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Драгана Столић

Учитељски факултет Београд, децембар 2012.

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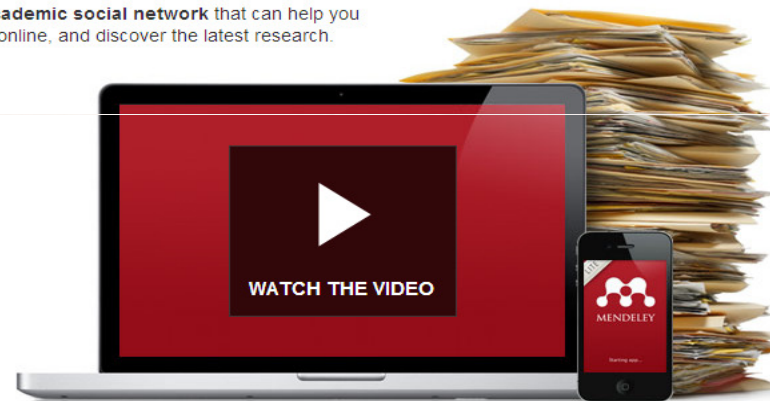
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but Müller plays with the literal meaning here.

19 See Peter Szondi *Versuch über das Tragische* (Frankfurt / M: Insel-Verlag), 1964.

20 In Hegel's dialectic, *Aufhebung* is used in order to signify the unity of its three meanings: annulling, keeping, and lifting up to a higher level.

21 Sophocles, 'Philoctetes', in Hugh Lloyd-Jones (ed.), *Sophocles, Volume II. Antigone. The Women of Trachis. Philoctetes. Oedipus at Colonus*, (Loeb: Harvard University Press, 1994), p. 405.

22 Peter Hacks, 'Unruhe angesichts eines Kunstwerks' in *Theater Heute*, 10/1968, p. 27. Notice that, despite of his criticism, the dramatist Hacks appreciated Müller's play and sensed its relevance. 'A tragedy needs a conscious hero, that is, a hero who would do what he is doing also if he knew what he is doing. This cannot be said of Philoctetes. Philoctetes is destroyed by obstinacy, not by necessity. Müller's play is better than Sophocles'

24 Müller, *Lusthaus und Schreckenskammer der Verwandlung*, p. 35.

25 Another interpretation is offered by Ostheimer (Ostheimer, *Mythologische Genauigkeit*, p. 123, 124), who relates Odysseus' attitude to its opposite, that is, to piety towards the dead being the ideal which reality is confronted with. Ostheimer assumes that farce or satire criticises what it narrates, that it shows a particular reality as opposed to an ideal. It is hard to see, though, where the effect of laughing should come from in a situation like that, particularly because Odysseus has never claimed to represent that ideal. Satire / farce always subverts the earnestness of (a claim to) an ideal.

26 Müller, 'Philoctet', p. 62. 'Why did the god refuse me eyes / To see my own seeing eyes with?'

27 Immanuel Kant, 'Was ist Aufklärung?' in *Was ist Aufklärung. Ausgewählte Kleine Schriften* (Hamburg: Felix Meiner, 1999), p. 20. 'Enlightenment is man's emergence from his self-incurred tutelage.'

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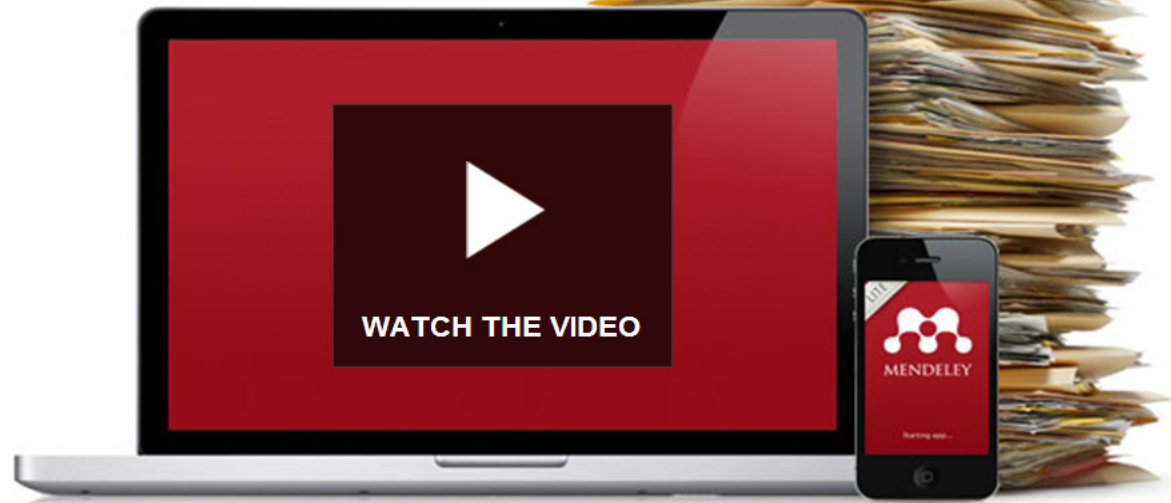
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Type: Journal Article

Error bars in experimental biology.

Authors: G. Cumming, F. Fidler, D. Vaux

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Journal: *The Journal of Cell Biology*

Year: 2007

Volume: 177

Issue: 1

Pages: 7-11

Abstract:

Error bars commonly appear in figures in publications, but experimental biologists are often unsure how they should be used and interpreted. In this article we illustrate some basic features of error bars and explain how they can help communicate data and assist correct interpretation. Error bars may show confidence intervals, standard errors, standard deviations, or other quantities. Different types of error bars give quite different information, and so figure legends must make clear what error bars represent. We suggest eight simple rules to assist with effective use and interpretation of error bars.

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