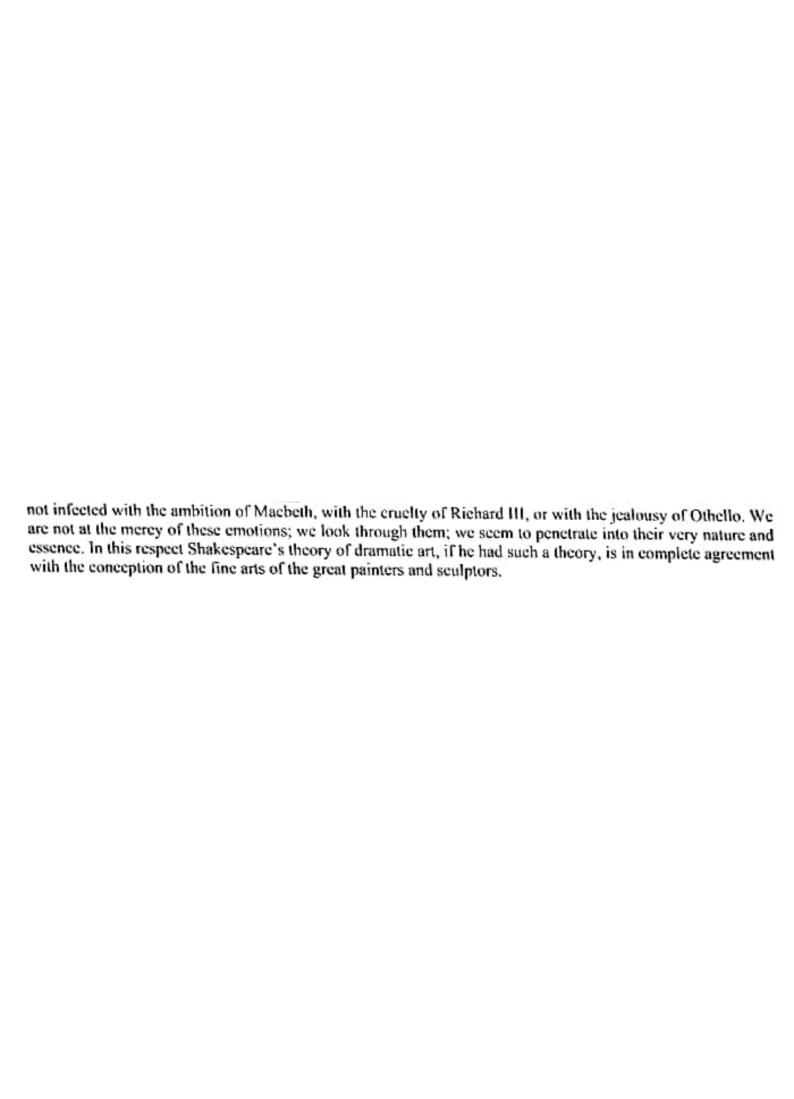
Q.2 Make a precis of the given passage and suggest a suitable heading.

(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 Halmet 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



Precis 2009
Title:
The literary sense of pactry according to
Art disturbs the peaceful nature of moral
life by arising emotion Plato considers out
Art disturbs the peaceful nature of moral life by arising emotion. Plato considers out to be the one which consoles mind at the
time of different behavioral changes. Tolstol
thinks disorderness in out. He regates the
impostant form of creation of act. The literary
impostant form of creation of act. The literary experience, filled with the fenergies of liver,
is different from the mostly perception.
According to wordsworth, pactry is reestablished
in calm environment. The feeling developed
by party are not related to past but
of present, with full energy that leads
to new path. Shakespeare does not
create custhetic sense about poets. le
reflects nature in his plays. The emotions
in his dramal related to cruelty and
jealousy do not impact people. This
theoretical perpective of Shakespeare's drama
is in real compliance with the evente
original words: 409 Mistakes identified. Presis words: 132 Mistakes identified.
original words 409 Mistakes identified.
Presis words