

A story presents a *single complete action* of *proper magnitude* depicting a *change in fortune* from good to bad or bad to good, according to the laws of *probability and necessity*.

The most important parts of the story are the *reversal* (*peripeteia*) of fortune at the story's climax and the *recognition* (*anagnorisis*) of the significance of the reversal.

The major components of the dramatic presentation of a story are its *Melos* (Music— for our purposes Rhythm or Timing, since a comic doesn't have a soundtrack), *Opsis* (Spectacle), *Lexis* (Diction, "the expression of thoughts through language"), *Mythos* (Plot, "the arrangement of the incidents"), *Ethos* (Character, which "shows an individual's purpose by indicating what sort of things he chooses or rejects"), and *Dianoia* (Thought— or Meaning or Idea).

A good story invokes our emotions in order to bring about a *Catharsis*, or purging, of them.

It makes quite a difference whether incidents occur because of prior events or merely after them. It is necessary that the parts of the action be put together in such a way that if any one part is transposed or removed, the whole will be disordered and disunified. For that whose presence or absence has no evident effect is no part of the whole.

Blah blah blah...



ARISTOTLE