

Please read the below poem and identify any aspects of tragedy you can.

Out, out-

BY ROBERT FROST (1916)

The buzz saw snarled and rattled in the yard
And made dust and dropped stove-length sticks of wood,
Sweet-scented stuff when the breeze drew across it.
And from there those that lifted eyes could count
Five mountain ranges one behind the other
Under the sunset far into Vermont.
And the saw snarled and rattled, snarled and rattled,
As it ran light, or had to bear a load.
And nothing happened: day was all but done.
Call it a day, I wish they might have said
To please the boy by giving him the half hour
That a boy counts so much when saved from work.
His sister stood beside him in her apron
To tell them 'Supper.' At the word, the saw,
As if to prove saws knew what supper meant,
Leaped out at the boy's hand, or seemed to leap—
He must have given the hand. However it was,
Neither refused the meeting. But the hand!
The boy's first outcry was a rueful laugh,
As he swung toward them holding up the hand
Half in appeal, but half as if to keep
The life from spilling. Then the boy saw all—
Since he was old enough to know, big boy
Doing a man's work, though a child at heart—
He saw all spoiled. 'Don't let him cut my hand off—
The doctor, when he comes. Don't let him, sister!'
So. But the hand was gone already.
The doctor put him in the dark of ether.
He lay and puffed his lips out with his breath.
And then—the watcher at his pulse took fright.
No one believed. They listened at his heart.
Little—less—nothing!—and that ended it.
No more to build on there. And they, since they
Were not the one dead, turned to their affairs.

A Level English Literature Induction Session

Aspects of Tragedy

At the core of all the set texts is a tragic hero or heroine who is flawed in some way, who suffers and causes suffering to others and in all texts there is an interplay between what might be seen as villains and victims. Some tragic features will be more in evidence in some texts than in others and students will need to understand how particular aspects of the tragic genre are used and how they work in the three chosen texts. The absence of an 'aspect' can be as significant as its presence. There can be no exhaustive list of the 'aspects' of tragedy but areas that can usefully be explored include:

- the type of the tragic text itself, whether it is classical and about public figures, like Lear, or domestic and about representations of ordinary people, like Tess
- the settings for the tragedy, both places and times
- the journey towards death of the protagonists, their flaws, pride and folly, their blindness and insight, their discovery and learning, their being a mix of good and evil
- the role of the tragic villain or opponent, who directly affects the fortune of the hero, who engages in a contest of power and is partly responsible for the hero's demise
- the presence of fate, how the hero's end is inevitable
- how the behaviour of the hero affects the world around him, creating chaos and affecting the lives of others
- the significance of violence and revenge, humour and moments of happiness
- the structural pattern of the text as it moves through complication to catastrophe, from order to disorder, through climax to resolution, from the prosperity and happiness of the hero to the tragic end
- the use of plots and sub-plots
- the way that language is used to heighten the tragedy
- ultimately how the tragedy affects the audience, acting as a commentary on the real world, moving the audience through pity and fear to an understanding of the human condition.