

Q2. Make a précis of the given passage and suggest a suitable heading. (20+5)

From Plato to Tolstoy 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. "Tolstoy 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. Tolstoy 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, there, 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 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.

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TITLE:-

- 1) Art is emotion recollected in tranquility
- 2) Art is motivation for future.

Title should preferably be a phrase, not a sentence.

PRECIS:-

Plato and Tolstoy ^{have} expressed these words that art is a sin in our moral life. According to Plato, art is like giving water to a pain to make it grow more and more while, on other hand Tolstoy said, art is like infection in our body. However, art ^{plays} a tremendous role in our life - ^{It} ^{provides} which provides us relaxation to our mind and energies to our passion. Moreover, the expression of ^a poet poet ^{does} could not pull a person to past, but, push to new direction. Shakespeare never used bad words about art. ^A according to him art, is based on virtue, feelings and experience

Use of first person is not allowed in Precis.

He added, we naturally penetrated into the art specially into the dramatic art. Therefore, he said that art is complete concept of painter and sculptors.

Some points missed. Mistakes identified.
Capitalization mistakes found.

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20