

Plan 2 (pleasure): post points for *introduction*

Blood Wedding + Antigone.
They effectively produce pity+fear in an audience, this is primed from the start to satisfactorily conclude in a cathartic experience.

Ghosts- Regine- feel pity for her as her past was kept a secret /but relief that in the end she refuses to be controlled and leaves

Antigone and Blood Wedding highlight the cathartic pleasures of tragedy which are produced from the action of a play and the aesthetic pleasures produced from the theatrical production of a play,

2) part of the enjoyment of them comes from the imitation and recognition of regular actions within the cultural context- and from the pleasure of production (spectacle)

Plan 2 (pleasure): post points for *main body* (key points, episodes, etc.)

BW- functions within the social context of the play, audience know that they have broken the rigid boundaries of the context and understand that (dis)order will be restored.

BW= Audience would also recognise the urge to break free from these constraints (especially because it was an act of passion/ love- not simply rebellion against a marriage)

BW= mother embodies pity in the final scene: 'church interior' 'crying' 'what do i care about your tears @bride'... etc....

Antigone: pleasure produced from Antigone going against social expectations by attempting to bury her brother, and later freeing herself from the tragedy through her suicide

AN= imitation + recognition in the choice to bury her brother- completely understood within the confines of the society where it is not just a disrespect, it is ridding him of an afterlife

AN= pity- everyone in the king's life is dead and it was his own doing, adhering to strict social rules to establish himself as a firm leader and now he has no one to stand with

AN= aesthetic pleasure (through language made pleasurable) when Antigone has her final conversation with the chorus... lots of imagery, metaphor, complex lang.