kills" Snow in front of the Qin army. Sword sends Nameless off to the Qin capital, writing the words Tianxia in the sand before leaving. Sword had not killed the king 3 years ago because he desired a unified, peaceful state, and only the king of Qin could achieve that vision. He tosses his sword to Nameless and examines the scroll drawn by Sword. The king understands that it describes the ideal warrior, who, paradoxically, should have no desire to kill. When Nameless realizes the wisdom of these words, he abandons his mission and spares the king. When Snow learns that Sword had convinced Nameless to forgo the assassination, she furiously attacks Sword and unintentionally kills him when he chooses not to defend himself so that she would understand his feelings for her. Overwhelmed with sorrow, Snow commits suicide. Urged by his court, the king reluctantly orders Nameless to be executed at the Qin palace for his assassination attempt. He understands that in order to unify the nation, he must enforce the law and use Nameless as an example. Jet Li as Nameless simplified Chinese: Forged into a master swordsman over years of training, Nameless possesses the singular technique "Death at Ten Paces" allowing him to strike precisely within that distance. Tony Leung as Broken Sword simplified Chinese: Of all the assassins, Broken Sword is the only one whom Nameless considers his equal in swordsmanship. Maggie Cheung as Flying Snow simplified Chinese: She has vowed revenge upon the King for killing her father in battle. When Broken Sword convinces Nameless to abandon the assassination attempt on the king, Flying Snow kills him and later herself.

### Chapter 6 : "A Hero Nonetheless: Albert Miller Lea, "

*In any case this time, although, black ladies are nonetheless conspicuously absent from the hero roster, at the same time as the sport faces criticism for a scarcity of selection in ladies heroes' faces and physique varieties.*

LinkedIn It was , and Sgt. Ron Helus was nonetheless within the academy. In the event that they cracked a smile “ push-ups. With every rep, the jokes would proceed. For Helus, at first of what can be a year profession, there was just one drawback. A motorcade on the freeway of native regulation enforcement officers escort the hurst to fallen Ventura County Sheriff Sgt. Ron Helus, who died after getting into the scene of a mass capturing throughout school night time at a Thousand Oaks nightclub on Wednesday night time Nov eight, The shooter David Lengthy, year-old is the shooter and among the many 13 lifeless. The suspect, who was armed with a. Ron Helus, who was killed Wednesday, Nov. Authorities consider Ian David Lengthy, a year-old veteran, is the shooter and among the many 13 lifeless. They used one time period above all else to explain him: The date stamp stated July three. Many deputies, additionally, appeared reticent, preferring to share tales and their grief in personal. However on Fb, some family and friends memorialized him with posts. They remembered him as a mentor, as a good instructor, as a man who lived by a code. Because the procession neared, and extra deputies arrived, Horton would get up, hug these he knew and, sometimes, smile. Helus was shot a number of occasions. The CHP officer pulled him out to attempt to save his life. However, on the hospital, the docs referred to as it: Simply earlier than 11 a. Thursday, the faint hum of helicopters grew louder. Then, lastly, a hearse with American flags on the hood. Two ladies in entrance. A person carrying an toddler in a moveable cradle. Helus leaves behind a spouse and son, officers stated. The group disappeared into the workplace. The deputies lowered the salute. And identical to that, the procession was over. However the crowd lingered.

### Chapter 7 : Gurmehar Kaur's father is NOT a Kargil War hero but he is a hero nonetheless - IBTimes India

*Likes, 27 Comments - Jane Wiedlin (@janewiedlin) on Instagram: "A flawed hero, but a hero nonetheless. So sorry to learn he was a member of the "secret club."*

### Chapter 8 : The Hero with a Thousand Faces - Wikipedia

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

### Chapter 9 : Blizzard Explains Why Overwatch Nonetheless Does not Have A Black Lady Hero “ Viral Ne

*Despite the "most-competitors-are-just-thrilled-to-be-here" bromides of the opening ceremonies, once again when push came to shove for the expert observers, it wasn't about how you play the game.*