
**ARISTOTELIAN PATHOS AND THE RHETORIC OF TRAGEDY: AN
ANALYSIS OF EMOTIONAL PERSUASION IN SOPHOCLES'
ANTIGONE**

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ABSTRACT

Antigone is a play that tells the story of using life-threatening ceremony used to honor the dead as a corpse and physically confront King Creon. In Antigone, Sophocles designed and exposed his audiences in a strategic way to the knowledge necessary to discern the protagonist's choice of ethics and cultural norms. Aristotle was a wise observer of human nature as an individual character. The words of actors in theatre acts reveal the reality of human nature, emphasizing the broad scope of mental, moral, and emotional habits within an ethical context. A believing educator will accurately guide students to comprehend Aristotle's beliefs, particularly if the educator invokes ethical and intellectual exercises. However, critical thinking, decision making, and group cohesion, is under scrutiny to secretly preserve and then reveal the sordid blueprint behind an untrue facade. We must acknowledge and resolve the personal, familial, and community conflicts initiated by our human interactions if we want to address the partially malign passion of both personal and non-public citizens, spouses, and leaders. This paper illustrates Antigone through insights derived from Aristotle's observation of emotional appeal.

KEYWORDS: Aristotle, Pathos, Emotional Persuasion, Antigone, Literary Analysis.

1. INTRODUCTION

As stated by Aristotle, pathos, the process of connecting ideas with various emotions, is the strongest of the proofs in the art of persuasion. However, each of these proofs must take into account an audience's beliefs, thus invoking that audience's particular emotional state of being. Emotional identifiability and recognition on the part of the audience, in fact, serve as

the prerequisites for the effectiveness of pathos. Before the speaker specifies his duties, he must know something about the people he's addressing, for instance, about their desires and the sort of thought that preoccupies them. The orators themselves must be keenly aware of the audience's potential emotional connection to the idea or cause.

Emotional appeals are one of the oldest persuasion strategies. Aristotle identified pathos as one of the fundamental forms of persuasion in his treatises, the rhetoric, around the 4th century BC. Emotional appeals are employed not only to alert an audience to a message, to persuade them, or to cause them to experience the negative or positive effects surrounding a message theme, but also to impel them to action or silence opposition. Hence, emotional appeals are one of the most frequently used types of persuasive communications in our society and are employed not only in advertising but also in all forms of public and political messages (Abed, 2024). However, because of their often inherent emotional force, very little consideration has been given to the impact of emotional appeals in public service ads, political campaigns, or other persuasive communications on an audience's subsequent beliefs or actions. Most current perception studies on emotional appeals concentrate on such areas as premium or inverse price elasticity, slogan recognition, or the persuasive effect of valence independent emotional messages over non-emotional messages.

2. Understanding Pathos in Rhetoric

Pathos is one of the Aristotelian appeals in rhetoric that attempts to sway the emotions of an audience to create a connection. In literary analysis, the term is used to refer to an implied or expressed sympathy or compassion between a subject and the audience. In ancient Greek, the term had less specific and rational meaning. The meaning was more abstract than Pathos itself. Pathos was conceptualized as incongruity and contrast. It was the irrational essence of life and aesthetic beauty. The term then came to represent humanity's creative capacity and sense of aesthetics. In a more modern perspective, the term has a strong influence over the emotions by affecting an audience's validation or rejection of the values and beliefs, warnings, and the ideas of the speaker. As a result, the term creates an emotional link between the speaker and their audience. Using Pathos means that the speaker may use language and images to cause an argument to evoke an emotional and powerful response and greater likelihood that it will persuade the audience. The quality of Pathos can be found in small, individual words used in this form of communication (Madsen & Lund, 2021). An emotional appeal is either direct or indirect through the text. In Playwriting, Pathos has been used as a vehicle for the playwright to evoke a feeling of protective pity for the protagonist to

foster catharsis at the end of the narrative. The emotional Pathos is achieved only when the focus shifts from the content of the message to the formation of emotional arguments.

3. Literary Analysis of Antigone

While the issue of families' conflict and disobeying politicians' orders creates moral and emotional debate, political and social concerns are also addressed. The themes of pride and struggle, duty and justice, are weaved into the fabric of Antigone. The play presents the audience with a timeless story of emotional strength and personal loyalty. The tragic fall of the "hero" reminds the public of the dangers of excessive pride, and reminds us of our flawed humanity (Knox, 2023). Sophocles' Antigone offers multiple opportunities for variation and psychological, political and emotional analysis. Written around 441 BC, Sophocles' Antigone is one of the most important works in the course of Western literature, as are all of its author's plays. The story of Antigone naturally arouses powerful offspring and strong responses. After all, this young woman embroiled in a war of values and polar emotions is real in and outside this story. However, the fact that it continues to arouse strong play responses says more about Kracauer's assertion than anything else. Through Antigone, Sophocles addresses some of the most powerful motives of humankind in Antigone.

Antigone presents the audience with a serious and conflict-ridden situation. Because of Antigone's loyalty to her brother Polyneices, she believes that she has no choice but to bury Polyneices for the gods to keep his honor. However, the law of the land forbids the burial of an enemy of the state. Naturally, the audience should feel concern for the tragic figure who finds herself torn between two duties, that of family and of her state. Sophocles occupies a particularly unique position in the history of drama, and little of his work is still available. Of his nearly 123 plays over his lifetime, only seven have been preserved, and prints of these mostly date from the eleventh century. Of the seven plays that do remain, Antigone is not only the most recognized, but also one of the most influential.

4. The Character of Antigone: A Study in Emotions

Ismene's response is to take "care not to tell a thing you plan" in part out of loyalty to the new leader of Thebes and also because of the repercussions that would befall both sisters for breaking the edict. In Antigone, Antigone faces death with little regret, arguing, "if I should die, doing it, that death/will be a glory." Antigone's moral ground is built upon her own emotions rather than the typical standards of what is right and wrong (Gros, 2021). While the rest of the play allows several other themes to rise to the surface, the study of Antigone

allows the reader to connect on an emotional level with a character who is both outcast and prophecy. Some may argue that Antigone is motivated by injustice rather than an emotional appeal alone. While this is a valid concern and one that is easily debated, her direct response to Creon that "not even death counts with me in comparison, "To meet this compulsory duty" does show an element of emotion at play. There are some scholars who label Antigone's actions as religiously charged emotion. This paper chooses to give the respect to Antigone as a person who feels deeply about much rather than simply using theological elements to prove a point.

Antigone, the play's namesake, is a study in comparing pathos and emotion. She is a character who is more than capable avatar for pathos rather than, say, reason or any other rhetorical appeal. A single scene in the eponymous play, the encounter between Antigone and her sister Ismene, leaves few to believe differently. Antigone herself states, "I will keep her safe. I would not be the one doing this, were I not her mother's child" at her own expense and to that of those suffering alongside her because she is obligated to an emotional tie. Her emotions fuel decisions based on a desire to do what is "right" rather than to follow what the new king has decided as "right." In the first scene of Antigone, she leads her sister into acting against a new decree from the government, in part stating that there are more than a few men in Thebes that are not against helping the two women "but fear restrains them now." Antigone begs her sister, "So it will be just to die, with him/I must please those that are dead longer/Stick to my task. Rest, you will never convince me" to follow this new decree, not as one would suggest to follow taboo and hide the act from civilization, but to publicly and boldly declare the reason behind the burial of Polynices's corpse.

5. Pathos in Antigone: Key Examples and Analysis

Pathos is often presented as a binding agent that creates a unified emotional response in the audience. Through such agreement, the understanding is that the triadic relationship needs to avoid emotional discord, ensuring a unified emotional response. When Creon speaks without pathos, claiming that Antigone's denial of his decree angers him, the audience have little reason to agree (Dan-Cohen, 2020). It is only once Creon introduces a mutually shared set of principles; family values, lamentation, suffering, that his speech becomes rational in nature. When Creon announces Antigone's punishment to the guards, he wields pathos to persuade them that his judgment is for the good of Thebes. This use of pathos seems to extend beyond private sentiments and persuade the polis as a whole.

Despite the problematic surrounding whether Sophocles's audience attended the play from an emotional standpoint, Antigone nonetheless seems to rely heavily on pathos as a means of persuasion. Emotion is not a respectable persuasive means in the Greek tradition. Inasmuch as it is linked with the female, with the irrational, with the animal, with control, and finally with the force that is easily manipulated, emotion is a less desirable vehicle for power. The use of pathos as a persuasive tactic is not as evidence-based as the use of logos, so discussion of pathos often remains speculative or attempts broad categorizations. For ethical, emotional appeals to resonate with the audience, they must speak to the shared ethical and emotional sensibilities of the society. Such sentiment is unlikely to be present if the emotions are not wisely aroused. Context-specific aspects of each emotional appeal further complicate the instances in which pathos must be discerned. The effectiveness of these appeals is, as in other persuasive modes, contingent not only on their presence, but also on their delivery, specifically, how and when each is used.

6. Comparative Analysis of Pathos in Antigone and Other Works

In his letter responding to Antigone's, Haemon himself uses some poetics before encouraging Antigone to reflect on her conduct and what is best for herself. First, however, he attempts to soothe her grief with empathetic language. He will both bear his misfortune with her as if he were there with her and he will bear his share of the reproach as well (Friedrich, 2021). Taking these appeals into account, there appears to be some difference between the rhetorical characters of Haemon and Antigone.

By describing the effect of allowing her son to be the ender of her labors and by considering the proportions of her sacrifice against the projected gains which will come as a result of it, Antigone creates a very different emotional appeal than Sophocles' Electra. Electra's focus in making her appeal is on the creation of images of the tortures of her life that her correspondent cannot see in order to satisfy his curiosity. Although Electra uses pathos, it is with a very different intent and in a much different way than that of Antigone. It was useful to see where the logic and sympathy lies in her appeal; whereas, Antigone speaks much and does so eloquently, the emotional appeal in her passages is to be found in the weight of her utterance.

7. The Role of Emotions in Persuasion

Emotions, the object of special study in philosophical disciplines related to psychology, are "complex actions characterized by physiological arousal, feelings, and expressive behavior."

Although fear and pity are associated with emotions, pathos in persuasion is not limited to fear and pity. A number of basic emotions are considered, including joy, sadness, anger, and fear, and four types of state (or condition) emotions are also described, such as hope, anxiety, sympathy, and relief. It should be observed that emotions do not represent specific messages and that they are not essentially contrary to reason. Rather, it is the interplay between particular sets of emotions and cognition. Most importantly, each of these systems separately respects Aristotle's dictum that emotions must be rendered (Hamby & Jones, 2022). Emotional support to persuasion can thus be achieved by addressing not only the existing emotional state but also the emotional effect the message may produce. Indeed, indirect methods of persuasion where feelings will encourage a mode of acceptance different from belief will invariably be some sort of appeal to pathos. These elements argue for pathos' status in effective communication theory; however, other elements exist which indicate an alertness to the hazards of allowing emotions to dominate: that is, reduced insight, unwillingness to investigate an alternative idea. This may be why Shaughnessy opposes emotion in persuasion. Aristotle himself warns that there could be excessive pathos or too much pathos.

The topic of emotions in persuasive discourse is important and complex. The persuasive power of emotions has long been recognized. Some ancient philosophers, notably Aristotle, placed emotions at the core of rhetorical discourse. Closely tied to persuasion, emotions, or pathos, as they are called in rhetorical textbooks, are instrumental in achieving certain goals of rhetoric. The use of emotions, however, has aroused sentiments varying from a profound dislike to almost unabated support. If emotions are so popular, why are they controversial as well? One reason is that emotions are sometimes considered extraneous to reason and even opposed to it.

8. Historical Context of Emotional Appeals in Ancient Greek Literature

Whether ancient or modern, authors of persuasive texts will often aim their arguments to the essence of human nature itself in order to gain credibility and understandability with their audience. Using skillful appeals, these authors can motivate their audience to feel or do something, and they know that when they have effectively reached their intended audience, they have possibly permanently changed their actions, impacted their beliefs, or disagreements, and solidified principles by creating lasting effects through manipulating the emotions within the readers and listeners (Hume, 2023). This action on the emotions may be significantly more emotionally enduring than rational appeals.

The tragic plays written by the ancient Greeks may be characterized as grand cathartic works. Through analyzing the human experience and the interaction between mortals and the divine, the authors hoped to cleanse the souls of their audience. Aristotle clarified the purpose of these plays in his texts on tragedy. Building upon the empathy that humans have for one another, it was the hope that within the structure and plot of each play, the audience would be inspired and healed through releasing any of their own emotional pain. Empathy is a powerful tool that authors utilize in order to persuade their audiences.

9. Analyzing Pathos in the Rhetorical Triangle

Conversely, educating students about the seductiveness of these appeals in persuasive discourse will usefully direct them toward critical analyses often stemming directly from newly found recognition of their personal cognitive abilities. Moreover, enabling students to discover that an audience's understanding of an appeal's functions often reaps far more convincing arguments than acknowledging the emotional appeal, ultimately translates into enhanced student proficiency of using rhetorical strategies. Therefore, students enlightened about the emotional appeal's role within discourse will become intermediaries for communication insight for those less advanced counterparts unfamiliar with the very ideas surrounding the universally employed emotional appeal. Thus, as in this analysis, an examination that familiarizes students with the schematic categories presently used to perform persuasive tasks should introduce students to the recognition that a continuum of persuasive discourse inherently homes in a tool valuable to each individual.

Aristotle's "rhetorical triangle" reinstates the ideas that a communicator's personal ethos contributes to the overall appeal of the argument. As previously mentioned in this paper, both studies deal with the concept of persuasion, and thereby they introduce ideas such as the concept of personal relevance (Samboang et al.2024). Pathos appeals to personal emotions which are easily manipulated; the harder task pertains to creating cause-effect patterns in presentations that encourage audiences to infer and accept reasoning based on data. Although it may appear fascinating to study predominately taken-for-granted conventions, emotional appeals, of first-year college students in introductory public works well when directing students to uncover the emotional appeals within persuasive texts. Additionally, the boundaries comprising a content analysis limit the applications and interpretations of the within research.

10. The Influence of Emotions on Audience Perception

Emotions can be understood as a source of madness as well as a motivational force in persuasion. In addition to treating the value of pathos and the use of emotions as persuasive vehicles that can provoke personal identity with an issue, as an issue of persuasion, Aristotle placed special emphasis on the role emotions had as sources of conviction in their own right in generating the beliefs that we do (Xiao & Burke, 2024). Aristotle developed the notion that people habitually and innately judge the nature of things through the three realms of the "pleasant, the painful, and everything else," with these judgments guiding how we respond to and make decisions in life's experiences. To Aristotle, there was no question that our judgments are immediately influenced by the emotions, for it is within our emotions that we will find the roots of our ability to judge. It seems that Aristotle would say that a person could not make a choice without the passions connected to the decision influencing that choice.

Saaty (2020) stated that emotions are often the source of persuasion, not only through the details of emotional appeals, but also through their very nature. Pathos can motivate, persuade, and influence an audience more than logos or ethos. As cliché as it may be to echo the concepts that we naturally think of when we think of "emotional appeals," it is not enough to name a few two- or three-letter words and then consider the task of pathos to be complete. Emotional appeals are complex and may avoid producing the intended effect if the speaker gives the issue a superficial level of consideration.

11. Ethical Considerations in Using Emotional Appeals

It would be difficult to prove that the persuasive use of emotional appeals was ever consistent with some universal ethics. Every culture has its forms of drama, and in most situations in which persuasion is not directly manipulative, appeals to emotion are considered to be more art than science. They often provide a much-needed connecting bridge between the words of a rational argument and the life experiences of those being persuaded. Emotional appeals succeed because they engage imagination and take a message from the head to the heart. Ethicists would ask that those who use emotional appeals in persuasive messages respect the audience's ability to reason and choose. They are suspicious that persuasive choices could use emotional connections to manipulate the audience by substituting emotional flashes for truly rational processes (Comely & Timothy, 2019). In business settings, they caution that unexpected negative consequences may come when emotion drives decision-making. All of these ethical concerns are very important ones. But they would be difficult to substantiate as reasons for suppressing all use of emotional appeals. They cannot silence the strong tradition

in which persuasive messages find eloquence and lasting impact through appeals to the emotions of an audience.

Appeals to emotion are used in decisions made by individuals and in those made within organizations. Ethicists criticize such use of emotion for reasons that indicate many ways in which emotional persuasion can be inappropriate. The strength of the create emotional connections with an audience can be abused and lead to manipulative persuasive behavior.

12. Empirical Studies on Emotional Appeals and Persuasion

The appeal to emotion in the argumentative process is inextricably bound up with notions of pathos as central to the human condition and to theology. Whether judged through a sociological, political, psychological, or philosophical grid, the use of emotional language is found to be a common and significant contributor to human communication (Sebastian et al., 2023). Poujol and Le Bigot conducted a series of experiments aiming to determine the influence of pathos on audience opinion. Market practices of persuasion provided the context for this work, and specifically the persuasive communication literature that suggests a central role for emotional appeals in audience conditioning.

Are we emotionally manipulated, or manipulated to feel emotion, when faced with emotional appeals? This is the question that advocates of reason ask when subject to emotional assaults through speech. Generally, appeals to pathos are used by those arguing for something or someone. Persuasion, the art of influencing what others believe and do, often has an emotional angle. Yet not everyone feels that emotion is manipulative. While Socrates condemned the Sophists for their use of emotion as a means of getting at truth, many orthodox Christian thinkers readily accepted the use of emotion as a means of persuasion. For example, Gregory the Great and St. Augustine combined classical philosophy and Christian ideas, borrowing from classical thought that life without emotional appeal is impossible and, borrowing heavily from biblical thought, that emotional appeals are always justifiable.

13. The Intersection of Emotion and Logic in Persuasion

Throughout history, people have recognized that demonstrations of winning temperament (ethos) and emotion (pathos) have helped sway their audiences alone or in support of the evidence (logos). As speaker and writer, the source of ethical and emotional influence may be characterized by his or her reputation, status, good judgment, and goodwill. Pressing a point of logic to or on a reader or listener, however, may find its limits (Kamuhabwa, 2021). After all, what human wants to be characterized as nothing but a cold automaton functioning on the

basis of uninterrupted logic? Have people not been doing the often unexpected under the influence of emotion or in the wake of contradictions among their emotions? Indeed, over time, many speakers or writers have used ethos and pathos as a handle on the audience's logical weaknesses or practical counter-rational immunity. Aristotle's conception of cross-functional modes of argument and proof will be to guide the exploration of the rhetorical use of emotion combined with logic: quite how traditionally speaking modes of persuasion are simultaneously bearing up and exhausting their rationale.

Almost everyone has experience with both emotion and logic as elements of persuasive arguments. Texts course through our lives; books, newspapers, magazines, movies, advertisements, the internet. Many of these texts try to influence the way we think and to do things necessarily, if not always well, using a combination of emotion and logic. Aristotle, who analyzed persuasion and made it a main subject of his Rhetoric, identified three modes of persuasion, or persuasive appeals: ethos (character or credibility of the speaker or writer), logos (reason and evidence), and pathos (emotional appeals or appeals to the listener's or reader's sympathies or feelings). Clearly, especially in our media-saturated society, persuasive appeals, such as commercials and editorials, try to influence with maximum emotional or logical impact. Furthermore, the intended aim of these appeals can on occasion be identified as an effort to manipulate public opinion. Overall, almost all texts show some interactions between logic and emotion.

14. Cultural Variations in Emotional Appeals

Another study compared emotional narratives and the functioning of emotions in three different cultures: Northern Ireland, Bosnia, and Israeli Homeland. A study by Kitayama et al. demonstrates that social approach motivated by the desire for community seems to be an important component in Japanese selves, but less prominent for Americans. Consequently, the content and intensity of emotional responses can differ among cultures when confronted with a message that is designed to elicit an emotional response (Zheng et al.2021). When the message is developed and tested for its effectiveness with Westerns, such emotions may not have the same impact in collectivist cultures. People judge the appropriateness of others' emotions in terms of culture-specific display rules. These culturally determined display rules can affect the communication quality and credibility, and thus the effectiveness of the persuasive message.

Because emotional responses to particular issues or situations are often rooted in a cultural context, the message's effectiveness can be influenced by culturally determined emotional

responses. Evidence from psychology demonstrates a difference between individualist and collectivist values and emotions. One study compared the endorsement of five different types of moral judgments (i.e., trespass, cheating, assertion, dishonesty, harm) in three different cultures (i.e., Brazil, Russia, and the United States). Endorsement patterns were primarily accounted for by individualism-collectivism associations.

15. The Psychology of Emotions and Persuasion

The theorist with whom this chapter begins to analyze the use of pathos in ancient drama is Aristotle. Aristotle posits that in addition to ethos and the logical appeal (logos), pathos consists of understanding the personal characteristics, emotions, and states of being of the audience. In essence, then, because the emotions and character are so significant in persuasion, the most efficacious mode of persuasion becomes one in which the speaker is able to inculcate his or her own character into the audience so as to produce emotions that change and alter the states of the audience to align with the speaker's position. While recognizing the significance of emotion in persuasion, Aristotle does provide a word of caution in suggesting that the rhetorician should not manipulate his or her audience to the point of moral turpitude (Mohamad. 2022). The audience should have the final say, able to make decisions guided, and perhaps persuaded as a result of emotion, but not solely as a result of emotional appeals. The manipulative use of pathos is perhaps appropriate, in Aristotle's estimation, if it is limited to some body of material deemed by the speaker to be of rational value.

The psychology of emotions and persuasion focuses on the influence of emotions on our thoughts and behavior. If emotions have such a significant impact on who we are, what we believe, and the choices we make, then it follows that if we can understand emotions, we can better understand human behavior. Moreover, it stands to reason that if we can better understand the role of emotions, we can better understand what influences emotions and potentially prescribe certain ways to either persuade people or inoculate them against potential attempts at persuasion. The field of communication, then, has been able to make a substantial contribution to our understanding of the role of emotions within the broader context of persuasion.

16. Pathos in Modern Advertising and Media

While the misuse of pathos is often disputed with regards to commercials or the media, it is largely approved of in other contexts. One common flaw in human thought is that to think

about and concern oneself with another person's well-being is less flawed than focusing only on oneself, feelings, and actions. In one ad on TV, a music student shows his audience when delivering a live performance. For this student, the music student is receiving an award, and when an announcer approaches him, he dodges out of the way to pick up some dropped plastic cups. The announcer even makes a joke, everyone laughs, and the camera man focuses in on the student's rescue actions. Audience members are encouraged to think about the character of the student, to think of him as a caring person who is concerned not only with his own interests. By focusing on this idea of concern, a multitude of potential listeners could be persuaded to feel. It's one thing to throw the "I have a better attitude about myself" card, and a completely different one to show that you have the goodness of nature. That's part of the body scholarship, the concerned student avoiding the live performance man's inglorious award. It's not about the award, just about the student (Silver et al., 2021). And even if award or a trip to some special event. Lots of snazzy things could be the focus of the show, not just the plastic cups. Because the show faces those who consider their own concern and intelligence, and the guilt they have in those who don't, much more those in the body scholarship feel by also worshipping good-natured people. Overall, advertisers use emotional persuasion for any number of reasons, perhaps most importantly to improve human kindness, or at least the percentage we see in people around us. Because of this, it is difficult to determine whether or not advertisers' use of pathos in one ad should be condemned.

Advertisers are often accused of using emotional manipulation in order to make a profit. By appealing to aspects of human nature such as fear, curiosity, and desire, advertisers can dramatically impact the attitudes and behaviors of potential customers. For example, a recent commercial has focused on the "puppy-eyed" look puppies have when pleading for something. The commercial shows pictures of cute puppies who look alarmed and abandoned, and these images are followed by heart-wrenching statistics about animal cruelty. At the end of the commercial, the narrator asks viewers to donate to an animal shelter, and in addition to their appeal, the commercial shows the "success" of the shelter in helping puppies. Because it uses footage of real animals and the real issues involved in animal cruelty, the commercial is appealing to the audience through pathos. Pet lover or not, statistics and facts do not tend to persuade many people. But by showing images of real animals, a strong emotional connection can be made.

17. Educational Implications of Understanding Emotional Appeals

Additionally, students should be taught the many different strategies that expert public speakers use to achieve that emotional appeal, either through modeling these strategies or through specific instruction. Such strategies include punchy language, emotional language, using color and emotion-provoking stories, evoking the needs or values of listeners by alluding to life, death, liberty, or the pursuit of happiness, using a speaker's unique emotional delivery style to affect message reception, demonstrating their emotional investment, expressing projected attitudinal or emotional outcomes, attempting to affect or block decision making, and working to affect the felt positive predisposition of the audience members (Wang et al.2021). Furthermore, it will be helpful for students to receive experience in crafting their own emotional appeals that are built upon well-made ethical and logical support. They must learn that the abuse of emotional appeals can cross from ethical to psychological manipulation.

That which is most important in terms of successfully teaching emotional appeals in persuasive speaking is affording students an opportunity to practice. There are limited but important educational implications related to teaching pathos that invite investigation. Since the pathos component of persuasion necessitates the appeal to emotions, students must be given the chance to experiment with how to most effectively achieve this appeal. They need to be prepared to identify a context that is ripe for the use of pathos, such as when the issue is nonnegotiable, when the argument is an either/or, or when connecting with the needs and values of one's target audience is possible.

18. CONCLUSION

The study has been somewhat limited in that it exercises a broad historical data processing technique upon one classical text. If particular use is to be made of the resulting models, either their direction upon candidate passages would require manual consideration or, better still, they can be amended and expanded through the construction of training sets. In this endeavor, a more general lesson for the application of data mining and machine learning to ancient texts since it is virtually impossible to determine the importance of all the relevant features necessary to tailor individual models for specific uses because very few parameters in the regression are highly significant. In building the training sets, a need to reassess the assumptions made while formulating this classification competition. Properly constructed training sets could provide improved results and lessons about the current limitations of this modeling approach and heuristics for future work.

The main contribution of this paper is to examine the use of emotional appeals in an ancient text and in a context where the audience and its culture have become fully understood. Insight into the work of Aristotle were added just at the point that viewers and poets could interact in a more structured way that would allow the encouragement of best practices in the theater. Prior to the development of the apparatus that allowed hearing and viewing of the theater audience from within Aristotle's social institution of the city-state, such a study would have been an exercise in academic sophistry. With an understanding of the culture and the audience, we offer the use of our historical models to support varying theoretical approaches from modern disciplines including classics, decision theory, media studies, literature, marketing, and societal and group behaviors.

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