

## ART and Poetry

From Plato to Tolstoy art has been disorder our moral life. According to Plato Poetical Imagination waste our experience. Tolstoy sees art as an infection. he not only say in <sup>art</sup> <sup>infection</sup> but also the infectiousness is the source to measure excellence in art.

The experience of examination is different for theoretical and moral judgement. It is filled with passion but passion is transformed. Wordsworth explained poetry as the emotions recollected in tranquillity. But the tranquillity one understand from poetry is not the recollection. The emotions of poet is from present. One knows their strength it is seen not felt. <sup>one's</sup> passion are like they were transparent.

Shakespeare never talk about art the only thing he speaks about it was "The purpose of Playing."

In Shakespeare play people are not infected with the emotions. So if he had dramatic art theory

it is like a fine art of the great painters.

Total Word : 424

Precie : 151

(a) calm

(b) anger

(c) excite

(d) kindle

PART – II

**NOTE:**

- (i) **PART-II** is to be attempted on the separate **Answer Book**.
- (ii) Attempt **ALL** questions from **PART-II**.

**Q.2** Make a precis of the given passage and suggest a suitable heading.

(20+5)

From Plato to Tolstoi art has been accused of exciting our emotions and thus of disturbing the order and harmony of our moral life. "Poetical imagination, according to Plato, waters our experience of lust and anger, of desire and pain, and makes them grow when they ought to starve with drought. "Tolstoi sees in art a source of infection. "Not only in infection," he says, "a sign of art, but the degree of infectiousness is also the sole measure of excellence in art." But the flaw in this theory is obvious. Tolstoi suppresses a fundamental moment of art, the moment of form. The aesthetic experience – the experience of contemplation – is a different state of mind from the coolness of our theoretical and the sobriety of our moral judgment. It is filled with the liveliest energies of passion, but passion itself is here transformed both in its nature and in its meaning. Wordsworth defines poetry as "emotion recollected in tranquility". But the tranquility we feel in great poetry is not that of recollection. The emotions aroused by the poet do not belong to a remote past. They are "here"-alive and immediate. We are aware of their full strength, but this strength tends in a new direction. It is rather seen than immediately felt. Our passions are no longer dark and impenetrable powers; they become, as it were, transparent. Shakespeare never gives us an aesthetic theory. He does not speculate about the nature of art. Yet in the only passage in which he speaks of the character and function of dramatic art the whole stress is laid upon this point. "The purpose of playing," as Hamlet explains, "both at the first and now, was and is, to hold, as, twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure." But the image of a passion is not the passion itself. The poet who represents a passion does not infect us with this passion. At a Shakespeare play we are

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not infected with the ambition of Macbeth, with the cruelty of Richard III, or with the jealousy of Othello. We are not at the mercy of these emotions; we look through them; we seem to penetrate into their very nature and essence. In this respect Shakespeare's theory of dramatic art, if he had such a theory, is in complete agreement with the conception of the fine arts of the great painters and sculptors.

**Q.3.** Read the following passage and answers the questions that follow.

(20)

It is in the very nature of the helicopter that its great versatility is found. To begin with, the helicopter