

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.

(Precis 2009)

Topic: The True Essence of Art

Date: _____

Art is viewed to evoke emotions that affect our moral life. Plato considers Poetical Imagination as a rebellious force that disrupts the human life. Tolstoi views it as an infectious disease that becomes deadly as it grows. ~~Moreover~~ However, Tolstoi disregards a fundamental aspect. He dismisses the lively passion that transcends the normal state of mind and appears in art. Similarly, Wordsworth overlooks the ^{presentness} characteristics of poetry. In Contrast, Shakespeare presents a reflection of nature through his work, which encapsulates the essence of Art.

Word count: 84

Total word count: 419

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

(20 + 5 = 25)

The Psychological causes of unhappiness, it is clear, are many and various. But all have something in common. The typical unhappy man is one who having been deprived in youth of some normal satisfaction, has come to value this one kind of satisfaction more than any other, and has, therefore, given to his life a one-sided direction, together with a quite undue emphasis upon the achievement as opposed to the activities connected with it. There is, however, a further development which is very common in the present day. A man may feel so completely thwarted that he seeks no form of satisfaction, *but only* distraction and oblivion. He then becomes a devotee of "Pleasure". That is to say, he seeks to make life bearable by becoming less alive. Drunkenness, for example, is temporary suicide; the happiness that it brings is merely negative, a momentary cessation of unhappiness. The narcissist and the megalomaniac believe that happiness is possible, though they may adopt mistaken means of achieving it; but the man who seeks intoxication, in whatever form, has given up hope except in oblivion. In his case the *first* thing to be done is to persuade him that happiness is desirable. Men, who are unhappy, like men who sleep badly, are always proud of the fact. Perhaps their pride is like that of the fox who had lost his tail; if so, the way to cure *it is* to point out to them how they can grow a new tail. Very few men, I believe, will deliberately choose unhappiness *if* they see a way of being happy. I do not deny that such men exist, but they are not sufficiently numerous to be *important*. It is common in our day, as it has been in many other periods of the world's history, to suppose that those among us who are wise have seen through all the enthusiasms of earlier times and have become aware that there is nothing left to live for. The man who holds this view is genuinely unhappy, but they are proud of their unhappiness, which they attribute to the nature of the universe and consider to be the only rational attitude for an enlightened man. Their pride in their unhappiness makes less sophisticated people suspicious of its genuineness; they think that the man who enjoys being miserable is not miserable.

Topic: The Question of Unhappiness.

A man who has not achieved satisfaction in his youth years finds comfort in living an unhappy life. However, some of such individuals seek to live life void of satisfactions ^{at all} by occupying themselves with distractions. They can be brought back to live a happy life if persuaded that it is ~~not~~ possible. If this happens, only a few of them who possess knowledge will choose to live ~~an~~ an unhappy life.

words = 70

Total words = 392