

(CSS - 1971) (Total = 400 words)

Title : The essence of a poetry
or

Political poetry essence

The essence of poetry

Poetry essence is that it deals with the theme associated with huge number of masses not personal experiences of a poet himself. A poetry which deals with oneself only, is the antithesis of all poetry. A political poet ^{tries} to explain the current scenario instead of creating past imaginary scenes. For the creation of best version of his poetry, a poet has to depend on the voices of masses ^{than} on his own personal experiences. He has to pick material from possible events and what really means to all. Political poetry oscillates between two extremes. On one extreme, poet includes all issues related to masses and on the other extreme, a poet ^{becomes biased} about huge events. History has examples of these two attempts and also of attempts which made compromises between these two extremes. (135 words)

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The essence of poetry is that it deals with events which concern a large number of people and can be grasped not as immediate personal experience but as matter known largely from hearsay and presented in simplified and often abstract forms. It is thus the antithesis of all poetry which deals with the special, individual activity of the self and tries to present this as specially and as individually as it can. The poet who deals with public themes may himself be affected, even deeply, by contemporary events at some point in his own being, but to see them in their breadth and depth he must rely largely on what he hears from other men and from mass instruments of communication. From the start his impulse to write about them is different from any impulse to write about his own affairs. It may be just as strong and just as compelling, but it is not of the same kind. He has to give his own version of something which millions of others may share with him, and however individual he may wish to be, he cannot avoid relying to a large extent on much that he knows only from second hand.

Fundamentally this may not matter, for after all what else did Shakespeare do: but the political poet does not construct an imaginary past, he attempts to grasp and interpret a vast present. Between him and his subject there is a gap which he can never completely cross, and all his attempts to make events part of himself must be to some extent hampered by recalcitrant elements in them, which he does not understand or cannot assimilate or find irrelevant to his creative task. In such poetry selection which is indispensable to all art, has to be made from an unusually large field of possibilities and guided by an exacting sense of what really matters and what does not. On one side he may try to include too much and lose himself in issues where he is not imaginatively at home, on the other side he may see some huge event merely from a private angle which need not mean much to others. Political poetry oscillates between these extremes, and its history in our time has been largely attempts to make the best of one or the other of them or to see what compromises can be made between them.