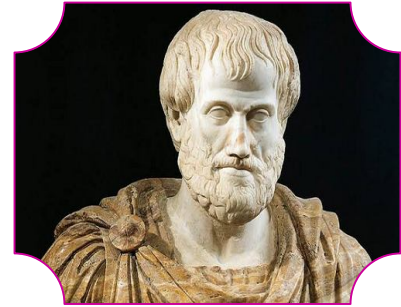




## A NARRATIVE ADAPTATION OF ARISTOTLE'S CONCEPT OF IDEAL TRAGIC HERO IN MODERN INDIAN HINDI MOVIES: AASHIQUI 2 AND RAANJHANAA

**Dr. Anand Bhaik**

Assistant Professor , Department of English ,  
Taywade College, Mahadula – Koradi, Nagpur (M.S.).



### ABSTRACT

*It is the greatness of Aristotle that the narrative techniques he had laid down some thousands of years earlier for the creation of an Ideal Tragic Hero are to be found relevant even today. The aim of the present paper is to critically understand how Aristotle's narrative techniques of an Ideal Tragic Hero has been adopted in the creation of male leading characters in 'Aashiqui 2' and 'Raanjhanaa'. There has been reciprocal relationship between literature and other forms of artistic expressions and the film is no exception to this. Aristotle, an eminent Greek scholar has created his concept of an Ideal Tragic Hero in his insightful treatise, 'The Poetics'. The male protagonists of the above said movies, as Aristotle wishes are neither paragon of virtues nor utterly wicked; rather an intermediate sort of persons, passing through hamartia(tragic flaw or error in judgment). There are also peripetia (reversal of fortune) and anagnorisis (realization of truth) in their actions. Except some modern limitations, the tragic protagonists of 'Aashiqui 2' and 'Raanjhanaa' follow the steps, shown by Aristotle.*

**KEYWORDS:** tragic hero, narrative, hamartia, peripetia, anagnorisis, film etc.

### 1. INTRODUCTION

This paper builds insight into how the critical theories of literature impact films, through a detailed study of Aristotle's concept of an Ideal Tragic Hero with reference to the selected modern Indian Hindi movies, 'Aashiqui 2' and 'Raanjhanaa'. Today's world is an interdisciplinary world. There has been growing mutual interaction between literature and film. The various concepts of Aristotle are ever influential to the authors. Aristotle has created his concept of an Ideal Tragic Hero in his great world book 'The Poetics'. 'The Poetics' provides meticulous discussion of tragedy as dramatic form of literature. Aristotle pin-points the elements of tragedy and set forward his concept of an Ideal Tragic Hero.

Who can be called an ideal tragic hero? What are his characteristics? Answers to these questions are given by Aristotle in his 'The Poetics', and these answers are to be found in the heroes of modern Indian Hindi movies, 'Aashiqui2' and 'Raanjhanaa'. Thus the endeavor of the present paper is to bring into light Aristotle's views about tragic hero and how these are reflected in two modern Indian Hindi movies, 'Aashiqui 2' and 'Raanjhanaa'. The paper will not peep into the socio-cultural and political aspects of the movie rather limits only to the investigation of character portrayal of tragic heroes of the above said movies along the lines of Aristotle's precepts, mentioned in 'The Poetics'.

### 2. ARISTOTLE AND HIS 'THE POETICS'

Aristotle (384-322 B.C.), a Greek philosopher and scientist, was born at Stagira in Macedonia, classical Greece. Aristotle's 'The Poetics' is the work of the distant past. It is difficult to ascertain the

composition year of this treatise. However, it can be said that Aristotle must have written *'The Poetics'* after he settled as teacher and investigator in Athens about 335 B.C. and before he left Athens in 324 B.C. The treatise is consisted of 26 chapters and 45 pages. The chapter from 6-19 are committed to tragedy, its definition and formative elements. Among these, 15<sup>th</sup> chapter is concerned with tragic characters and his famous concept of Ideal Tragic Hero.

### 3. ARISTOTLE'S CONCEPT OF IDEAL TRAGIC HERO

Before peeping into the concept of Ideal Tragic Hero, it is obligatory to see Aristotle's definition of tragedy and its function as he deduces the qualities of Ideal Tragic Hero from his theory of tragedy and its function. He defined,

"Tragedy, then, is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of the actions, not of narrative; through pity and fear effecting the proper purgation of these emotions."<sup>1</sup>

This means that a tragedy is the representation of serious subject, projected through the scenes of pity and fear with the aim of purification or purgation of same or similar feelings of an audience. Hence it is the responsibility of the tragic plot to create such emotions and tragic plot constitutes mostly the actions of the Tragic Hero.

According to Aristotle, an Ideal Tragic Hero must be a man of high eminence. 'In chapter 13, it is stated in passing that the person whose fortunes change should be 'one of those people who are held in great esteem and enjoy great good fortune'.<sup>2</sup> For example, the tragic hero, Oedipus in Oedipus Rex of Sophocles is the king of Thebes. Dr. Faustus of Christopher Marlow is the greatest physician and the most revered citizen of Wittenberg,

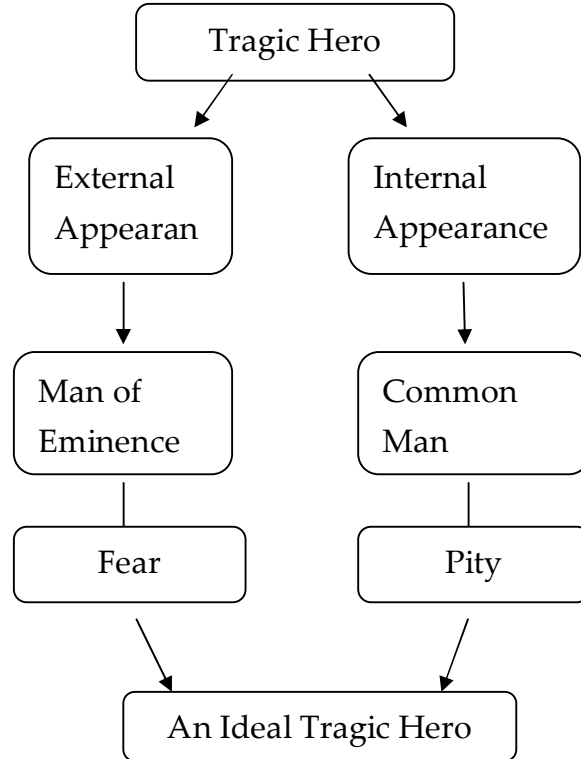
Shakespeare's Hamlet is the prince of Denmark, Othello is the most respected moor of Venice, King Lear is the king of Great Britain and Macbeth was initially respected soldier and then becomes the king of Scotland. 'Tragedy therefore, is essentially concerned with people who are of high status and of good moral character; there will be peripheral figures (slaves and so forth) of lower status but they cannot be at the centre of tragedies' interest.<sup>3</sup>

Aristotle says that exceptionally virtuous is not valid for the title of tragic hero, for he moves audience to neither fear nor pity. An utterly wicked person is also unsuitable for the role of tragic hero. A villainous person, deteriorating from prosperity to adversity, says Aristotle, would merely gratify our senses of justice.

Aristotle insists that only intermediate sort of person will be ideal for the tragic hero. The intermediate sort of person, possessing both good and bad qualities, (like us) will effectively arouse sense of pity and fear for which tragedy aims. The fall of saintly person can evoke our feeling of pity for him as his suffering is undeserved one but fear will not be aroused. Similarly the downfall of an utter villain cannot produce the feeling of pity for him because his suffering is what totally deserved. In other words, we, an audience cannot identify ourselves with extremely virtuous person as well as with an utterly wicked person rather we identify only with an intermediate sort of person who posses both virtues and vices like us, like common humanity.

Hence, when Aristotle talks about the high eminence of the tragic hero, he might be thinking about the Tragic hero's external appearance which evokes the sense of fear for the fall of such eminent person presents magnificent spectacle and the consequence of such fall may affect their life i.e. the fall of Oedipus affected the whole Thebes. And when Aristotle insists that ideal tragic hero must be a man of intermediate sort, he has in his mind the internal appearance of tragic hero, made of common humanity to which common people can easily identify themselves with him as is shown below:

### The Personality of Tragic Hero:



An ideal tragic hero must pass through hamartia. It is one of the most controversial terms in 'The Poetics'. 'Some critics have translated it as tragic flaw as has been done by P.W. Harsh.'<sup>4</sup> The actual meaning of the Greek word 'Hamartia' is missing the mark. It may be interpreted as missing the right mark in life, in other words, missing the right decision, so error in judgement. King Oedipus' hamartia consists of his ignorance towards the identity of his true father and hence error in judgment regarding killing the man who turns in reality his true father. The hamartia of Creon, the influential character of Antigone of Sophocles consists in his decision of refusal to give burial ritual to Polyneices. Dr. Faustus goes through hamartia when he takes necromancy to which he offers his precious soul and which brings, as a consequence his perpetual damnation. Hamlet has hamartia in his procrastination. King Lear commits an error in judgement in distributing his kingdom among his daughters. According to Malcolm Heath,

"Hamartia, then, includes errors made in ignorance or through misjudgement; but it will also include moral errors of a kind which do not imply wickedness."<sup>5</sup>

There must be peripeteia and anagnorisis in a tragic plot. The peripeteia means a reversal of fortune. It is a change to the opposite in the action being performed with probability and necessity. A Tragic Hero performs actions which according to him are ideal or better in the given situation but proves tragic when anagnorisis happens or 'it in short, is the working in blindness to one's defeat. The anagnorisis is the realization of truth, the opening in the eyes to sudden lighting- flash in the darkness.'<sup>6</sup>

Aristotle bases his conclusions about his concept of tragedy on Greek tragedies which are the representation of the actions of men of high eminence. However, the high eminence of tragic hero is not relevant today because as Larry Brown says, 'during the last 300 years humanity's self esteem has been received several devastating blow. Copernicus removed the earth from the centre of God's universe, Darwin stripped man of his divine origin and Freud left him the victim of his subconscious desire.'<sup>7</sup>

Given these premises modern man is no longer a representative of society or nation; rather he is now a representative of his own individualism. Therefore, modern tragedies deal with the common

individual, carrying his own tragic end. Examples in this regard are the plays of G. B. Shaw, Arthur Miller and T. S. Eliot in whose plays an ordinary person becomes the tragic hero. In his comprehensive Preface to '*Saint Joan*', Shaw states that he maintained his drama 'at the level of high tragedy.'<sup>8</sup> The protagonist, Joan is a simple peasant girl. Shaw has made her the tragic heroine of the play who has been burnt alive for her gallant act. Joan wants to drive out every Englishman out of her country (France). Her mission is not the easy one. However, 'Joan is driven by fate to accomplish her mission just as Orestes, Oedipus and Hamlet are driven to find tragically, the unknown murders, Lear to hear Cordelia's love, solness to climb the height once more.'<sup>9</sup> The play apparently contained the elements of the classical tragedy. 'It tells the story of the rise in fortune of a good person who falls to death because of pride.'<sup>10</sup>

T. S. Eliot's '*Murder in the Cathedral*' (1935) can also be argued in the terms of modern tragedy and its protagonist as the modern tragic hero. Thomas Becket, the protagonist, is not a king or of noble birth but an archbishop of Canterbury. He is a fearless man who stands up for his belief. 'Becket's tragic flaw consists in his belief that he can return to England and pick up his celestial life in Canterbury after seven years absence.'<sup>11</sup> He knows that his decision may be dangerous to his life, but his desire to return to the church is very firm. The tragic hero must go through the suffering. Becket's suffering is mostly internal who goes through mental temptations. He realizes that he has to pay a price for his choice. After the realization a tragic hero prepares himself for the tragic end. Becket shows great heroism as he invites the knights into his church. The knights charge Becket for treachery and unfaithfulness to the king and murder him inside the church.

Arthur Miller created several modern tragedies with common man at the centre of actions. The most prominent among these is '*Death of a Salesman*' (1949). Arthur Miller in his play questions the authority of Aristotelian concept of tragic hero that embodies the fall of a man of high eminence or a man of great reputation in the world. Indeed, the play produces ironical example to Aristotle's depiction of tragedy as the fall of an eminent man because 'Willy Loman (the protagonist of the play) is not of "noble birth", quite the contrary he is a common man, though certainly has Hamartia, a tragic flaw or error in judgment, his downfall is that of an ordinary man (a "low man"). Loman's flaw comes down to a lack of self-knowledge like Sophocles' Oedipus in Oedipus the King. However, Loman's downfall threatens not a city unlike Oedipus, but only a single family, the Lomans. In the light of this perspective, Loman may not be considered as a tragic hero in terms of classical definition. Still, Miller places his protagonist as a tragic hero: not a classical but a modern tragic hero.'<sup>12</sup>

Another example, in this respect, from the pen of Arthur Miller is the play, '*The Crucible*' (1957). John Proctor, the protagonist is a common farmer who is known for his honesty in his puritan town. However, John Proctor, though married and having three children secretly has an affair with a young girl named, Abigail Williams. John fails to control his desire and to resist temptation. He is compelled to face the crisis in his life by the jealousy of Abigail that sowed the seeds of revenge of Abigail, marking the beginning of his damnation and path to become a tragic hero. Further it seems that John's the furthestmost flaw lies in his pride. "He preserves his pride and dignity and declares the truth at the same time, dying as a man with flaws yet a good man, allowing the readers the ability to categorize him as a tragic hero."<sup>13</sup>

Thus the modern tragedy deals with the calamity of common individual whose downfall does not affect the nation or the world but only his own individuality and sometimes his own family. With these premises of Aristotle's concept of Ideal Tragic Hero, the following pages will attempt to evaluate the heroes of '*Aashiqui 2*' and '*Raanjhanna*'.

#### 4. AASHIQUI 2: AN INTRODUCTION

'*Aashique2*' is an Indian Hindi cinema, directed by Mohit Suri. It was released on 26 April 2013. Aditya Roy Kapur and Shraddha Kapoor have been casted in the lead roles. It was produced by Bhusan Kumar, Krishna Kumar and Mukesh Butt under the T-Series and Vishnesh Film Banners. Major shooting of the film took place in Goa, Mumbai and Cape Town in October 2012. The soundtrack of the film was composed by Jeet Ganguly, Mithoon and Ankit Tiwari. Lyrics were penned by Sandip Nath, Mithoon, Irshad

Kamil, and Sanjay Masoom. The soundtrack album is released on 4<sup>th</sup> April 2013. The film is the sequel to the 1990s musical blockbuster '*Aashique*' and also holds noted similarities to 1976 American musical film '*A Star Is Born*'

#### 4.1 Rahul Jaykar: An Ideal Tragic Hero

'*Aashiqui 2*' is a heart-melting tragedy of alcohol abused, eminent singer, Rahul Jaykar who meets Arohi Shirke, (Shraddha Kapoor) a poverty-stricken budding singer and resolves to make her a successful singer. This resolution brings slowly but surely his tragic damnation as the movie proceeds. The character of Rahul Jaykar is portrayed on the parameters of Aristotle's concept of Ideal Tragic hero.

#### 4.2 Rahul Jaykar: An Eminent Singer

Rahul Jaykar fulfils the so called dictum that higher the status of the hero, the greater the fall that follows. The tragic protagonist, Rahul Jaykar is one of the most famous singers of India. He is the recipient of many precious awards. When the movie begins, he was the centre of attraction for millions of people who had been waiting to forget their world in his singing at the Goa concert.

#### 4.3 Rahul Jaykar: Not Exceptionally Virtuous

Aristotle gives no place to exceptionally virtuous person in a tragedy. Rahul Jaykar is not exceptionally virtuous, though he is inclined towards goodness. He is an alcoholic addict. He is rash in temperament and holds no control over himself as king Oedipus in '*Oedipus Rex*'. This is evident in the very first scene of the movie in which he fights with one of the audience of his show, who interrupts his performance. Without second thinking, he steps down the stage and fights barbarously with the interrupter. (**Aashiqui2 00:07:47**) He behaves indecently with many characters in the movie, even raises hand at one occasion on Arohi. (**01:34:36**)

#### 4.4 Rahul Jaykar: Not Utterly Wicked

Rahul Jaykar cannot be said to be completely wicked person. The glimpses of his goodness can be seen in numerous scenes of the movie. We are encountered to his goodness, after a few minutes of opening of the movie when his car slightly hits Arohi Shirke. She receives minor injuries but her vegetables get scattered on the road. Rahul, a drunkard does not run away or becomes angry with her rather he accepts his mistake and helps her in collecting the fallen vegetables. He is sincere with artistic appreciation. He says '*sur aur sangeet ke mamle mein main kabhi mazak nahi karta*' (I never take rhythm and music lightly.)<sup>14</sup>

#### 4.5 Rahul Jaykar: An Intermediate Sort of Person

Rahul Jaykar is neither exceptionally virtuous nor utterly wicked. He is an intermediate sort of person, sharing both good and bad qualities. According to Aristotle, only an intermediate sort of person will create a sense of pity and fear among the audience. Rahul looks angry and arrogant several times but he possesses common humanity. He never shows off his stardom. After being encountered with Arohi, he takes every care to make her star. He relieves her from bar-singers profession, introduces her to the singing opportunities. Thus, the actions and behavior of Rahul are of intermediate sort of person and therefore, evoke pity and fear to a great extent among the audience.

#### 4.6 Hamartia in Rahul Jaykar

Another requisite for ideal tragic hero, according to Aristotle is that tragic hero must pass through hamartia. Now, what is that hamartia in Rahul Jaykar that brings his tragic end? If we argue in the words of Harsh who takes hamartia as a tragic flaw, it is excessive alcoholism, collided with passionate love that brings tragic fall of the most famous singer. But most critics (Butcher, Bywater and Rostangi) believe hamartia as an error in judgement. From this point of view, his error in judgement consists in his decision, in spite of strong opposition of his friend, Vivek to make Arohi Shirke a star. Aristotle states that hamartia may arise from

ignorance or some passion. This hamartia of Rahul arises partly from the passion for music and partly from love. If he had not taken such decision, he would have not been forced to live a life of defeat and humiliation. But he hardly realizes that this budding singer is going to take his own position in the society. In his desolation, he utters, '*achha khasa tha main, akela hi khush tha, dum ghutne laga hain jabse tum is ghar mein aayi ho*' (I was happy being alone but lost my happiness since you came in this home)<sup>15</sup>

#### 4.7 Peripeteia and Anagnorisis

There is also peripeteia and anagnorisis in the tragic plot of '*Aashiqui2*'. A tragic hero performs actions, which according to him are ideal in the prevalent circumstance but proves tragic at the end. Once Rahul resolves to make Arohi a star, he does everything for her; he takes her back from Goa to Mumbai, introduces her to the music directors and trains her in singing.

As soon as his efforts bear fruits, his fortune starts wielding reversely. Chatterjee says, 'The more she sings, the deeper he sinks.'<sup>16</sup> The Times of India Entertainment in its movie review writes, 'She shines while he stays in her shadow'.<sup>17</sup> Aristotle asserts that ideal tragic hero should go through anagnorisis which compels the tragic hero to take the final decision and the following scenes of hero's preparation to meet his final destination arouse the emotions of pity and fear to the ultimate level. Anagnorisis happens to Rahul Jaykar when he overhears the conversation of two customers at the bar about Rahul-Arohi relationship (before the intervall) (**Aashique2 01:04:49**). He realizes that his presence in the life of Arohi will bring her down from the midas height she has now reached. He goes through great mental agony between his alcohol addiction and passionate love and humiliated life.

Taran opines, 'one can feel agony and desolation his character (Rahul Jaykar) is going through.'<sup>18</sup> He comes to know that he is unable to give-up his addiction of alcohol and Arohi is unable to give him up for such selfless love she has for him and this predicament forces Rahul to take the fatal decision. He wakes-up freshly after night speculation and confidently walks out of her house, out of her life and out of the world by committing suicide like Phaedra of Jean Rice, upon the realization of dishonour because of her passionate love for her step son.

### 5. Raanjhanaa (English: Beloved One): An Introduction

'*Raanjhanaa*' is also 2013 Indian Hindi cinema. It is directed by Anand L. Rai. The story of the movie is written by Himanshu Sharma. The film is produced by Krishika Lulla under the banner of Eros International. It marked the bollywood(unofficial name for Indian Hindi Film Industry) debut of Dhanush. Sonam Kapoor and Abhay Deol also shared major space on the screen. The film was released on 27 June 2013 worldwide and its dubbed Tamil version, titled '*Ambikapathy*' was released a week later. A.R.Rahman was the composer of the background score and music and songs. The Hindi lyrics of the tracks were penned by Irshad Kamil, whereas the Tamil lyrics were written by Vairamutu. The original version of soundtrack was released on the co-branded record labels of Sony Music and Eros Music on 31 May 2013 and the Tamil version on 09 June 2013.

#### 5.1 Kundan Shankar: An Ideal Tragic Hero

'*Raanjhanaa*' is a sensational tragedy of common man who falls in love very passionately with a Muslim girl. The movie unfolds how limitless love of Kundan Shankar for Zoya Haider coils around him, suffocating his very breath and finally brings about his tragic death. Narrated by himself (Kundan Shankar (Dhanush)), the story of the movie effectively evokes pity and fear among the audience. The character of Kundan Shankar also meets the guidelines, given by Aristotle.

#### 5.2 Kundan Shankar: A Common Man

As argued earlier, the high eminence of the tragic hero is no longer relevant in the modern tragedies. Furthermore, Arthur Miller proved that 'a tragedy of common man is also capable to create emotions of pity and fear.'<sup>19</sup> This is equally true in the case of Kundan Shankar. Kundan Shankar, a common man is the

representative of modern tragic hero. He is the son of the Tamil priest in Banaras. He is a cheerful boy, popularly known as a 'pundit' in his vicinity.

### 5.3 Kundan Shankar: Not Exceptionally Virtuous

Aristotle insists that an ideal tragic hero should not be exceptionally virtuous person for fall of such a man merely shocks us. Kundan Shankar is not exceptionally virtuous as suggested by Aristotle. He is arrogant at some places. When a minister asks him to say sorry, Kundan replies, '*Sorry tho maine apne baap tak ko nai bola jab mera galati thi. ab toh na meri galati hai aur na aap mere baap ho*' (I didn't say sorry even to my father when I was at fault. Now neither I am at fault nor you are my father)<sup>20</sup> He even once lied to Zoya as a Muslim boy to win her heart. He ignores the emotions of his parents who later on disown him because of his faithlessness towards them.

### 5.4 Kundan Shankar: Not Utterly Wicked

Again Aristotle wishes that an ideal tragic hero must not be an utter villain. Kundan Shankar, being born and brought up in the strict religious atmosphere, is not utterly a wicked person. He is sincere and loyal in his love. He courts Zoya, even she slaps him several times. Kundan says, '*Humein apne gaal pe thapad se zyada uske gall pe puppy ka sukh tha*. (I was more delighted by implanting a kiss on her cheeks rather than her slapping me in return.)<sup>21</sup> He is very helpful in his nature. He helps Zoya's parents in their household work.

When Zoya asks him to convince her father to marry her boyfriend of Delhi, Akram Geiry, Kundan who himself loves her so much, in his goodness convinces her father in arranging her marriage with Akram Geiry.

### 5.5 Kundan Shankar: An Intermediate Sort of Person

Aristotle gives green signal only to an intermediate sort of person for the character of tragic hero. Kundan Shankar meets this requisite for he neither exceptionally virtuous nor utterly wicked rather an intermediate sort of person. Though he has some bad qualities, he is inclined towards goodness like Rahul Jaykar. He is rude, arrogant and overconfident in some occasion but he is also noble, respectful and believer in humanity.

### 5.6 Hamartia in Kundan Shankar

An ideal tragic hero must pass through hamartia. Kundan Shankar possesses hamartia. According to Harsh, hamartia is tragic flaw in a tragic character. In this sense, fervent love for Zoya is the hamartia in Kundan Shankar. It is his boundless love that becomes forceful energy behind his every action and his every action takes him to the sea of death. However, many critics believe hamartia as an error in judgement. Kundan goes through hamartia when he, in his ignorance reveals the true identity of Zoya's lover, Jaspreet Singh who poses as the Muslim boy, Akram Geiry to marry Zoya.

Like King Oedipus who in his ignorance to the reality kills his own father, Kundan in his ignorance to the reality reveals the true identity of Jaspreet Singh. In reality it was Zoya's plan to hide the true identity of Jaspreet Singh to get marriage consent from her parents but Kundan was unaware of this reality. His hamartia is aroused from his hasty assessment of the situation. If he had not taken such a decision, Zoya would have then happily married to her lover and Kundan to his childhood friend, Bindiya as he promised. But Aristotle's tragic hero must go through hamartia, so Kundan went through it to become an ideal tragic hero.

### 5.7 Peripeteia and Anagnorisis

According to Aristotle ideal tragic plot should have peripeteia and anagnorisis. '*Ranjhanaa*' also has peripeteia and anagnorisis. As soon as Kundan reveals the true identity of Jaspreet Singh to Zoya's parents, his fortune starts changing. The furious crowd at the wedding ceremony brutally beats Jaspreet Singh who

succumbs to his injuries. Kundan takes Jaspreet's death as his responsibility and tries to seek atonement. One philosopher, on the bank of Ganges river advises him to do something for salvation. He searches for Zoya who resolves to practice her late lover's principles and joins the political activities of AICP Party. Love for Zoya has not died in Kundan's heart. He associates himself to the party. Soon he becomes the most influential speaker. But he confesses, '*par kasamse haemin Hindustan ki chinta bilkul nahi thi, haemin chinta thi sirf apni, aur agar ye AICP ke bachde happy hogaye to gay (Zoya) bhi ek din maan jayegi*' (But, truly I was not concerned about Hindustan; rather concerned only about myself. If the kids of AICP are happy, its mother (Zoya) will also be convinced one day.)<sup>22</sup> But he does not know that his fortune is going to take a reverse turn. His popularity, for being an influential speaker burns the eyes of Zoya and the Chief Minister of Delhi with contempt and both plot to kill Kundan in a rally as it often occurs in Shakespearean tragedies. Therefore, Meena Iyer of The Times of India claimed, '*Raanjhanaa is a love story that has a Shakespearean touch and is mounted on lavish scale.*'<sup>23</sup> Anagnorisis happens to Kundan when he receives a phone call from Delhi Police who informs him that the rally he is going to participate is planned to be thwarted with bomb blast. He foresees the impending danger still he decides to face it for only one reason that it is Zoya who is compelling him. He realizes that a girl whom he loves more than anything else has planned to kill him. This realization torments him greatly.

But ideal tragic hero has to go through tragic conflicts and prepare himself for his tragic end. Kundan accepts his defeat in love and forgoes to meet his death. His courage to meet his tragic end for the sake of love evokes sense of pity and fear among the audience.

## 6. CONCLUSION:

In short, the aim of tragedy, according to Aristotle is purification or purgation of pity and fear or similar emotions. To meet this expectation, both Rahul Jaykar and Kundan Shankar, as observed by Aristotle are neither a paragon of virtues nor utterly wicked. Rather they are an intermediate sort of persons, passing through hamartia. There are also reversals of fortune and realizations of truth in their life. Except some modern limitations i.e. high eminence of the hero, grandeur of language, vastness of tragic plot, both Rahul Jaykar and Kundan Shankar follow the lines of Aristotelian concept of an Ideal Tragic Hero. 'Maxwell Anderson says that the theme of tragedy has always been victory in defeat...'<sup>24</sup> Both Rahul Jaykar and Kundan Shankar are defeated in their life but in their defeat lies their victory. Rahul Jaykar is still alive in the songs and autographs of Arohi Shirke and Kundan Shankar finally won the heart of Zoya Haider who accepts her crime and comes at the corps of Kundan to mourn over dead.

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