

- (a) porous (b) charming (c) horrid (d) offensive  
(xii) INFLAME  
(a) calm (b) anger (c) excite (d) kindle

### PART - II

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| <b>NOTE:</b> | (i) <b>PART-II</b> is to be attempted on the separate <b>Answer Book</b> . |
|              | (ii) Attempt <b>ALL</b> questions from <b>PART-II</b> .                    |

**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

Indent the paragraph.  
Title: Art and Poetry

⇒ Since ~~the~~ art has ~~been~~ developed, the writer claims that it has destroyed the emotions. He also states that art is like the infection. He further explained that fundamental moment of art as well as its Pros and Cons. inspite of, it is the art of different mind sets as they ~~inspire~~ it as Per their ideas and Passion that itself Comes from different environment. on the other hand, Poetical imagination has ~~been~~ increased ~~lust~~ that ought to be decreased. In Poetry, expressions expressed by the Poet often ~~belongs~~ <sup>belong</sup> ~~from~~ the Present aspects. ~~Thought~~ the Poetry is a reflection of the writer which totally reflects his own ideas and Passion which ~~do not~~ <sup>affect</sup> ~~effect~~ others. <sup>passionately</sup> ~~Passionately~~.

The sentence is too long, and grammatically incorrect.

Grammatical and structural mistakes. Tense errors. Idea not comprehended thoroughly.