

of past, present, and what will occur in the future that intensify the dramatic effects. Embellishments add beauty and décor to tragedy, and their purpose is to please the spectator or the reader.

6. **Spectacles:** It means the appearance of the characters on stage, costume, scenic effects, and so on. It has more to do with stage effects. It heightens the emotional significance of an event in the drama. This is the sole work of a stage machinist or manager to set the scene as described by the dramatist.

The Quantitative Elements of Tragedy

The quantitative elements of a Greek tragedy by Aristotle are:

- Prologue
- Episode
- Exode
- Choric Song
 - Parade
 - Stasimon

They are not relevant to modern drama and apply only to typical Greek tragedies.

Catharsis

In criticism, catharsis is a metaphor used by Aristotle in *Poetics* to describe the effects of true tragedy on the spectator. It is the purification or purgation of emotions (especially pity and fear) primarily through art. The use is derived from the medical term *catharsis* (Greek: “purgation” or “purification”). Critics see tragedy as a moral lesson in which the fear and pity excited by the tragic hero’s fate serve to warn the spectator, not to similarly tempt providence.

Limitations

- Aristotle was only writing about Greek tragedy.
- He does not take into account the religious origins of tragedy.
- He does not give enough importance to the outside forces that interact with human forces in a play.
- He does not discuss the collision of forces: the collision between man, who is imprisoned within the limits of the actual, and the forces outside, belonging to a superior power that restricts man’s freedom.

Conclusion

The main features of Aristotle’s conception cannot be ignored easily. There are weaknesses as there are bound to be. His conception is based on Greek tragedy alone. Yet his views lend themselves to a remarkable amount of universalization.