

Q. 5. A. Punctuate the following passage:

(05)

one day a friend visited Hodja and said Hodja, I want to borrow your donkey. I'm sorry replied Hodja but I've already lent it to someone else. As soon as he said this the donkey brayed.

but Hodja, I can hear the donkey! It's in the stable! shutting the door in his friend's face, Hodja told him with dignity a man who believes the word of a donkey above my word doesn't deserve to be lent anything!

One day, a friend visited Hodja and said, "Hodja, I want to borrow your donkey." "I'm sorry," replied Hodja, "But I've already lent it to someone else!" As soon as he said this, the donkey brayed. "But Hodja, I can hear the donkey! It's in the stable!" Shutting the door in his friend's face, Hodja told him with dignity, "A man who believes the word of a donkey above my word doesn't deserve to be lent anything!"

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 tranquillity' But the tranquillity 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, 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

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.

The Interpretations of Art

The writer counters various interpretations of art that blame art for instigating emotions. Although art has emotional impact, but the main principle of any creative expression of art is to reveal deeper complexities behind emotions. The poetry directs intensity of confusing emotions evoked in readers by misinterpreting the artwork towards understanding the underlying nature of these emotions. The poetry expresses emotions in a clear way that makes these emotions understandable to its readers. Similarly, the audience of theatre are able to discern the negative motivations behind emotions by deeply observing the character portrayed on stage. Moreover, art does not reveal past experiences in fact it focusses on contemporary society. It presents realistic phase of society by depicting societal flaws alongwith

its positive attributes. Thus, the main objective of art is to show reality of society rather than prompting emotions.

Word Count

Words in Original Passage: 420

Words in Precis: 138