

**The Tragic Hero Reimagined: Analyzing Andrews' Deviations from Aristotelian Ideals in  
*The Man Within***

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**Abstract**

This paper analyzes the deviations and complexities in the protagonist, Francis Andrews, of Graham Greene's *The Man Within* by exploring it in the light of Aristotle's tragic hero. Unlike Aristotle's ideal, Andrews emerges from humble origins and is neither noble nor virtuous but cowardly, riddled with inner conflict, and morally ambiguous. This research uses qualitative textual analysis to explore Andrews' journey of fear, self-pity, and brief courage, all compared to the Aristotelian ideal of Hamartia and Catharsis. Greene rewrites the tragic hero archetype for modern literature, melding the existential crises of contemporary anti-heroes with the classical model's emotional depth, the study finds. From a research perspective, this work helps to explain how modern narratives rework classical literary frameworks to embody the changing conditions of humanity.

**Keywords:** Andrews, Graham Greene, Aristotle, tragic hero, The Man Within

**Introduction**

For generations, the concept of the tragic hero has excited the minds of critics, philosophers, academics, and students alike, and the idea has undergone dramatic transformation. From Aristotle's original framework to its reinterpretation in the Theatre of Absurd and Magical Realism, the figure of the tragic hero has since been interpreted in many ways. Aristotle offers a basic definition of the tragic hero; however, his boundaries are not always universal. This present study attempts to study the character of Andrews in Graham Greene's *The Man Within* in the light of Aristotle's idea of a tragic hero. Aristotle's theory is the framework for this qualitative analysis as it attempts to apply his model to the character. Adade-Yeboah et al. (2021) define a tragic hero as the protagonist of a tragic work originating from the Greek tradition, where such a figure was of noble birth, influenced by fate beyond their control, and, despite some hamartia, exhibited a largely impeccable character (p. 212). McGarry (1997) states that Aristotle's concept of tragedy is rooted in the traditions of Homer and Plato (p. 1). Also, Aristotle emphasizes tragedy over epic, as tragedy contains a mix of music and spectacle (p. 15). Aristotle highlights key elements like the Reversal of Fortune (peripeteia) and recognition (anagnōrisis), which evoke pity and fear, leading to Catharsis. These elements are best exemplified when they occur together, as in *Oedipus*, where the messenger's revelation of his true parentage brings a sudden reversal and recognition, culminating in tragic realization (Conversi, 2024). Aristotle further describes tragedy as a mimesis of significant action, achieving purification of emotions through pathos and blending moral ambiguity with the power of a well-structured plot (Conversi, 2024; Merriam-Webster, n.d.).

According to Rahman (2015), in the Elizabethan era, the tragic hero was built further upon by Shakespeare in a humanist framework. The Elizabethan tragic hero is freed from fate and acts out of agency, according to moral codes and personal honour. They fight internal dilemmas and external societal pressures, expressed in soliloquies that reveal what is on their mind. Shakespeare's tragic figures, Macbeth and Hamlet, are examples of a move from divine inevitability into human agency, and thus, their fall is more poignant, tragic, and relatable. Rahman observes that Elizabethan tragedy replaces the Greek chorus with direct introspection: the psychological takes precedence over the metaphysical (pp. 35-37). Erkan (2012) asserts that the tragic hero in modern literature transforms even further, showing the changes in society and the uncertainties of life. Contemporary tragic heroes do not belong to nobility or conventional morality. They are typical people involved in extraordinary circumstances (p. 101). In *Tragedy and the Common Man*, Arthur Miller (2015) argues that the common man's struggle for dignity and self-realization was never new; it was just a mirror of the timeless struggle of humanity. Miller argues that 'the tragic flaw of the modern man is not a weakness but an unwillingness to endure humiliation and threat to personal dignity and rightful place' (pp. 62–63). This delineates the tragic hero in ways that shuck away tragedy's roots in fate in favor of a moving and moral story of humanity's power to withstand suffering and failure.

According to Britannica (2024), Graham Greene's works are generally labeled serious, as some, such as *Stamboul Train* and *A Gun for Sale*, contain thriller elements but examine moral and psychological complexities, and the others, *The Man Within*, *The Power and the Glory*, and *The Heart of the Matter*, are marked by Greene's Catholicism and treatment of sin, redemption and the human condition. In a bleak moral landscape, Greene's characters grapple with moral dilemmas in stories that can be both thrilling and philosophically profound. *The Man Within* tells the story of young smuggler Francis Andrews, who betrays his comrades with the result that a man is killed and whose life is fraught with consequences. Andrews flees to a woman named Elizabeth, who talks him into testifying against his confederates and then faces the consequences of his actions as the trial progresses. The story's ending strikes an unexpected but also appropriate conclusion on the important conflicts, but still lingers on open interpretation. As discussed, the concept of a tragic hero has changed since Greek antiquity. The present work examines how Andrews, the tragic hero of Graham Greene's *The Man Within*, diverges from Aristotle's concept of the tragic hero. The present work is significant because it fills the research gap, as very little research has been done on *The Man Within* considering Aristotle's concept. Secondly, this research work will serve as a blueprint or a framework for other researchers to research other works. Thirdly, it proves that the modern notion of the tragic hero can be as effective as classical and Elizabethan.

The research is based on the following objective and subsequent research question.

**Research Objective:** To analyze Andrews as a tragic hero deviated from Aristotle's concept of a tragic hero in *The Man Within*.

**Research Question:** How does Graham Green portray Andrews as a tragic hero deviated from the Aristotelian concept of a tragic hero?

## Literature review

### Evolution of Tragic Hero

The idea of heroism changes with time and with society and individuals. According to White and O'Brien (1999), we see our hopes and self-image in heroes constructed by family and social experiences. Most students admire people with moral excellence, such as family members, more than they admire celebrities, and perceptions of heroism develop with cognitive and moral growth (pp. 81–94). According to Merriam-Webster (n.d.), a hero is 'one having noble or illustrious

qualities, or ‘an illustrious warrior,’ the classical notion is often attached to legendary achievements and a divine lineage. The tragic hero, explained by Hogue (2017), becomes essential in Aristotle’s concept of tragedy since he embodies nobility but suffers a downfall because of a tragic flaw. Aristotle defined his ideal tragic hero as virtuous but imperfect, such that one combines fright and pity through Catharsis. Slowly, the archetype has been pushed to include the anti-hero, Byronic hero, and absurd hero, who redefine the scope and nature of heroism. Classical interpretations of the tragic hero have 21<sup>st</sup>-century overhauls, stressing flaws and imperfection. Wurdeman (2024) explains that anti-heroes have selfish motivations and morally questionable actions and pursue their goals despite their anti-social tendencies and personal trauma. While they are not typical heroes, they face challenges in non-traditional ways. Likewise, Ishtiaq (2022) depicts the Byronic hero as a rebellious, intellectually superior, emotional, and intense figure of desire, doomed to self-destruction. The Byronic hero is often isolated and defiant of society’s norms, but an admired feature of Romanticism because the hero combines flaws with cultural merit (pp. 12-13). The Theatre of the Absurd thrusts absurd heroes whose existential struggles are marked by sterility and mediocrity. These modern iterations of heroism reveal much about the fluid nature of the concept and the evolving definition of what it means to be heroic, and in the process, they continue to explore how our human fallibility reminds us that perhaps we have come too far from our roots.

### **The Classic Greeks versus Shakespearean Tragic Hero**

In Euripides’ *Medea* and Sophocles’ *Oedipus Rex*, both works challenge and redefine conventional Greek notions of heroism. According to Asro (2010), Euripides casts the female as the hero and the male as the anti-hero, with Medea having the traits of a Greek tragic hero. Medea’s infanticide and moral flaws challenge Aristotle’s very rigid definitions of heroism, yet her cunning, knowledge, and unwillingness to sacrifice her independence for the good of society evoke in the audience both fear and admiration (p. 257). At the same time, Perkins (2020) discusses Oedipus as Aristotle’s ideal tragic hero, whose fatal flaws of hubris and ignorance, coupled with his noble lineage, result in his downfall through patricide and incest. Due to its catastrophic results, Oedipus’s relentless chase for truth proves that fate is inevitable and human beings suffer, and he demonstrates his struggle as a classical tragic hero (p. 142). These characters use Greek tragedy heroism, combining the reflection of society with the inevitable themes of destiny and morality. The tragedy in Shakespeare’s plays explains the tension between the role of human action, moral struggle, and the role of external forces, fate, and the supernatural element. According to Akhtar (2020), Shakespeare took Fortune as a strong force but portrayed the human being as an active agent in its destiny, struggling with passions and moral conflicts that end in suffering and death (pp. 37–39). Shakespearean characters like Macbeth and Hamlet show conflicts of an interior psychological nature, which develop the storyline. Unhealthier ambition and Macbeth’s capability to be influenced by outside powers, such as Lady Macbeth and the witches, demonstrate the nearness of power that results from uncontrolled desires (Mazumdar, 2013, pp. 557–560). Hamlet’s philosophical introspection and moral conscience set him apart from other heroes because other heroes are motivated by revenge, not honor (Hornback, 1994, pp. 291-297). The heroic characters of Sophocles both abide by Aristotle’s noble characteristics and flaws of a tragic hero as a means of bringing about their downfall. In Shakespeare’s tragedies, fate and chance play a part, but their actions finally decide the characters’ fate. Tyagi and Sharma (2018) underscore that Macbeth’s fall is predominantly caused by his character flaws, and the witches and Lady Macbeth exacerbate the dormant tendencies (pp. 62-63). Shakespeare’s tragedies, according to Gapparova (2019), usually end with “tragic waste,” as in Hamlet’s sacrifice to get rid of evil (pp. 204–205). According to Chauhan (2018), Shakespeare emphasizes that a hero’s actions cause their suffering. However, chance plays a part in the events. Chauhan asserts that Shakespeare never disregards the fact that some actions or events are beyond an individual’s control. While these

external factors influence a person's life, their impact is negligible. (p. 8 – 9). In the end, Shakespeare's writings, centered in the moral sphere, convey great truths concerning man; not only the forces within man pitted one against each other to a common end, but also the social forces acting upon man and the effects of one man's selection of his own choice.

### **Tragic Hero Across Novels**

As concluded above, the concept of the tragic hero has changed throughout the ages. The following literature will paint the picture of various tragic heroes and heroines from different novels. Each tragic hero is unique and different from others.

#### ***Frankenstein's Victor***

According to Oulam (2024), Victor Frankenstein of Mary Shelley's *Frankenstein* is a tragic hero because he has noble aspirations and fatal flaws. Victor's initial good intentions are seen in his wanting to conquer death to help humanity by curing disease and creating life after the loss of his mother. He is brilliant and dedicated, and his intelligence and dedication lead to groundbreaking discoveries, but he is blinded to moral limits by unchecked ambition, so he creates a being he cannot control. Having this ambition, his downfall and great suffering hinged on the creature he created. Though Victor has many noble qualities, i.e., intelligence and self-sacrifice, his tragic flaws (his relentless pursuit of revenge and inability to look ahead to the consequences of his actions) doom him. He is brave and just in hunting the creature, but his over-ambition and slow realization of his mistakes lead to his suffering, death, and the archetype of a tragic hero undone by his dreams (pp. 10–12).

#### ***The Scarlet Letter's Arthur Dimmesdale***

Granger (1964) asserts that Arthur Dimmesdale, in Nathaniel Hawthorne's *The Scarlet Letter*, undergoes an internal struggle that manifests moral failure and redemption. Dimmesdale's secret sin of lechery results in profound guilt and self-loathing that match the archetype of a tragic hero. Silence and refusal to confess lead him to spiritual and physical torment, madness and hypocrisy, desperate acts of atonement, fasts, vigils, and self-inflicted pain. The climax of Dimmesdale's tragic unfolding is his figure in public confession on the scaffold, confesses, discards dissimulation, and acquiesces in the Calvinistic theory that the admission of guilt is required for salvation. In this final act, he has grown in that he has accepted personal responsibility and faced himself without the pastor's mask. His tragedy is exemplified by his trip from illusion to reality because he comes to understand too late and cannot change his fate and is thus a tragic hero undone by his belated understanding of truth (pp. 197–202).

#### ***Madame Bovary's Emma***

Tian-Yi and Xiao-Yun (2019) argue that Emma Bovary in Gustave Flaubert's *Madame Bovary* is a tragic heroine who pursues happiness relentlessly until she brings about her destruction. Emma is guided by her utilitarian choice of personal satisfaction, which causes her to marry Charles to escape poverty and pursue extramarital affairs for her pleasure, ending up with her tragic fate (p. 174). Stallman (1949) points out Emma's unrealistic desire for a big, romantic love that differs from her ordinary provincial life. Having conceived love as a catalyst of change, she sees her true relationships (with men like Rodolphe, for example) as exploitative and disappointing. Rodolphe pretends to be eternal love to play her. Using irony to demonstrate her disillusionment, Flaubert exposes Emma's romantic and religious aspirations. The tragedy of her story is that she did not reconcile her illusions with reality and lived unsatisfied and hopelessly in a perpetuation of despair (pp. 197-200).

### ***Tess of the d'Urbervilles***

According to Yuan-Yuan and Rao (2018), Tess is the protagonist of Thomas Hardy's *Tess of the d'Urbervilles*, brought down by poverty, the force of social pressures, and the cruelty of individuals. Tess is an innocent country girl whose life is ruined by Alec when he takes advantage of her. She ends up with a guilty and shameful burden on the back of a rigid Victorian society that harshly worships men and pardons men's sins. Her poverty, tied to her family, has her merely going further into misfortune, excluding her, leaving her like her good for nothing. Tess's relationships with Alec and Angel Clare exacerbate her tragedy. Alec manipulates her into making deals, and Angel does the same, leaving her to suffer the pain of abandonment and hypocrisy for love and loyalty's sake. She dies as the ultimate act of violence in an escape from the oppression of society. Hardy points out society's hypocrisy and portrays Tess as a tragic character pushed by forces beyond her control (pp. 72-74).

### ***Farewell to Arms' Frederick Henry***

According to Merrill (1974), in *A Farewell to Arms* by Hemingway, Frederick Henry is a tragic hero created by his knowledge of the sad and turbulent world where love and values are eventually trampled upon by indifference. Hemingway's universe is a "brutal, chaotic universe" in which life is futile, and this is evident in the detached references made to the toll of war, "only seven thousand died of it in the army." What makes Frederick's tragedy tragic is that he consciously chose to love Catherine, not as a flaw, but as a heroic act against this hostile world. He is doomed in the classical tragic sense, but he fails not from moral shortcomings but from outside forces. Repeated omens amplify this inevitability: rain as prefiguring death, cycles of up and down fortunes ending with Catherine's death. Merrill contends that Frederick's values and love are "exemplary" but are finally undone by an unremitting universe to make Frederick a modern tragic hero determined by external rather than internal forces (pp. 571-575).

### **Greene: A Path to Anti-hero**

According to Halloway (2017), Graham Greene's protagonists, almost without exception, are anti-heroes entangled in a world that enmeshes them in inner struggle, social pressures, and the desire for redemption. Greene's struggles make his works full of a dark atmosphere in which characters cannot escape pain and moral ambiguity. According to Sabine (1968), Greene is preoccupied with obsessions, which he considers a feature of human life, which is rejected in classical tragedy (pp. 1-2). By highlighting the anti-heroes of Andrews in *The Man Within* and Raven in *A Gun for Sale*, Singh (2015) underscores Greene's depiction of men whose flaws result from the traumatic events of their childhoods and their subsequent rejection by the society in which they live. Andrews' cowardice and insecurity stem from his father's abuse, and Raven is shaped by loneliness and adversity and represents how society influences his antiheroic traits (pp. 399-401). Chelliah (2016) states that Greene's stories wrestle with the tensions between good and evil. He emphasizes the troubling character of Pinkie from *The Heart of the Matter*, whose moral pathology comes from a harsh upbringing and a repressive society. Pinkie's pride and criminality show the forces against which Greene's anti-heroes struggle (pp. 89-92). Greene's novels explore the existential and moral dilemmas of modern humanity. Hamada (2018) states that in *The Heart of the Matter*, Major Scobie's hypocrisy and his self-sacrifice in which pity has led him to commit action, and a weak and impoverished Catholic belief ultimately ends in his suicide that represents internal conflict and separation from God's direction (pp. 152-153). Kehinde (2003) looks at the godless wasteland of *The Power and the Glory*, in which Whisky Priest's struggle with guilt, hopelessness, and societal decay reflects modern man's moral and spiritual disillusionment. Greene's characters, like Scobie, yearn for Nietzschean freedom but are tied up in divine and societal knots (pp. 140-144). Here, heroism is reimagined through a series of narratives that question what classic heroism looks like

while reflecting our modern, postmodern understanding of the journey of modern heroes, constructed by emotion, shared human experiences, and contemporary struggles. In the end, the thought of the universality of the tragic hero is problematized, and its development through time and culture is shown.

### **Methodology**

According to Kothari (2004), research design is the ‘conceptual structure consisting of the blueprint for data collection, measurement and analysis of data’ (p. 31). The qualitative research design was followed because the researcher had to use descriptive data from the novel *The Man Within* by Graham Greene. According to Tenny et al. (2022), qualitative research is a type of research that makes it possible to explore and gain insight into real-world issues. Quantitative research answers ‘how many’ and ‘how much’ questions by collecting numerical data points, while qualitative research answers open-ended questions of ‘how’ and ‘why.’ Qualitative research explains processes and patterns that are difficult to quantify.

In this research, the researcher carefully analyzed Graham Greene’s work, *The Man Within*, through textual analysis. As per Arya (2020), every researcher is aware of the concept of textual analysis. Textual analysis observes and understands a text closely. The concern of textual analysis is not with the structure of the text; it is with deciphering underlying meanings that the text may yield. That is how you interpret the text. Because we do not have universal meanings, we can go deeper than the written words. Textual analysis is also an objective process of possible interpretations rather than holding onto which interpretations are truer (pp. 173–175).

The researcher collected the data through *The Man Within*’s close reading. The researcher has read and re-read passages, dialogues, and narrative parts to find underlying themes, character development, and how conflict is resolved. A systematic approach was taken for each new dimension, and the most central themes in terms of the thematic complexity of the novels were focused on. The objective of this study is to select textual excerpts about the research inquiries to explore the research question and objective. The researcher tried to make sense of each textual segment, its link to other parts of the novel, and the position of the segment within the general orientations of the book. In this literary analysis of Greene’s selected work, the researcher attempted to attune herself to the author’s implicit thematic messages, narration, and character depiction to enrich the scholarship. The researcher analyzed the textual details and gave interpretations and critical analyses that enhanced the understanding of Greene’s literary work.

### **Theoretical Framework**

The concept of the tragic hero occupies a central position in Aristotle’s theory of tragedy, as outlined in his seminal work *Poetics*. Charles H. Reeves critically examines this concept in his 1952 research article, *The Aristotelian Concept of the Tragic Hero*. According to Reeves (1952), Aristotle defines a tragic hero as a character who embodies noble qualities yet possesses a tragic flaw, or Hamartia, that precipitates their downfall and adversely impacts those around them. Aristotle posits that the tragic hero should be a figure of high social standing or nobility, such as a king or warrior, as their descent from a position of power and esteem elicits a profound sense of pity and fear in the audience. Typically, the tragic hero’s Hamartia is hubris, or excessive pride, which becomes the critical weakness that inevitably leads to their tragic demise. Despite their flaws and eventual downfall, the tragic hero is characterized by virtues or inherent goodness, heightening the dramatic tension and the tragic impact. Aristotle argues that the hero’s downfall is not merely the result of fate or external forces but is also a consequence of their actions and choices. This downfall, however, is not wholly devoid of meaning; it often culminates in a moment of self-awareness or anagnorisis for the hero. Therefore, the tragic hero’s misfortune surpasses the

magnitude of their wrongdoing, and the juxtaposition of their noble qualities with their ultimate recognition of their flaws intensifies the tragic effect.

## **Analysis**

### **Traits of Andrews as an Anti-hero**

According to Aristotle (1922), ‘...the change of fortune presented must not be the spectacle of a virtuous man brought from prosperity to adversity: for it moves neither pity nor fear; it merely shocks us’ (p. 45). Furthermore, Aristotle (1922) declares that a tragic hero should be one ‘whose misfortune is brought about not by vice or depravity, but by some error or frailty’ (p. 45). The discussion below will present the instances showing Andrews as not a virtuous or noble person, but his end arousing pity and fear. Andrews is exceptionally cowardly and is afraid of and feels petrified and conscious. He is a great lover, and his life has changed, making him a brave man. However, he also has some weaknesses that contradict Aristotle’s concept of the tragic hero and make him more of an anti-hero.

### ***The Noble Birth Vs. Humble Origins***

One of the prerequisites of a good tragic hero, as Aristotle (1922) puts it, is ‘He must be one who is highly renowned and prosperous’ (p. 45). The concept is based on classical Greece’s pseudo-aristocratic social and cultural values. This was so because it was thought that nobility in the sense of lineage and character would increase the hero’s fall and thus make it even more tragic. Despite this, in *The Man Within*, Graham Greene does not follow the classical notion of the tragic hero. The protagonist, Andrews, is not of an Aristotelian noble birth. Greene instead creates a character with humble-even questionable beginnings. Throughout the novel, different subtle scenes hint at Andrews’ low and unexciting background. Andrews accepts his humble origins, as he makes clear when he says, ‘My father was a smuggler, a common bullying smuggler’ (p. 71). This admission banishes any hint of nobility, reducing Andrews to a world alien to the noble birth that Aristotle felt necessary for a tragic hero. The father’s existence is too highly criminal and brutal, too mean for any virtue to be connected with such a man of his character, so the idea of a common bullying smuggler is explained. The mention of his mother is another reason why an obscure background for Andrews is suggested. He speaks of her affectionately, describing her as ‘My mother was a pretty pale woman who loved flowers. We used to go for walks together in the holidays and collect them from hedges and ditches’ (p. 72). Here is the representation of his mother as a polite lady who enjoys simple things in life. Therefore, Andrews is a man from a humble background and a middle-class family. The symbol of their picking flowers from the hedgerow and the ditches is a simple, natural life without royal opulence. While his father is a criminal and his mother is a fairly quiet middle-class woman, Andrews’ background is diametrically opposite to that of a tragic hero born in a noble family. In his portrayal of Andrews, Greene challenges the traditional Aristotelian framework, arguing that a tragic hero need not be of noble birth but may possess moral complexity, the capacity to cause greatness and downfall, and the ability to experience internal conflict. In this, Greene updates the tragic hero archetype, casting a protagonist whose failings and weaknesses are made by his current setting, context, and birth rather than by some inherited nobility.

### ***Andrews’ Constant Fear and Self-depreciating Nature***

Andrews can also be considered an anti-hero because of his extreme fear. Almost everything seems to frighten him, which contradicts Aristotle’s tragic hero. Graham Greene writes, “He became afraid again of his reiteration of the phrase ‘worse than death’” (p.15). When Andrews enters Elizabeth’s cottage and finds her holding a gun, he cannot speak. According to Greene, Andrews is a weak and fearful person: “‘I say,’ he said. ‘I say,’ He was displeased at the dead sound of his voice” (pg.16). When Elizabeth tells him to leave because he is wasting her time he starts crying

and says to her, 'When I get you, I will teach you charity' (p. 17). Andrews cannot stand up to a girl and protect himself as Greene writes, 'he cried at her, determined to hurt before fainting should make him a powerless, shameful weakling at her mercy' (p.17). Initially, he feels weak and ashamed, but he gathers the courage to try to take the gun from her. Nevertheless, he is unsuccessful, as Greene writes, 'He felt a hand press against his face, and his whole body grew weak, and he stumbled backward' (p.18). A big problem with Andrews is his self-deprecating nature. No one should be noble enough to blame themselves for everything and think they cannot do anything if they want to be successful. They should believe in themselves and make others believe in them. Andrews does the opposite of this. He blames himself, underestimates his strengths, and sees himself as weak and cowardly. As Andrews leaves Elizabeth, he is reluctant to face the world and says, 'I know I am a coward and altogether despicable' (p.24). He is not wise enough to see that this is not the correct time to depreciate himself and make things more difficult. He never believes in himself and always negates everything good he does. He complicates his life and feels like hell, which is evident in "'If someone believes in me – but he does not believe in himself,' he says'" (p.24). Because he cannot properly control what is happening to him, he begins to blame and cry to Elizabeth. Furthermore, he starts giving her ultimatums, 'I would kill your maid. I'm a coward, do you see, and it would be easier to kill her than the man who'd be after me' (p.28).

### ***Doubtful, Hyper-reactive, and Self-pitying Andrews***

Andrews is not a traditional hero for his doubtful nature. He is always doubting, and that makes him a bad man and a bad friend. He had sought shelter in Elizabeth's cottage but was ungrateful and instead accused her, 'Who have you fetched while I have been sleeping? I know your sort' (p.22). He does not think Elizabeth is a hero; he doubts her and thinks she has betrayed him. For this reason, he is not the best material for a hero. There is another time when Elizabeth's maid is coming, and he hears something, and he says to Elizabeth, "'So you've been keeping me here?" he said. He was only half aware of the foolishness of his accusation" (p.26). His hyperreactivity makes Andrews a weakling or anti-hero. His facial expressions and strong reactions enable others to influence his thoughts and feelings, and he is thus vulnerable and easily defeated. For example, Elizabeth challenges him 'You are a man. If I harm you, can you defend yourself?' His response is very mechanical as he asks, 'Do you want me to prove it?'. Greene writes, 'It was as though the young man's face were a mask to which small strings were attached. She had pulled one, and the mouth had opened...' (p.23). From here on, the writer wants to show that if a person is strong enough to hide their emotions, they seem powerful and resilient. Andrews is a man who continually seeks support and sympathy from others. This is because he feels weak and does not know how to handle his emotions and feelings, so he always wants to be treated like a child and pampered. He thinks that Elizabeth is strong and can deal with life and problems, which he cannot. Andrews always needs support, but a man should be able to handle himself. Elizabeth urges him to leave her cottage, but he refuses to go. Feeling his inner turmoil, the narrator says, 'A wave of self-pity passed across his mind, and he saw himself friendless and alone' (p.24). He wants someone to be with who is alone like him. At another time, Andrews looks for sympathy and support, as a child would. He said to himself, for instance, 'Sympathy is all I want' (p.24). He cries and wants to leave. Elizabeth does not stop him when he wants to leave; he wants a mother figure and a home because he is lonely in an unfriendly world. 'If Carlyon appeared now, I'd go down on my knees to him, but all I want is a little sympathy' (p.24); he even mentioned his friend Carlyon. These examples show that he is not a heroic or strong figure; however, he always begs for sympathy and support and thus looks like he is dependent and weak.



### ***Scapegoating and Immaturity of Andrews***

To become a successful and strong person, you must take responsibility for everything in your life, good and bad. One should not blame others for one's failures and setbacks. However, Andrews, in Graham Greene's *The Man Within*, does the opposite. While talking to Elizabeth, Andrews says at one point, 'It's not a man's fault whether he's brave or cowardly. It's all in the way he's born. My father and mother made me. I didn't make myself' (p 52). Yes, we do inherit certain traits from our parents, but to blame them for our fears and not try to change them is just making it worse and leading to a miserable and stagnant life. Additionally, Andrews says he is on his way to Lewes to testify but states that he will return to win Elizabeth. However, he then questions what good his return will be, as he will only bring danger to her. Then he blames his cowardice on his birth, saying, 'I was born a coward, and I will live a coward' (p.96). At the novel's end, Elizabeth finally sends him to fetch water, risking his life. It is one last chance to decide what he wants to do with his life. When Andrews sees danger, he blames Elizabeth: 'It's her fault,' he told himself. 'Why did she send me to for water? 'Why did she leave the door open?'" (p.206). That is when a mature and powerful person finds himself in a stressful environment and does not know what to do or how to control his life and work on improving his situation. However, Andrews does not act mature and is usually afraid, trying to avoid the problems he has created. Elizabeth asks him what he wants from life during a conversation. In response, Andrews immediately answers dejectedly: 'To be null and void' (p.56). Andrews is having an existential crisis, but not wanting anything from life is not gentlemanly. Hope never dies in strong people. Before his testimony, Andrews does not seem to be a strong person.

### ***Lusty Andrews and His Dissolving Nature***

Andrews also falls from the tragic hero status because of his lustful nature. He falls in love with Elizabeth, but that relationship does not appease another part of him and his lustful desires. When he sees Lucy, he tries to explain his feelings by saying, 'She was more desirable and more lovely, but infinitely more distant' (p.111). He also absolves himself from blame and drags Elizabeth into his cheap, lustful behavior when he says, 'It was because of her that he found himself here and why should he not take the fun...' (p.111). Andrews always blames Elizabeth for his lustful actions as not noble behavior toward women in this example. Andrews came to Lewes because of his feelings for Elizabeth and passed judgment on smugglers. However, when he gets close to Lucy, he admits, 'Never before had he desired a woman so much, not even Elizabeth' (p. 120). He forgets his peace, love, and everything because he badly wants Lucy. After finishing his testimony and getting Elizabeth's note to return to her, he says, 'If a man loves one, he cannot help but still lust after others' (p. 158). Nevertheless, he says to Elizabeth that his testimony in court was partly hers and partly lust, 'Don't praise me. It was only partly you. And the other parts were drink and harlot' (p. 183). Andrews' inability to face harsh realities is a sad, terrifying flaw in his character and life. This quality shows he helps himself stand on his feet, face life, win difficulties, and become a hero. First, he was dependent on his mother, then on Carlyon, and then on Elizabeth. He clearly expresses his dependence by saying, 'You must not die before me. If you did, I should fall away' (p. 190). He is not ready to live without Elizabeth. In a despondent tone, Andrews says, "Did you think I loved you so little that I could go on forever and ever without you?" (p. 217). Andrews keeps making statements that show his weakness and his need for others.

### **Pity and Fear**

According to Aristotle (1922), 'through pity and fear effecting the proper purgation of these emotions' (p. 23). So, it means that a good tragic hero indicates that he should arouse pity and fear in the audience. Aristotle (1922) further notes, 'This recognition, combined with Reversal, will produce either pity or fear' (p. 41). We pity the fall of such a hero, and we fear apprehension that

it could be done to us. It is a pity when the hero falls. It may also happen if the audience thinks the hero does not deserve the magnanimity of his hardships. Aristotle's heroes are noble, but they are not perfect. Anyhow, this imperfect nature makes some unconscious mistakes. Aristotle seems to prefer punishment that is greater in magnitude than a mistake. The hero is noble overall, making him pitiful because this is a seemingly unfair punishment. Small mistakes can bring us down, and we fear our own mistakes. Unlike Aristotle's ideal tragic hero, Andrews induces pity and fear in different ways. Aristotle argues that the tragic hero should cause these feelings by a combination of high status and a fatal flaw (Hamartia) and that downfall is inevitable because of this flaw. However, Andrews is not of noble birth; he is a man of troubled past, his cowardice amplifying his suffering. He feels fear, and it is visceral, it is unrelenting, it is physical and psychological torment. Andrews reflects, 'A hunted man, pursued by murderers, but altered that to be worse than death' (p. 14). It shows his crippling anxiety, and pity for that, since his actions, though morally correct, have disproportionate consequences. Unlike Aristotle's hero, who falls from grace because of one tragic flaw, Andrews is a victim of multiple combined internal and external conflicts that sustain his suffering. Andrews' physical and emotional anguish becomes even more pitiable, but it differs from Aristotle's ideal as mundane and unheroic. He has exhausted and injured himself, crossing harsh terrains, as the narrator notes: "His legs were weak as butter, his wrist was sending stab after stab of pain up his arm..." (p. 15). It brings sympathy for his plight not under extraordinary courage but because he is so painfully human, struggling for survival. When he reaches Elizabeth's cottage, Greens speaks of his vulnerability by saying, 'His voice was full of real tears. He was tired and wanted to sleep' (p. 17). Here, Andrews is not a figure of grandeur but a man in desperate need of rest. Aristotle's tragic hero is pitiable but is not without dignity in their suffering. Instead, Andrews' fight to put food on the table leaves him without heroics but makes the reader feel more empathy for him. Aristotle's framework differs in the source of fear in Andrews' story. Aristotle's tragic hero faces the inexorability of fate and the repercussions of Hamartia; irrational fears from his tortured psyche overcome Andrews. Even in his dreams, fear consumes him, as when he imagines Carlyon and his father accusing him of his betrayal: "'I didn't do it...I didn't do it'. Tears ran down his cheeks" (p. 19). Andrews' fate is not great or inevitable, but the fear that this dream sequence evokes is because it is so fragile for a mind, so guilt-ridden and alone. Similarly, when mocked by Elizabeth, his reaction underscores his emotional frailty: 'He felt tired and harassed and in no mood for mockery' (p. 24). Andrews' fears are relatable and human, not the awe-inspiring struggles of an Aristotelian tragic hero but of a man alienated and with a sense of low worth. The pity and fear Andrews inspires also have a psychological dimension. Andrews' relationship with his father is the cornerstone of this troubled psyche. Andrews' cowardice and self-loathing were shaped by his father's abusive behavior, which kept a wedge between Andrews and the nobility expected of a tragic hero. Andrews remembers his father's brutality, saying, "My father used to beat me unmercifully because he said it would put courage into me" (p. 73). His character can only reveal this past, and his internal conflict is also rooted within this past. Andrews' yearning for a different father figure is revealed in his idealization of Carlyon: "How different everything would have been if Carlyon had been his father" (p. 45). This unfulfilled desire causes great pity because the reader understands how much his childhood trauma has ruined his chance of finding peace and redemption. Aristotle's tragic heroes suffer either because of choices or fate, yet Andrews suffers from circumstances beyond his control, making his plight specifically pitiable and fearful in a modern sense. Aristotle (1922) says pity is aroused by unmerited misfortune, fear by the misfortune of a man like ourselves (p. 45). In the novel, Andrews commits cowardness and evil, but his turn to do good is a powerful indication. With time, we started caring for him because Andrews was an ordinary man like us. Along with that speck of goodness comes hope for a better person, and then he kills himself, enhancing the reaction of the audience's pity and fear.

## Catharsis

Aristotle (1922) indirectly mentions Catharsis in his definition of tragedy as ‘purgation,’ saying, ‘through pity and fear effecting the proper purgation of these emotions’ (p. 23). According to Britannica (2024), Catharsis is taken from the medical term ‘katharsis,’ meaning ‘purification.’ In the arts, it refers to the purification of emotions, particularly pity and fear. The exact meaning of Catharsis is contentious, and Aristotle has used the word metaphorically. The accepted take is that fear is projected outward but in a controlled way to experience fear. The audience uses a tragic protagonist to understand the story from a broader perspective. The audience is ‘humanized’ through the good that tragedy has. However, Catharsis in *The Man Within*, by Graham Greene, breaks away from the classical Aristotelian framework, but subtly. Instead of resolving pity and fear, the reader is thrust into the smeared waters of Andrews’ psychological torture and moral ambivalence. Andrews’ revenge against his father is the central theme of his tragic downfall, arousing pity and fear in the reader. We can see the visceral declaration, “If men are not quite dead, when we bury them, we can still hurt them, make them suffer, revenge ourselves” (p. 51). As a result, this obsession with avenging himself against his father, whom he feels is responsible for his shortcomings, halts Andrews from meaningful relationships. Moreover, even Carlyon, once a surrogate father figure and fellow smuggler, is estranged because of Andrews’ betrayal. Carlyon remarks, “How he spoilt everything...now we are a lot of gaol-birds, murderers. Doesn’t it seem mean to you?” (p. 64). Unlike the clear moral or emotional resolutions that define the Aristotelian tragedy, Andrews’ revenge careens into greater complexity until the reader is unsettled and wondering what justice and forgiveness mean. Andrews’ actions push him further away from those who care for him, deepening this emotional turmoil. Andrews’ deep-seated hatred is shown clearly when Elizabeth says that one cannot hurt a dead man in heaven, and Andrews replies, “There is no danger of that with the man I hate” (p. 52). Nevertheless, this chilling response proves the hatred he must feel after a lifetime of neglect and humiliation. The reason for his betrayal of Carlyon is his jealousy of being overshadowed by his father’s reputation as a cunning smuggler. He says, “Haven’t I a mind?...Haven’t I outwitted the fool now?... I have shown them that I’m of importance now” (p. 74). As we can see, when these words are put through an analysis, his inferiority complex and need for validation can cause him to make self-destructive decisions. What is most tragic about Andrews’ revenge is that his actions make friends his enemies, garnering pity for his tragic missteps and engender fear of the devastating effect of unbridled hatred, as in Carlyon’s declaration, “I should make sure that I was right,’ he answered, ‘and then I should kill him” (p. 66). Finally, the Catharsis of *The Man Within* departs from Aristotle’s model in that ambiguity and uncertainty, more than a solution, drive off as the finale. Andrews fails to purge the reader’s pity and fear in the traditional sense but deepens them through his unrelenting hatred and its ruinous results. ‘It’s true then,... I always hate’ (p. 74) summarizes the awareness that comes too late, which inevitably and irremediably condemns him to his downfall. Thus, the reader will face the destructive power of resentment and man’s inclination to react to their offenders in the spirit of vengeance and seek validation in their suffering. Aristotle saw Catharsis as a method for emotional cleansing, and Greene provided a raw, humanized image of human failure for readers to contend with after Andrews’ suffering and details of their thoughts on revenge and redemption.

## Hamartia

A tragic hero’s most essential part is Hamartia or tragic flaw. Aristotle introduced the term and argued that this inherent flaw in a hero leads to his fall and the collapse of those around him. A tragic flaw is not a mistake that happens deliberately by the hero. Rather, it is an inherent defect in his or her character. This flaw is needed so that you can become a tragic hero, and the tragedy will lead you to your downfall. Aristotle (1922) further explains, ‘[The change of fortune] should come about as the result not of vice, but of some great error or frailty, in a character either such as we

have described, or better rather than worse' (p. 47). *The Man Within* portrays this concept of a flaw in Andrew's contradictory relationship with his father. While Aristotle's idea of Hamartia is often a single, defining flaw that ultimately leads the hero to their downfall, Andrews' flaw is multi-faceted, including fear of being found out, a resentment of wealth and power, and a fractured sense of self. Andrews' dual personality crisis is depicted in the words: "He was, he knew, embarrassingly made up of two persons...desiring child and another, more stern critic" (p. 24). Andrews' actions, and indeed his fate, are defined by this inner conflict—the inheritance from his father and a reaction against him—and one does not function without the other. Andrews' Hamartia runs deep and is fairly intertwined with the abusive legacy of his father. His father tried to build courage into Andrews through physical and emotional torment, and he succeeded in building in Andrews a man riddled with fear and self-doubt. Andrews was traumatized and resentful from the abuse his father inflicted upon him and his mother. There is animosity when he says, "It was jealousy of a dead man and because I was despised by them" (p. 118). Unlike the classical idea of a tragic flaw, which usually singles out one characteristic, Andrew's flaw is integrated with the story of his conflicting relationship with his father's memory. It is the scratch he cannot overcome to stop being his father's memory. The more he tries to separate himself from his father's influence, the more he buries it in himself and the closer he gets to his eventual demise. Andrews' tragic flaw has the consequences of ripples affecting those around him. Because of that resentment, he lashes out at Carlyon and betrays his comrades. His betrayal and ensuing isolation drive him to various choices, which end with Elizabeth's death. In one of his moments of clarity, Andrews is still conflicted. Later, when Elizabeth asks if his friends will retaliate, he hesitates, then admits, 'Except Carlyon' (p. 85), the man who was both friend and adversary. Andrews' Hamartia is compounded because this misplaced hatred for Carlyon results from unresolved feelings for his father. It is too late for Andrews to realize, and it is what Aristotle says, that a tragic hero gains knowledge through his suffering. At the novel's end, Andrews realizes his father's legacy is the real enemy, as the narrator shows: "His enemy was his father and lay within himself, confusing him till he had struck his friend" (p. 215). It is cathartic but not redeeming. Andrews can no longer escape the reality that Elizabeth is dead, and he also accepts his part in her death. Andrews reflects, "They are all gone into the world of light, and I alone sit lingering here. Into what a harsh light had they passed and in what a refreshing darkness did he stay" (p. 219). Because of his ultimate understanding of his Hamartia – his inability to overcome the influence of his father – his death is not simply the result of his actions but a liberation from the ghost of his father. *The Man Within* incorporates elements of Aristotle's concept of *Hamartia*, but it diverges by portraying not a singular flaw but an inherited struggle.

## Conclusion

*The Man Within* by Graham Green's Andrews is a modern retelling of the traditional tragic hero, deviating significantly from Aristotle's definition of tragedy. Andrews' incomplete and odd moral struggle, psychological frailties, and humble beginnings defy the Aristotelian paradigm of nobility and singular tragic flaw. Andrews' flaws are personal traumas and social circumstances that are deeply rooted, and his fall is relatable and poignant. Although he is not grand or fate-bound like the classical hero, his character arouses a raw, humanized pity and fear, which is the pathos of the modern man. This analysis confirms that Greene's version of tragedy expanded the concept of the tragic hero beyond what has previously been available in literature with a new heroism that appeals to modern readers. The discussion shows that an ordinary person can be as tragic as Aristotle's princes, kings, and nobles.

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