

B.A. Part IInd Year
(English)
1st Paper

ESSAY TYPE QUESTION & ANSWER

Qus. Write a short critical appreciation of Blake's poem entitled 'The Tiger'.

Ans. (1) Introduction – Blake's poem entitled 'The Tiger' is one of the most impressive and the most well known poem of Blake.

(2) Symbolism – This poem occurs in Blake's 'Songs of Experience'. It is a counterpart of the book 'Songs of Innocence.' Everything in the earlier collection is an expression of love and tender feeling. It expresses belief in the goodness of Nature. Its symbol is the lamb. After the French Revolution Blake's eyes were opened to the evils and vices of the doomdo world. 'The symbol of life is now the 'tiger' It is an object of terror, whose existence bear witness that not all creation is good. The tiger is Blake's symbol of fierce forces in the soul. Such forces are needed to break the bounds of experience.

(3) Title – The spelling of 'Tiger' – Blake's spelling of 'tiger' in the poem is 'Tyger'. David Daiches in his 'Critical- History of English Literature' writes Blake's spelling is worth retaining for it seems to emphasize the symbloic quality of the animal. The spelling however has been-changed to 'tiger' by Prof. Dustoor.

(4) Theme of the poem- To the poet the tiger seems to be burning bright. He expresses wonder at the creator of such an animal. The tiger is Blake's symbol for the fierce force in the soul which are needed to break the bond of experience. 'the forests of the night" in which the tiger lurks are ignorance, repression and superstition. In has been fashioned by unknown supernatural spirits.

The fire of the tiger's eyes was perhaps taken from distant deeps of skies. It was fashioned by a divine workman. The art that made the tiger's heart, feet and brain was supernatural.

The tiger was created when "the stars threw down their spears" that is, in some enormous cosmic crisis when the universe turned round in its course and began to move from light to

darkness, when passion and natural joy withered away and the power of the spirit was weak'ened.

Blake sets this poem with its frightening questions :

Did He smile His work to see?

"Did He who made the Lamb make thee?"

The lamb and the tiger are symbols for two different states of the human soul.. When the lamb is destroyed by experience, the tiger is needed to restore the world.

(5) Beauty of Language – Each word in this poem intensifies and reflects the fiery picture of the tiger. We all known what a tiger is like but the lines- "Tiger! Tiger! burning bright

In the forests of the night,"-

show him to us more vivid, more awful than we have ver seen him. 'Burning bright' in conjunction. with the idea of dark forests is more than a mortal tiger.

(6) Imagery – Another beauty of the poem is its fine imagery, C.M. Bowra writes "the images are so compelling that for most purposes they explain themselves, and we have an immediate overwhelming 'impression of an awful power. The imagery of the cosmic power in describing the creation of the tiger is specially beautiful."

Qus. Discuss the use of the supernatural as a poetic strategy in 'The Ancient Mariner'.

Ans. 'The Ancient Mariner' is now accepted by all as an outstanding poem of the supernatural. And, Coleridge is accepted is the greatest poet of the supernatural. Before he wrote his celebrated poem, there was a school of novelists, who aimed at creating an atmosphere of horror in their novels. Outstanding among these, were Horace, Walpole, Mrs. Radcliffe and Walter Scott. These writers generally created medieval atmosphere in their stories and excited terror by mentioning such things as haunted castles, ghosts, darkness, midnight and the like, They were both coarse and sensational and seldom or

never psychological. Coleridge departed from the method employed by these novelists in several important respects. In the first place, he aimed at making the 'supernatural' believable or natural. He wanted to make the supernatural so real that the reader should willingly suspend his disbelief. In other words, the reader should believe the supernatural events that are described in his poems. In order to achieve this end, Coleridge employed a realistic background for supernatural happenings and used refined, suggestive and psychological methods.

In 'the Ancient Mariner' Coleridge uses for example, the realistic elements like the Ocean and the ship while describing supernatural incidents, There are a number of incredible and fantastic situations in the poem- the mesmeric power in the Mariner's gaze, the coming of the skeleton ship, the two women- Death and Life in Death in the ship, the dead crew sailing the ship, the seraph band making signals to the shore, the sudden sinking of the ship, the spirits guiding the ship, the face of the Mariner which causes the Pilot to faint and the Pilot's boy to go crazy but so artfully blended with the surrounding that they appear believable. The se changes its face when the Mariner shoots the Albatross:

'Down dropt the breeze, The sails dropt down,
It was sad as sad could be;
And we did speak only to break
The silence of the sea.'
And the ghostly ship is presented thus –
'At first it seemed a little speck,
And then it seemed a mist;
It moved and moved, and took at last
A certain shape. I wist,'

When all the eyes are fixed on Western horizon, the 'Shape that slowly emerges, at last turns out to be bark'. And the guilty Mariner, biting his arms and sucking his own blood cries – 'A sail a Sail'. Coleridge's supernaturalism is closely associated with psychological states. He tries to depict the feelings and sensations of the particular characters, who are confronted with supernatural events or happenings. In the 'Ancient Mariner', Coleridge describes vividly and graphically the mental torture and the terrible suspense that the ancient mariner had to undergo after killing the Albatross. Not only that, he depicts the spiritual agony that the Mariner had to suffer when he was left all alone or when he saw all his companions die one by one. In this way Coleridge links his supernaturalism with psychological truth and saves it from coarse sentimentalism.

Thus a critic says, "Coleridge does not use the spells of medievalism as so many stage properties, he absorbs them into himself and they reappear distilled and blended with the poet's preception of the mysteries that surround the common place things of every day life. If we survey the content of the Ancient Mariner its amazing completeness will strike us no less than its imaginative power. Every phase of landscape, seascape and cloudscape is touched upon. Over the whole poem, there is that strange remoteness which marks the highest Romantic art.

Coleridge aimed at giving a kind of refined supernaturalism. Nowhere does Coleridge heap horrors upon horrors in his poems; Nowhere does he describe the appearance and features of ghosts in all their ugly details. He generally suggests the presence of supernatural beings instead of describing them elaborately. He uses suggestive adjectives in order to call up awe inspiring scenes e.g. in the 'Mariner', we have such suggestive phrases as the 'bloody Sun', 'Copper sky', 'Slimy things', 'Witch's Oils'. All these phrases suggest the presence of something uncanny (supernatural) and weird. The supernaturalism of the poem is no matter of stage lighting as with Mark Lewis; of historical declamation as with Mrs. Radcliffe of stage accessories as with Scott, it is an atmosphere that suffuses the entire tale, made convincing to the reader by the profound psychological insight of the poet."

Qus. Write a Critical appreciation of the poem 'The Looking Glass'.

or

Analyse the subject-matter of the poem 'The Looking Glass'.

Ans. Kamla Das was the poetess who craved life long for love and emotional involvement but she met with frustration and disillusionment. Hence in this poem she advises a woman as to how she can win a man. She says that a woman should realise the truth about herself that she is lustful and wants her physical hungers to be satisfied. Thus it would be easy for her to get a man to love her and this will satisfy her lust and his own. She should also recognise that it is a male dominated world hence a woman should satisfy the male ego by admiring man and her own feminine weakness. In this poem the poetess does not advocate for free sex but she constantly voices her quest for a relationship which gives both love and security.

Kamla Das's life long craving was for love and emotional satisfaction but she got lustful distress. She could not get emotional involvement throughout her life but got frustration and disillusionment. She does not advocate free sex but, is of opinion that there should be an intimate relationship between a man and a woman so-that love and security both may be there. But alas! she got such a life long relationship that was sterile and that could not give emotional satisfaction. 'The Looking Glass' is a lyric that presents a true and realistic image of the lustful relationship between every man and every woman and the frustration that such relationship brings at least for the woman.

The poetess says that a woman should realise the truth about herself that she is lustful and her physical hungers have to be satisfied. Then it would be quite easy for her. to find a man who will love her and satisfy both her lust and his own. Physical gratification can be held easily but not emotional one hence the poetess advises the woman not to crave for it.

She should also recognise that it is a male addminated world. Hence she should try her utmost to admire the male so that his ego may be satisfied. Further she should not hesitate to stand naked before a mirror along with his male because this would enable her to know that the male is stronger than a female who is weak, soft and lovelier and a proper object for lust. Her feminine softness and loveliness would both excite his passion and gratify his vanity as the superior male. The woman should also admire the perfection of his limits, his eyes red with passion, his masculine strength and firmness, even the beautiful jerky way in which he urinates. In short she should admire all the fond details that make him man and your only man.

The poetess also advises a woman to completely surrender her self yo the male for which he expects the female to play. Her body should be entirely at his disposal. Thus she would allow him to have his fill of sexual pleasure. Besides this she should also make him feel that she has endless female hungers and by loving her he is.

This is how a lady is expected to play the conventional role. But still the physical relationship between the two only results in frustration and disillusionment specially for the woman as the emotional involvehient is not achieved. This means a life long suffering for a woman. It is quite easy to get a man to love but

to live after he has gone away is highly troublesome. For a man mating with a woman is merely a momentary pleasure and so long as she lives with man she appears to be shining like burnished brass and afterwards she grows old and decrepit. The poetess has also met with premature ageing, disease and old age due to frustration in her life.

Thus this poem presents a true picture of man's ego and the humiliating lot of woman in a male dominated world. Thus this lyric is again a psychic. strip case, and the poetess has exuded autobiography as usual.

Qus. Write a critical note on the subject matter of Gray's Elegy written in a country Churchyard?

Analyse the causes of the great popularity of Gray's 'ELEGY' ?

Ans. Gray's ELEGY is one of the most popular poems in the English language. It is mainly on this poem that the popularity and reputation of Gray as a poet securely rests. Thomas Gray began this poem in 1742 and finished it in 1750. After finishing it, he circulated it among his friends. It was published only in 1951 when Gray came to know that it Was going to be printed under someone else's name. The poem immediately grew popular and ran into eleven editions within a very short period. Referring to this fact, Edmund Gosse observes : "It is curious to reflect upon the modest and careless mode in which that poem was first circulated which was destined to enjoy and to retain a higher reputation in literature than any other English poem, perhaps than any other poem of the world, written between Milton and Wordsworth."

Metre of the poem- The Elegy is a Didactic Species of poems and is written in Iambic Pentameter, generally known as the Heroic Measure, with this difference that rhyme is introduced in the poems and that the verses are fitted to each other in pairs.

The metre is the decasyllabic quatrain, or four line stanza, though it is often printed as a continuous poem. The number of accents in each line is uniform throughout. There are two rhymes in each quatrain, arranged as a b a b.

Subject Matter— The Elegy depicts the relation of a sensitive and contemplative spirit to the thronging, mysterious, tragic, transient world into which he finds himself thrown. Here the sight of the graveyard stirs the poet to meditate on the life of man in relation to its inevitable end. He perceives that death obliterates all human differences and brings everybody — rich and poor, high and low—to the same level. Once they are in the grave, there is not much to choose between the great and the humble. Probably, the poet reflects, there was no difference at all.

*"The Boast of Heraldry, the Pomp of power,
And all that Beauty, all that Wealth e'er
gave,*

*Awaits alike tit' inevitable hour;
The path of Glory lead but to the Grave."*

It is interesting to compare Gray's thoughts with those of Addison described in prose in his famous essay entitled "The Tombs in Westminster Abbey."

The poet says that it may be that in the obscure graveyard lie persons who but for untoward circumstances would have been as famous as Hampden, Milton or Cromwell.

*"Full many a gem of purest ray serene
The dark unfathomed caves of ocean
bear;*

*Full many a flower is born to blush
unseen,*

*And waste its sweetness on the desert air.
Sonic village--Hampden that with
dauntless breast*

*The little tyrant of his fields withstood,
Sonic mute inglorious Milton here May
rest,*

*Some Cromwell guiltless of his country's
blood."*

But such thoughts do not make the poet sad, because he reasons out that if circumstances prevented them from achieving great fame, circumstances also -prevented them from committing great crimes.

*"Their lot for bade :nor circumscribed
alone*

*Their growing virtues, but their crimes
confined ;*

*Forbade to wade through slaughter to a
throne*

*And shut the gates of mercy on mankind.
The snuggling pangs of conscious truth to
hide,*

*To quench the blushes of ingenuous
shame,*

*Or heap the shrine of Lantry and Pride
With incense kindled at the Muse's flame.*

*Far from the madding crowd's ignoble
strife*

*Their sober wishes never learned to
stray;*

*Along the cool sequestered vale of life
They kept the noiseless tenour of their
way."*

There is a special pathos in these obscure tombs. Their crude inscriptions on the clumsy memorials are poignant reminder of the vain longing of all men, however humble, to be remembered :

*"On some fond breast the parting soul
relies,*

*Some pious drops the closing eye
requires;*

*Ev'n from the tomb the voice of Nature
cries,*

Ev'n in our ashes live their wonted fires'.

This thought reminds Gray of his own self and he asks how he would like to be remembered after his death. As he has been sad, obscure, misunderstood, he would not be remembered as a happy man. But with his customary balance he reminds himself of the many good things which happened in his life, because he has, known friendship, loved learning, attained, in part at least, to virtue. Soberly, but with faith, he resigns himself to the judgement of his God. His epitaph describes him as :

*Here rests his head upon the lap of
Earth*

*A youth to Fortune and to Fame
unknown*

*Fair Science frown'd not on his humble birth,
And Melancholy mark'd him for her own.*

*Large was his bounty, and his soul sincere,
Heav'n did a recompense as largely send:*

*He gave to Mis'ry all he had, a tear;
He galled from Heav'n ('was all he wish'd) a
friend."*

Popularity of the 'Elegy' — The Elegy has been generally praised by all critics. Even Dr. Johnson had nothing but praise for this poem. He observes : "In the character of his ELEGY, I rejoice to concur with the common reader; for by the common sense of readers uncorrupted with literary prejudices, after all the refinements of subtlety and the dogmatism of learning must be finally decided all claim to poetical honours. The '**Churchyard**' abounds with images which find a mirror in every mind, and with sentiments to which every bosom returns an echo. The four stanzas beginning, "**Yet even these bones**", are to me original. I have never seen the notions at any other place yet he that reads them here, persuades himself that he has always felt them. Had Gray written often thus, it had been vain to blame and useless to praise him."

The consensus of critical opinion has gone in favour of giving Elegy a very high place among the immortal poetic masterpieces of the world, though it is divided as to what factor chiefly contributes to its excellence—the subject-matter or the style.

Gray himself thought that it was the subject matter of the Elegy which was responsible for its great and immediate popularity. Mathew Arnold writes, "The popularity of a single piece, the Elegy—a popularity due in great measure to subject,—created for Gray a reputation to which he has really no right. He himself was not deceived by the favour shown to the Elegy, "Gray told me with a good deal of acrimony", says Dr. Gregory, that the Elegy owed its popularity entirely to the subject, and that the public would have received it as well if it had been written in prose." This is too much to say; the Elegy is a beautiful poem, and in admiring it the public showed a true feeling for poetry. But it is true that the Elegy owed much of its success to its subject, and that it has received a too unmeasured and unbounded praise."

Phelps attributes the great success of the Elegy to its perfection of style. Phelps observes : "The 'Elegy' is not a Romantic poem; its moralizing is conventional, and pleased 18th century readers for that very reason. Scores of poems were written at that time in which the thought was neither above nor below that of the 'Elegy', and these poems have nearly perished. What has kept Gray's contribution to the churchyard school alive and popular through all changes in taste, is its absolute perfection of language. There are few poems

in English literature that express the sentiment of the author with such felicity and beauty. This insures its immortality; and it is this fact that deservedly gives it the first place in Gray's literary productions.

Analysing the causes of its great popularity Gosse observes :

"The fame of the Elegy has spread to all countries and has exercised an influence, over all the countries of Europe, from Denmark to Italy, from France to Russia. With the exception of certain works of Byron and Shakespeare, no English poem has been so widely admired and imitated abroad, and after more than a century of existence, we find it as fresh as ever It possesses the charm of incomparable felicity, of a melody that is not subtle to charm every ear, of a moral persuasiveness that appeals to every generation and of metrical skill that in each line proclaims the master. The 'Elegy' may also be looked upon as the typical piece of English verse, our poem of poems, not that it is the most brilliant or original or profound lyric in our language, but because it combines in more balanced perfection than any other all the qualities that go to the production of a fine poetical effect. The successive criticism of a swarm of Dryasdusts, each depositing his drop of succative, the boundless vague and consequent profanation of stanza after stanza, the change of fashion, the familiarity that breeds indifference, all these things have not succeeded in destroying vitality of this humane and stately poem. The solitary writer- of authority who since the death of Johnson had ventured to depreciate Gray's poetry, Mr. Swinburne, who, in his ardour to do justice to Collins, had been deeply and extravagantly unjust to the greater man, even he, coming to curse has been obliged to bless the poem of such high perfection and universal appeal to the tenderest and noblest depths of human feelings, admitting again, with that frankness which makes Swinburne the most generous of disputants that 'as an elgiac poet Gray holds for ages to come his unassailable and sovereign station.'

The emotions and sentiments as are expressed in the 'Elegy' are not the possession of one particular individual or race, but they are such endowments as the people of all races of all ages would like to preserve and peruse. Iliad and Odyssey may

become stale and out of date, the Phantasmagoria of Paradise Lost may be disproved and even other works of more eminence and merits may sink into oblivion, but the Elegy of Gray shall always remain new and fresh till the humanity will continue to rot and be torn by the unconcealed teeth of death and the rangs of pain that precede it.

Qus. Write a critical appreciation of Wordsworth's 'Solitary Reaper':'

Ans. (1) Introduction : "The Solitary Reaper", composed in November 1805 and published in 1807, is a lyric of race beauty. It recreates the song of 'a highland lass', a girl belonging to the mountainous region of Scotland. Wordsworth's sister, Dorothy Wordsworth tells us that such girls working as reapers were seen in the fields of these regions. The poet and his sister toured this region in August 1803. This visit was recorded by a friend, and the remark which seems to have inspired this poem, appears in these words : "We passed a female who was reaping alone : she sang as she bended (bent) over the sickle; the sweetest human voice I ever heard her strains were tenderly melancholy and felt delicious long after they were heard no more."

(2) Stanza form : Wordsworth's lyric creates a vivid sensation of the song of the Reaper. It uses -a stanza of eight lines divided into a quatrain and two octosyllabic couplets. The fourth line of each of the four stanzas is a trimeter, a line of three feet. The octosyllabic line are predominantly iambic.

(3) Imagery : The images (word-pictures) of stanzas I and IV and those of II and III are juxtaposed. One evokes the real world of the reaper with the images of 'reaping and singing' cutting and binding', 'saw her singing', and 'o'er the sickle bending'; the other group consisting of 'the nightingale the cuckoo' and the 'shady haunt' of Arabia, raises a striking analogy to the effect of the bird's song. There is suggestiveness reaching far beyond the obvious meaning of the images of words. It reaches into the depths of mystery, pathos and haunting melody. Speech cannot plumb it; it can only be experienced in the individual's soul as the poet experiences it and becomes one with the reaper and her melodious song.

(4) The Theme of the Poem : 'The Solitary Reaper' is a poem of imagination. It reveals high quality of poetic imagination. The poet sees a Highland girl reaping and singing all alone in her field. Her song is a melancholy song. The girl is singing a song in the Gaelic dialect which the poet does not understand. He makes guesses about its theme but the meaning of the song is not important. The music is extraordinarily sweet. The poet is so impressed with its music that it has become a part of his permanent source of joy. "The music in my heart I bore long after it was heard no more."

(5) Melancholy Atmosphere : The poem is remarkable for its melancholy atmosphere and its romantic images. "Perhaps the plaintive numbers flow for old, unhappy far off things and battle long ago."

(6) Simplicity : Although there are some images which are not part of our ordinary life and imagination, the poet however sings of the ordinary life of a village girl :

*"Or is that some more humble lay
Familiar 'natter of today ?*

*Some natural sorrow, loss, or rain, That
has been and may be again ?"*

(7) Music : The poem is very musical. The music is chiefly due to the use of 'open' vowels. There are onomatopoeic lines also.

*"Breaking the silence of the seas,
Among the farthest Hebrides."*

The stanza form employed elaborates on the ballad stanza but has a magnificent sweep of rhythm and a strong lyrical feeling.

(8) Feeling of Universality : After reading this poem we have a feeling of universality. The similes and metaphors are extraordin^{ary}. The nightingale is presented as the bird of the extreme south, the cuckoo the bird of the extreme north Arabia stand for the east, the Hebrides for the west.

(9) Conclusion : 'The Solitary Reaper' shows what excellent poetry Wordsworth could write on a simple theme and in simple language. Nature was to him a source of double joy - the joy of seeing or hearing and the joy of remembering and here the human- voice becomes almost a part of Nature, becomes one with the scenery and atmosphere of the valley. The poem is an expression of the powerful effect that solitude has on the emotions. It is 'solitude made vocal' the idea of solitude is

stressed over and over again. The poem is one of the most conspicuous examples of the new romantic poetry introduced by Wordsworth and Coleridge. It is a poem in which "the words suggest more than they mean. They suggest depths that speech cannot plumb, mystery, poignant pathos, haunting melody."

Qus. Write a critical appreciation of Shelley's 'Ode to West Wind?' (Imp.)

Ans. (1). Introduction : Shelley's 'Ode to West Wind' is one of the greatest of Shelley's poems. It is perhaps the most famous and artistically the most finished poems of Shelley. "The Ode to the West wind" was composed in the autumn of 1819 at Florence in Italy where Shelley had moved from Leghorn. Shelley himself has informed us, "The Ode was conceived and chiefly written in a wood that skirts the Arno near Florence, and on a day when the tempestuous wind was collecting the vapours which pour down the autumnal rains". the poem is in the form of a prayer. A prayer has three constituents ; a deity, god or goddess to whom the prayer is made; a supplicant, a person makes the prayer, and the prayer. The deity here is the West 1, the supplicant is the poet himself and the prayer is for personal redemption and for poetic inspiration.

"Oh ! lift me as a wave, a leaf, a cloud!

.....
Make me thy tyre....."

(2) Lyric of Great complexity : "Ode to the west Wind", published in 1820, is a lyric of great complexity. the natural pattern of 'leaf-cloud-wave, developed in the first three stanzas anticipates the poet's identification with the unseen but deeply felt presence of the west wind. The individual merges with the general, the poem reaches limax in stanza V "Be thou, Spirit fierce. My spirit ! Be thou me, impetuous impetuous one !"

(3) Prayer of the poet : "Ode to the West Wind" is a prayer of the poet for his identification with the spirit of the wind which is the Shelleyan symbol of change through destruction. It is an ineffectual vision of universal revolution. We may have a feel of Shelley's revolutionary ideas in the two distinct movements of the poem. In to first movement the "impetuous" wind shatters old structures to build new ones, from the ruins on earth, in space and water. It is said to be a preserver of what is good in the existing order. The second movement of the last two stanzas reconciles the

individual and the general. Hope and humility are fused. The rhythm sweeps along with the rush of the wind. In celebrating the wind metaphor succeeds to metaphor and simile to simile with elemental rapidity.

Shelley in his note tells us that "this poem was conceived and chiefly written in a wood that skirts the Arno near Florence, and on a day when that tempestuous wind, whose temperature is at once wild and animating, was collecting the vapours which pour down the autumnal rain."

Union with Nature : It is a passionate and penetrative song Stop ford Brooke says that in this ode, Shelley "passes from magnificent union of himself with Nature and magnificent realization of her storm and peace to equally great self- description, and then mingles all nature and all himself together, that he may sing the restoration of making."

Stanza-form : the 'Ode' uses a sonnet-like stanza, terza rims, divided into four tercets and one couplet. The rhyming scheme is alga, cbc, efe, fgf, gg, There is variation in rhyme of the fourth tercet. Every line contains five iambic feet.

SHORT ANSWER TYPE QUESTION & ANSWER

Qus. What is the subject of the poem 'The Looking Glass'?

Ans. This poem records authentically the personal frustrations and disillusionments of Kamla Das' Own life. The poetess life long craved for love and emotional satisfaction but she received only disasters of lust, which resulted in frustration and disillusionment. The poem is a mirror which presents a true image of the lustful relationship between every man and every woman.

Qus. What is the effect of the West Wind upon the sky?

Ans. The wind brings the clouds in the sky and sings dirge of the dying year. The clouds flying with the wind look like the hair of frenzied women flying in the sky. These clouds are signals of the coming storm and rain. The sound of the wind is like the funeral songs of the year.

Qus. What is the effect of the west wind upon the sea?

Ans. The West Wind creates furrows (long deep pits) on the clam Mediterranean sea and the Atlantic ocean. At the bottom of the Atlantic grow plants and vegetation. These plants are sapless. The West Wind blows in autumn the plants on the land wither. The plants at the bottom of the ocean also fade and die.

Qus. How does Shelley move from persona to universal?

Ans. Shelley expresses his exaltation and hopes for the regeneration of the world. Shelly requests the wind to inspire him to com-pose great poetry which may create a revaluation in the hearts of men. He wants the wind to scatter his revolution message all over the world. He wants it to carry his message to the sleeping world. Mankind need not lose hope. The worst time of man's life is sure to be followed by better time, "If Winter comes, can Spring be far behind?"