

Name of Examination: M.A ENGLISH 3RD SEMESTER EXAMINATION
ROLL NO : 38/ENGSI9/0110 (2020)

SUDN : 19ENG45178

REGN NO : 404893

COURSE : 3.1

SUB : ENGLISH

PG NO : 01

DATE : 24/2/2022

Q3) What according to Aristotle is the proper pleasure of tragedy? Does it have anything to do with the tragic emotion? Explain.

Ans: Aristotle (384-322 BC) the scholar of famous educationist and theoretician Plato differed from his master as he was more inclined in describing and classifying things as they were. Aristotle say ^{poetry} ~~tragedy~~ is of three types - first, when it comes from pity and fear through imitation. Secondly, pleasure is claimed to be derived from completeness and wholeness of action during a plot. With in third, pleasure is claimed to be results of music and spectacular effects. However all kind of delight isn't found in tragedy.

As Aristotle said imitation is itself an enjoyable act, all this is applicable to epic also as tragedy and may probably be extended to other sorts of poetry. The specifically 'tragic'

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Pleasure is the that concerning the medium and therefore the dramatic mode of the tragedy. These constitute the precise imitative aspect of tragedy. A heightened sense of pity and fear is affected when the required and probable events take an unexpected turn. This is often possible within the complex plot. We feel an appreciation for all the tragic ironies involving sight and blindness, fate and discretion, family love and incest and truth and ignorance.

Pleasure proper to tragedy All of those feelings are the results of a 'poth plot', a series of 'oracles', ironies and complications that it seems were destined for tragedy.

The basic difference Aristotle draws between tragedy and other genres, like comedy and therefore the epic, is that the "tragic pleasure of pity and fear" The audience feel watching a tragedy, so as for the tragic hero to arouse these feeling within the audience, he can't

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be either all good or all evil but must be someone the audience can identify with; however, if he is superior in some ways, the tragic pleasure is intensified. His disastrous end results from a mistaken action, which successively arises from a hamartia or from a tragic error in judgement. Although, Aristotle has talked about the right pleasure (oikeia hedone) of tragedy, it's axiomatically accepted that this hedone is felt with in the folds of catharsis.

The proper pleasure of tragedy is related to tragic emotion. The proper pleasure of tragedy depend on its emotion.

Catharsis, then has been accepted because of the end of tragedy. and by implication of all drama. But as we shall see, this wasn't true consistent with the text of the poetics.

Are "proper pleasure" (oikeia hedone) and catharsis mutually exclusive, synonymous or intertwined? There are three places with in

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The poetics where pleasure is talked about. With in the first place, Aristotle says that tragedy cannot afford all kinds of delight but only that which is proper thereto, and this comes about from pity and fear through imitation. With in the second place. Pleasure is claimed to be derived from completeness and wholeness of action during a plot. With in third instance, pleasure is claimed to be results of music and spectacular effects.

Pleasure proper to tragedy, Music causes pleasure then does catharsis because it is claimed within the poetics. Pleasure is additionally caused by the completeness of action which in itself is supposed to arouse pity and fear.

Aristotle states that each activity has its own proper pleasure. Thus proper pleasures within the comic, tragic, satyric, epic and heroic genres. Well all very Aristotle doesn't propose that underlying of these delights there could also be a standard denominator, a literary or a poetic pleasure.
