Aristotle: The Definition Of Poetry

Before Poetry, no one wrote seriously about what makes a literary or drama work good or bad. Plato had touched on an article in the Republic, but he put himself to the test of all myths and concluded that poetry and writers should be banned because everything they do is false, and lying is bad for society. Aristotle took books and myths as facts and tried to see what distinguishes bad work from evil.

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Aristotle seeks to address the different types of poetry, the composition of a beautiful poem, and the fragmentation of poetry into its component parts. He describes poetry as 'imitations' that seek to represent or recreate life through character, emotion, or action. Aristotle describes poetry extensively, including epic poetry, grief, humor, mesambic poetry, and other types of music. He presents misery as the most refined version of poetry that deals with high stories and comics as the most refined version of poetry that deals with basic issues. According to Aristotle, grief comes from poets' attempts to present men as' great, 'or' better 'than they are in real life. The jokes, on the other hand, show a 'kind of low self', and portray people as worse than the average. On the other hand, epic poetry imitates 'good' men as a disaster, but only one kind of meter - as opposed to a disaster, can have few - and narrated in a way. Aristotle draws on six elements of tragedy: plot, character, diction, imagination, spectacle, and song. Plot is the 'soul' of tragedy, because action is so important about the importance of drama, and all other things are subordinate. The building should have a beginning, middle, and end; it must also be universally important, have a decisive structure, and maintain a unified sense of purpose and purpose.

In doing this, Aristotle distinguished the genres of literature, from poetry to originals, and explained what the elements were in common. For example, Aristotle noted that all dramas contain spaces, characters, imagination (the actor's reason for doing something), speech, music and spectacle. There were certain rules to follow in order to get the job done. For example, Aristotle was convinced that the characters should be at least as good or morally upright as their audience, or else the viewers would not look to them, and that the plot should be close to critical discovery.

Aristotle's concept of mimesis helps him to explain what is unique about our artistic experience. The poems are similar, which invites us to think that its subject matter is real while acknowledging that it is actually a myth. When Aristotle distinguishes poetry and philosophy, his point is not so much that poetry is imitated because it expresses reality while philosophy is non-fiction because it expresses ideas only. Instead, the point is that the ideas discussed in philosophical texts are as true as any ideas ever were.

When talking about character, the poet should aim for four things. First, the hero must be 'good,' and thus demonstrate a moral purpose in his speech. Second, a hero must have good, or 'manly wisdom.' Third, a hero must be 'true to life.' And in the end, the hero must get along.

The characters work to perpetuate the action of the story, not the opposite. The limits we pursue in life, our joys and our sorrows, all take the form of action. Grief is not meant to impersonate a person but to imitate a working person. That is, according to Aristotle, happiness consists of some kind of function rather than a specific quality of character. Finally, Aristotle notes that building a solid plan is much more difficult than creating good charactes