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**Modernism in T. S. Eliot's Dramatic Monologue
"The Love Song of J. Alfred Prufrock"**

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**MODERNISM IN T. S. ELIOT'S DRAMATIC
MONOLOGUE
“THE LOVE SONG OF J. ALFRED PRUFROCK”**

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Thesis Approval

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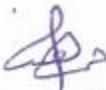
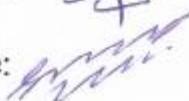
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Dedication

This thesis is dedicated to the soul of my father who encouraged me to pursue higher learning and gave me lessons in how to be a tenacious person. I owe to him every success in my life. God have mercy on his soul and may he rest in peace.

Basim Jamil Murshed Itmazeh

Declaration

I hereby declare that the thesis "The Love Song of J. Alfred Prufrock," submitted for the degree of Master of Arts at the American Studies Program at Al-Quds University is the result of my own research, except where otherwise acknowledge. I also certify that this particular topic, as far as I know, has not been submitted to any other university or any academic institution.

Signature:

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Date 12th November, 2012

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Abstract

This thesis examines the influence of modernism on the American poetry in the 20th century. It focuses on T. S. Eliot's dramatic monologue "The Love Song of J. Alfred Prufrock". As one of his significant contributions to the American literature.

The study aims to acquaint the reader with T. S. Eliot as a major modernist poet in the twentieth century, and to manifest the nature of poetry that Eliot believed as modern. The main objective of this research is to analyze the poem through modernist's eyes and show which aspects are modern and why. The study briefly discusses the extent to which modernism has an obvious effect on the poem. It also discusses why modernism was needed at that time. Besides, it clarifies to what extent Eliot was learned in reflecting the distinguishing features of his poetry in the selected poem. The researcher uses the analytical descriptive method to analyze the poem, and the historical method to collect all the information possible.

The research concludes that Eliot uses images to serve his goals and purposes, to disclose the hidden meanings of things, and to bring the core of the problem to the surface. He employed images to strive always for concentration, which imagists were convinced was the very essence of poetry. The thesis also concludes that reading "The Love Song of J. Alfred Prufrock" is needed, and some interested learners find it frustrating. Eliot's poetry exemplified by "Prufrock" displays the

structures related with fragmented reality clearly very severe in the years between the two wars. His poetry breaks with the previous standards of English and creates an essential rapture. The study finds that the modern aspects noticed in the selected poem indicate the disease of neuro self-absorption, and the loss of faith and meaning in life. Prufrock is merely a symbol for a general disease.

The researcher recommends that further researches should be conducted in similar fields, for example, the American novel and short story because literature and culture are the mirrors of nations for they reflect their concerns, ambitions, and aspirations.

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Definition of Terms

Note:

Items in this glossary of the research are taken from Holman et al. a Handbook of literature, New York Macmillan, 1986 and M. H. Abrams, a Glossary of Literary, Terms, Holt, Rinehart and Winston, 1971.

Genre: this term comes from French which means kind or "type". It is used in literary criticism to designate the distinct types or categories in which literary works are classified according to form, technique or, sometimes, subject matter. The traditional genres include tragedy, comedy, epic, lyric, and pastoral. Recently novel, short story, and essay are included (Safadi, 1996).

Aestheticism: less coherent movement than a way of thinking about art and culture that appeared first in France in the mid-nineteenth century, and subsequently in Britain from the 1860s, and America from the 1880s. Its doctrine is described by the slogan 'art for art's sake', a translation of a phrase that became current in France in the first half of the nineteenth century, 'l'art pour l'art' (Lipking & Lawrence, 1971).

Naturalism: aesthetic movement of the late 19th century to early 20th century. The movement was inspired by the principles and methods of natural science, especially Darwinism, which were adapted to literature and art. In literature, naturalism extended the tradition of realism, aiming at an even more faithful, pseudoscientific representation of reality, presented without moral judgment. Characters in naturalistic literature typically illustrate the deterministic role of heredity and environment on human life. The movement originated in France, where its leading exponent was Emile Zola. In America it is associated with the work of writers such as Stephen Crane and Theodore Dreiser. Visual artists associated with naturalism chose themes from life, capturing subjects unposed and not idealized, thus giving their works an unstudied air. Following the lead of the Realist painter Gustave Coubet, painters chose themes from contemporary life, and many deserted the studio for the open air, finding subjects among peasants and tradespeople, capturing them as they found them. As a result, finished canvases had the freshness

and immediacy of sketches. Zola, the spokesman for literary naturalism, was also the first to champion Edouard Manet and the Impressionists (see Impressionism). While naturalism was short-lived as a historical movement, it contributed to art an enrichment of realism, new areas of subject matter, and a largeness and formlessness that was closer to life than to art. Its multiplicity of impressions conveyed the sense a world in constant flux (Baym, 1994).

Modernism: the process of abstraction associated with the cubism and other manifestation of the avant-garde, and it has been argued that cubism provides the paradigm for the fragmentation and juxtaposition of images characteristic of the literary modernism Eliot's "The Waste Land". The term is widely used to describe a variety of tendencies within the European, and especially Anglo-American literature of the early twentieth century. Virginia Woolf captures something of the essential experience of modernism when she remarks (1924) that 'in or about December 1910, human character' (Macey, 2000).

Free Verse: poetry written in a casual or unpatterned rhythm similar to spoken language (Snodgrass, 2000).

Romanticism: an early 19th century movement that elevated the individual, the passions and the inner life. Romanticism, a reaction against neoclassicism, stressed strong emotion, imagination, freedom from classical correctness in art forms and rebellion against social conventions (Vanspanckeren, 1994).

Stream of Consciousness: in literature technique that records the multifarious thoughts and feelings of a character without regard to logical argument or narrative sequence. It is a literary technique that presents the thoughts and feelings of a character as they occur. The stream of consciousness, as it was refined after WWI, is a mood of narration that undertakes to capture the full spectrum and flow of character's mental process, in which sense perceptions mingle with conscious and half-conscious thoughts, memories, feelings, and random association (Safadi, 1996).

Transcendentalism: this movement emerged after 1830 in the works of Emerson, Thoreau, Margaret Fuller and Ellery Channing. It has a distinctive pattern from the New England Puritan background. At the core of transcendentalism thought lay certain clear, concepts. One was the recognition of imagination or intuition as a faculty enables man to transcend sense, experience and logic and to arrive at a direct apprehension of reality (Brown & Flanagan, 1976).

Image: concrete representation of an object or something seen (Snodgrass, 200).

Enlightenment: an 18th century movement that focused on the ideals of good sense, benevolence, and a belief in liberty, justice, and equality as the natural rights of a man (Vanspanckeren, 1994).

Victorian: a term used to designate broadly the literature written during the reign of Queen Victoria (1837 – 1901) or its characteristics (Safadi, 1996).

Symbolism: according to Symons, Symbolism in literature is a form of expression at the best but approximate, essentially but arbitrary for an unseen reality apprehended by the consciousness (Peasley, 2007).

Dramatic Monologue: it is a poem in which we hear the words and thoughts of a character in a situation; the character is not straightforwardly the author, he is the dramatic invention of the author (Macrae, 1980).

Irony: the term is widely used and in a number of related sense in rhetoric and literary theory. The basic rhetorical definition of irony is a figure of speech in which the intended meaning is the antithesis of the literal meaning of the words used (Macey, 2000).

Realism: in the broadest sense, realism is simply fidelity to actuality in its representation in literature. In this sense it has been a significant element in almost every school of writing in human history. In more limited terms, it is the movement which arose in the nineteenth century, at least partially in reaction against romanticism, which was centered in the novel and was dominant in France, England, and America from

roughly mid century to the closing decade when it was replaced by naturalism (Safadi, 1996).

Neoclassicism: an 18th century artistic movement, associated with English tenement, drawing on classical models and emphasizing reason, harmony and restraint (Vanspanckere, 1949).

Point of View: this term signifies the way a story gets told-the perspective established by an author through which the reader is presented with the characters, actions, setting and events which constitute the narrative in the work of fiction (Safadi, 1996).

Existentialism: a philosophical movement embracing the view that a suffering individual must create meaning in an unknowable, chaotic and seemingly empty universe.

Chapter One

Introduction

1.1 Context of the Research Problem

Shi (1977: 810) pointed out that during the early twentieth century a series of scientific ideas connected to Darwin and Einstein helped to inspire a revolution in the minds of many intellectuals and creative writers. This new modernism is now counted as ranking with the Enlightenment and Romanticism in its sweep and Significance as some observers indicated. It has been noted that the modernist world with all its previous values disappeared. Karl Marx said, "All that is solid melts into air." Modernism emerged out of a widespread understanding that Western Civilization was entering an era of confusing change. New scientific discoveries joined together to transform everyday life and to yield new forms of artistic expression. Nineteenth century writers and artists accepted the idea of accessible public world which they could be watched readily and represented accurately. Consequently, they concluded that the subconscious mind regions of the psyche were more interesting and strongly effective than reason, common sense, and logic. In different arts, such interests brought about abstract writing that sought to represent the artist's inner mood more than a recognizable image of an external object, atonal music, free verse in poetry, stream of consciousness narrative and interior monologues in stories and novels.

Prior to World War One, poets rebelled against the conventional poetry of the Victorian age and aspired to the early literary revolutionaries. Here Walt Whitman and Stephen Crane were the prominent forerunners of modernism. A strong and sudden change happened in the 1920s as poetry at that time gained force and manifested a remarkable shift. For example, the change of the new interest in values caused by the war and fuelled jumps of the possibility of new horizons in poetry. Take T. S. Eliot; for instance, he described in a lifelike way the spiritual loss and emptiness of industrialized civilization. It is worthwhile to mention that poets became interested in their native culture. Many turned to the folk culture of the American Indians for inspiration (Hayden 1992: 442).

Matthews (2004) states that, "English literary texts in their form and content were subjected to a radical change in the years between 1914 – 1918 during the period of World War One. The war confirmed and re-inflected the new techniques that Eliot has been experimenting with the past six years as an American emigrant in London across the time of the conflict. Moreover, the war noticeably reoriented their subject matter as they moved away from the interests in aestheticism and society which showed their earlier work. According to Matthews the war raised more uncertainties related with issues of gender, social policy, masculinity and sexual differences. Such doubts were strengthened with the return of deformed, wounded and shell-shocked from the Western Front. All of these issues reflected in the texts written immediately in response of the European crisis and in those that later reflected upon it. For this reason, some of the forces, traumas, and doubts reflected in literature of seemingly hastened historical change.

In 1948, T. S. Eliot was awarded the Nobel Prize for literature. It was an excellent honor and a welcome breakthrough to modernism by the selection committee. The 1948 choice for literature was brave enough to approve Eliot's international reputation. Eliot was not entirely unknown in 1922. Generally, his two earlier volumes of poetry, *Prufrock*, and other *Observations* 1917 and *Poems* 1920, were brief. In addition, they alluded to a brave experiment and their mood was too great to oppose. All of this had met with resonance among the people who read Eliot's poetry. And some of their disenchanted, strangely threatening lines obtained a certain independent circulation:

I grow old ... I grow old ...
I shall wear the bottoms of my trousers rolled.
Shall I party my hair behind? Do I dare to eat a peach?
I shall wear white flannel trousers, and walk upon the beach.
I have heard the mermaids singing, each to each.
I do not think that they will sing to me.

Early and late, Eliot wasn't caught in the traps of optimism. The mermaids would not sing to him. But it was the *Waste Land*, no more optimism than its predecessors, that made Eliot an international figure (Gay 2008: 221). T. S. Eliot was the twentieth century criterion author

critic. He wrote his memorial verse during a period of emotional disorder and personal re-evaluation. Thus, this gave voice to the past World War shock that made the generation feel doubtful about the future of civilization (Snodgrass 2000: 75).

1.2 Statement of the Research Problem

For Middle Eastern students with a very limited exposure to the American literature, this research offers a selected piece of literary work pre-WWI literature.

1.3 Study Question

The study sought to answer the following questions:

1. What is the effect of modernism on the selected poem?
2. Why did modernism become necessary in that period of time?
3. What are the characteristics, suggested of T. S. Eliot, that have been reflected in this poem?

1.4 Study Hypotheses

The primary concern of this research is to discuss the impact of modernism on the selected masterpiece.

1. To what extent is the effect of modernism clear in the poem.
2. Modernism was unavoidable at that time.
3. To what degree was T. S. Eliot successful in reflecting his characteristics in this masterwork.

1.5 Study Objectives

1. To familiarize the reader with a major modernist poet in the American literature in the 20th century.
2. To evaluate the nature of poetry that Eliot believed in as modern.
3. To analyze the poem through modernist's eyes and show which aspects are modern and why.

1.6 Significance of the Study

For Middle Eastern students with a very limited exposure to the modernist literature, this study will offer them a chance to be familiarized

with the major achievement of T. S. Eliot in the American literature. This study offers a selected piece of modernist literary works of T. S. Eliot pre-WWI literature. The focus is on one of his major works.

1.7 Limitation of the Study

The limitations include the lack of reference. It was difficult to obtain original references from the libraries in the country, particularly recent books in the field of literature.

1.8 Methodology of the Study

The research methodology applied is the analytical descriptive through analyzing the poem, and the historical one to collect all the information possible.

1.9 Subjects

The study focuses on one subject which is literary modernism in the 20th century. In the course of this time, poets made secret departures in their disdain for traditional verse or appropriate subject matter as they learnt and practiced the expressive possibilities of language.

1.10 Tools

The study depends mainly on valuable references and all other research resources. It collects most of the information from books and magazines. The research deals with modernism and its influence on the above mentioned selected poem.

1.11 Procedures

This study comprises five chapters. The first chapter deals with the general concepts of the study it discusses the research significance, limitations and methodology. Finally, it outlines the main content of each chapter. The last chapter consists of final conclusions: (results and recommendation).

1.11.1 Chapter Two

Chapter two is divided into three sections. The first one displays a short survey to the American Literature. It focuses on the Colonial America, the 18th century, the revolutionary period, and the 19th century. This section defines modernism and shows how T. S. Eliot restores the dignity of the American life and poetry. The main focus, however, is on the impact of modernism on the American Literature. Besides, the above mentioned section tells you the literary background.

The second section of this chapter deals with the effect of modernism on the American study. It shortly discusses the new morality which reveals shifts in manners and morals in America specifically in college campuses. This section evaluates the women's movement towards achieving their political liberty, and talks about the new negro as an angry spirit of protestation among blacks. The third section shows some earlier studies related to the topic.

1.11.2 Chapter Three

Chapter three states the research design and methodology. The study used the analytical descriptive method to analyze the poem through modernist's eyes and clarify which parts are modern and why. In addition to, this chapter employed the historical methodology to gather all the data potential and, contained subjects, research tools, procedures, and summary.

1.11.3 Chapter Four

Chapter four comprises the data analysis of the dramatic monologue "The Love Song of J. Alfred Prufrock" (1915).

1.11.4 Chapter Five

Chapter five shows the results of the research, and offers a set of relevant recommendations and suggestions for Middle Eastern students with a very restricted exposure to the American Literature.

Chapter Two

Section One: Historical Background

2.1 The Colonial Period (1607 – 1765)

Robert (1957) points out that there seems now to be little doubt that the United States has produced, during the twentieth century, a distinctive literature worthy to take its place with the great literatures of other times and other people. There is no similar agreement for this, or for the sudden cultural maturity of people which, throughout nearly two centuries of political independence, has thought of itself as heterogeneous and derivative in its racial and cultural make-up. American writings of the past quarter – century give evidence of a literary renaissance which could come only from a long tradition and unified culture. This literary renaissance, the second to occur in the United States, must have both a history and a pattern of relationship within itself. It has not been obviously defined or understood, because literary historians have failed to comprehend it as an organic whole.

As stated by Robert, the theory of literary history was most generally held during the 19th century proposed that, because almost all of the literature produced by citizens of the United States was written in English, and because literature is expression and can presumably be best described by the language in which it is expressed, American literature is, and always will be, a branch of English. Literature. The consequences of this theory was that too much emphasis was placed on the colonial period, on that part of the United States which most successfully preserved in British characteristics, New England, and on those authors, like Irwin and Howells, who discovered ways of using American "materials" without greatly violating British properties.

Allen and David stated that the history of America started with Settlement of Jamestown in 1607. Since the literature of a country is intimately connected with its history, we have to go right back to the earliest times for an understanding of American literature. True belle-letters or literature of a purely aesthetic since came to be written in America only by about the close of the 18th century. It is argued that early writers may not be excluded from our history of American

literature. They were considered as founders and fathers of that literature. Martins (1976: 336) noted that it was worthwhile to mention that Captain John Smith, William Bradford and Mrs. Bradstreet, Edward Taylor all came from England. Their main mighty task was to build a commonwealth free from tyrannical rule of kings. They didn't care much for the writing belles-letters. They paid much attention to the accounts of travel, the descriptions of the land and faithful reports of colonial life. These hardy pioneers reflect their aspirations and hopes, the trails and setbacks of those who were fighting against the wilderness. James Russel and Howells found how the nation grew in these writings of the first stage in American literary history:

Strong thro' shifts, an' wants an' pains:
Nursed by stern men with empires in their brains.

Colonial American Literature depicts the dangerous adventure, the hard work, and difficult decisions that went into the process of building a nation.

According to Martins, an important saga was formed in American history by their writings. The effect of Puritanism delayed long after the puritan movement expired in the 18th century. It impregnated the new enthusiastic religions which arose in that century, and continued as a living force in the 19th and 20th centuries. The northern abolitionists showed all the Characteristics of Puritanism, which have still been evidence in the crusades for temperance, reform and world peace in our own time. "Hence it is only sensible that a student of American literary thought should trace it from the very beginning". Our Colonial literature became a great reservoir of material and inspiration for that of the 19th century. For readers today it still provides an understanding of those bedrock American experiences which developed the national character and our peculiarly American institutions

Baym (1994) indicated that one of the most significant factors behind the colonial urge to write was puritan's excessive appetite for religious writings. Sharing Milton's desire to justify the way of God to man'. These writers produced a Voluminous literature composed of sermons, diaries and biographies and poems of religious nature. But the puritan's

subordination of form to matter prevented the production of literature of purely aesthetic nature. Consequently, we look in vain for a scrape of writing that maybe called belles-letters in the heap of colonial writings. It was by the end of the colonial period the border religious outlook, the sway of rationalism, and the dawn of nationalism soon created in America and atmosphere corrective with that of England.

As shown by Martins what was termed colonial period in American history extended from 1607 to 1765. During these years the literary output in America was almost too small. That a group of people who had their cultural lien in Europe should have given so little thought to literary composition seems rather strange till we look into factors that conditioned life in these early American Settlements. To the pioneer settlers, survival was the first and most vital problem. To fight against the wilderness, to convert a rugged forest into cultivable land, to hold out against adverse forces, elemental and otherwise were some of their gripping problems which shut out from their mind's thoughts of literary compositions. Lack of leisure, therefore, chiefly accounts for the lack of a literature of high order (Baym 1976: 111).

More over as sharers of the cultural tradition of England, the colonists did not feel the urge to create a literature of their own that would view with that of England and of Europe. They felt that they still belonged culturally to the old world and could still receive support from their parent country. It was only much later, after the winning of political independence that America felt the need for weaing herself culturally from England. Creating literature is often the result of a sense of oneness; of a spirt of nationality which the heterogeneous settlers of America were yet to feel. Mrs. Has said "The literature of people must spring from the sense of their Nationality". This sense of nationality was not felt by the colonists who still thought of themselves as part of England or of Europe. The fusion in the "melting pot" that Greveceour describes too place later and this is seen unmistakably in the very fibre of American literature of the revolutionary period (Baym 1976: 110).

The researcher predicts that:

The literature of the 17th century was religious. It was personal literature in different forms, such as diaries, histories, journals, letters, commonplace books, travel books and sermons. These early writings served either God or colonial expansion or both. Also, English literary traditions were faithfully imitated or transplanted. The 19th century witnessed the emergence of a type of writing called the belles-lettres.

2.2 The American Literature During the 18th Century

By the end of the 18th century, American literature had experienced great and noticeable changes. The social and political conditions had by now assumed a shift and were highly conducive to the making of aesthetic literature. It was free from the handcuffs of theology, religion and utilitarian reasons.

In the first place, most of the colonies had reached a provincial status. Travel and communication had improved. The postal system and the first sign of journalism appeared as a great boon to the people. For example, America's first Newspaper The Boston News was Issued in 1704 and so a number of periodicals sprang up. Journalism in this period indicated that people were taking interest in cultural and literary affairs instead of being indulged in material needs. The number of literate people was an important factor responsible for that change. For instance, for young men who wanted higher education, facilities were abundant in Harvard or Yale. Between 1704 and 1770 six new colleges arose in the Northern Province. The economic was prosperous and most colonial families were now self-supporting. Agriculture kept pace with industrial development.

Martins (1976: 18 – 20) noted that all of these things had their impact on literature. Leisure and standards of living were highly conducive to the production of a better literature than the 17th century American had yielded. American character was influenced by the spreading revolutionary waves which brought into prominence, qualities like personal honor, chivalrous respect for womanhood and fondness for general entertainment. New classes like the gentlemen, statesmen and soldiers were now created. The south with its pleasure – loving nature experienced with a literary form so far undreamt in America, namely the

drama. In the 18th century American religion was becoming broader. Religious toleration was great and material comforts made thoughts of the people turn to politics and business. The pre-occupation with religion was gone and the loose in religious matters seemed to alarm such writers as Cotton Mather and Edwards. The very conceptions of God, man and universe were undergoing changes. The liberal tendencies gradually gaining momentum culminated in the bold assertions of Jefferson, Thomas Paine and Philip Freneau. Like Europe, America was under the sway Reason.

America now is becoming aware of the new literary trends and is trying to keep up with them. It was most encouraging that people were open to receive literary impulses from abroad. Benjamin Franklin, Byrd and Jone show their indebtedness to English prose writers. In the field of verse Dryden and Pope had their influence. American poetry of the 17th century which was practically formal obtained from the discipline of the couplet that Dryden and Pope popularized. All the neo-classical trends were faithfully copied. This was a good thing in many ways and it went a long way to secularize literature. Literature in America had first to be made secular and it was the historic mission of that aspect of the classical word-order called the Enlightenment to liberate American thought and expression from theology.

As a result the literature produced in the decades just before the revolution achieved a surprising maturity as is evident in the works of Edwards, Crèvecoeur, Benjamin Franklin, Freneau, Paine and others (Martins 1976: 20 – 22).

The period 1765 to 1829 is remarkable as the settlers of the different colonies, who had immigrated from different parts of Europe were now beginning to think as one people. The fusion in the 'Melting Pot' took place during this period leading onto that sentiment found expression in the significant phrase "We the people the United States". The united political power of the Americans was first made manifest with the Stamp Act Congress of 1769 and went on right up to the year 1829. For while the colonies were resisting together the tyrannical imposition of taxes by the British Government. An international revolution was going on against

the aristocracy. These trends had great bearing on American literature (1976: 25 – 27).

This was an age of great complexities and problems and rapid changes. The entire western civilization was bearing the weight of certain clashes, Mercantilism Versus Free Trade, Imperialism Versus Home Rule, Tory Versus Whig and Federalist Versus Republican. As an integral part of American character is the belief in the rights of the individual for his fullest possible development within a free society, providing justice and equality for all, the literature of this period is of great interest importance. For in the books written and speeches made during this period we come across repeated assertions of this. This newly awakened National consciousness was of a fierce nature. Americans were becoming extremely sensitive to criticism. The idea of inferiority to England was unthinkable. It was this spirit that made them aspire to creation of a distinctive literature of their own that had aesthetic and not merely utilitarian interest (1976: 28 – 30).

The researcher predicts that:

It was not enough for the nationalists to have a very good literature of politics or an evenly religious literature that deserved praise. They felt the intense need to set up a tradition of belles-letters. In fact, America did not want to fall behind any other country in the ownership of poetry, fiction and the drama as they were the signs of a great culture. This was the spirit behind the literary attempts of such writers as Philip Freneau, the Connecticut Wits, William Cullen Bryant, and others. That was the attitude that motivated Washington Irving and Cooper to look genuinely for material for romantic period that we get the finest expression of this spirit.

The Declaration of Independence formed by Jefferson remains a classic. Along with the struggle for independence, American literature blossomed into a surpassing greatness. After the winning of independence, the following step was to win cultural independence for America. And a complete weaning of American letters from English tradition. This occurred with Emerson's declaration of cultural independence.

2.3 The Revolutionary Period

The tide of national feeling that overwhelmed America produced in its awakening a real interest in belles-letters in literature. That was not only informational or utilitarian. Finer literature started to rise as the writers were more self-conscious. Also, the education was spread among an enlightened public who were ready for that kind of literature. Many things were retiring into the background though they continued to be written. For example, accounts of long journeys, promotion tracts, sermons, histories and biographies that dominated the literary scene so far. The 'Gout' anticipated the personal essay as well as the short story even when propaganda was a motive as in Crèvecoeur's letters. The most exciting work of the eighteenth century was "The Age of Reason" by Thomas Paine. The first part of this was published in 1794 and the second in 1795. Paine wrote this work as his "last offering" to mankind. His admitted aim was to give the human race a new religion that was agreeable with the massive changes that had swept over the social, political and intellectual horizons. With the same clarity of thought and the force of expression he presented arguments meant to strike at the root of the established church. This work gave rise to such a noise that many felt Paine should be burned for blasphemy. In fact, many things that he said against Christianity were sure to sound as blasphemy to the believers. For example, Paine refused to confess to all churches declaring. He said, "My own mind is my own church" (1976: 30 – 31).

His exaltation of reason Paine was a typical child of his age, the eighteenth century which believed in order and consistency. He was thoroughly committed to the mathematical world-view of Sir Isaac Newton according to whom this universe is a smooth, religious purposes brought upon him bitter denouncement. About his merits as a writer there can be no dispute. No man of his time was better able to express simply and clearly views which affected vast changes in political, social and religious constitution of western civilization. The researcher describes that the literature was servant of theology in the colonial period; it was the handmaid of politics during the revolutionary period. John Dickinson (1732 – 1808) was a pamphleteer and statesman of this time. Though he supported reconciliation he, was truly "the penman of the Revolution". "Lat regulations respecting the British colonies ... considered" was an

attack on the Stamp Act. His letters for a Framer in Pennsylvania were cautious and conciliatory in tone. Samuel Adams was a troublemaker and pamphleteer who wrote a stream of pamphlets under many pseudonym. Thomas Paine published his fifty page pamphlet *Common Sense*. This was a very brave attack on the British Crown and an eloquent request for revolt. Written in a potent brilliant style, it remains one of the most interesting pieces of propaganda literature ever penned. Paine mocked the idea of hereditary monarchy and proclaimed that one honest man was worth more to society "than all the crowned bad men that ever lived." Paine's conviction was that "nothing can settle our affairs so as an open and determined "Declaration of Independence" (1976: 46).

Martins explained that among good public speakers of the period was Patrick Henry. His "Speech in the Virginia Convention" deserves to be ranked a long with the greatest speeches in the English Language. It was the eve of the Revolutionary war. The southerners were asking the question whether they should fight if war broke out in the north. In his Speech Patrick Henry answered the question, carrying away his audience by the sheer force and eloquence of his speech. It ended on the magnificent note "as for me, give me liberty, or give me death." Benjamin Franklin also contributed his share to the political writings of this period in the form of two brilliant satires "Rules by which a Great Empire May be Reduced to a small one, and "An Edict of the king of Prussia" (1976: 25). Martins added that Thomas Jefferson (1743 – 1826) was one the greatest famous figures of the period. Later, he became the third president of the United States. This man expressed the ideals of his day. He has left his mark upon American politics and American literature. His words are the American scriptures of the American faith in democracy. He is a common man of the nation's trust in popular education, and of its belief in individualism. Alexander Hamilton (1757 – 1804) could give his thoughts convincing authority, and he struck us as one of the greatest practitioners of argument in American literature. In poetry and in non-political writings we, find a refreshing writer was breathing free and healthier air and literature was well on its way to greatness (1976: 33).

American Crisis was written when prospects were bleak for the patriots. Paine knew how to restore optimism, how to rouse the Fading

enthusiasm. The very opening of the paper is superb. These are the times that try men's souls. The summer soldier and the sunshine patriot will, in this crisis, shrink from the service of their country, but he that stands it now, deserves the love and thanks of man and woman. Altogether in Thomas Paine America had a propagandist of genius whose skill in moving men to action has seldom been rivaled. The passion that throbs in his writings has made his prose vital and effective.

2.4 The 19th Century

Martins stated that the first quarter of the 19th century was the scene of a number of changes in the American literature. The 17th century literature was mainly religious and that of the 18th century devoted to politics. It was the 19th century that witnessed the appearance of a type of writing which is exactly can be called belles letter. This century witnessed the rise of the spirit of romanticism. In spite of the fact that romanticism felt in wandering instances previously, it had now become unmistakably clear. No given set of conditions can be given to account for the emersion of romanticism in American literature but it is possible to mention certain factors as representative of many and complex channels through which this movement became effective in the literature of America. In the first place American literature had to keep pace with the quick-moving and large strides that the country was taking in physical development. Waves of migrations moved in all directions pushing the boundaries of the nation from there and farther. The improvement of communications happened with the continuous and apparently endless expansion of the country. The federal highway, the network of canals and later of railroads linked all sections of America and helped to bring together the industrial East and the grain and cattle-producing West (1994: 46).

Martins (1976: 49) indicated that the commercial class which had a great importance came up with the speeding up with manufacture. The character of the population and their interests were affected by the social and economic changes. People started to join some movement, for example, and those that asked for prevention of war, the rights of the poor, the rights of women, prison reform and temperance were the most prominent. There was a reviling change in Journalism assumed by now.

Its warlike political aspect gave place to news feature, diversified literary material and humor. One the newspapers was the New York Evening Post, founded in 1801.

Baym (1994: 963) explained that much attention was given to education than before. More free public schools were established, and collages, and universities also multiplied. Cleanth explained that with the getting rid of puritan severity, amusement progressively became popular. Consequently, theatres now supposed an importance that they did not enjoy yet. Many arts also flourished during this period. Two of these were painting and architecture. The later was mostly classical at this stage and the "back to nature" movement was popular in painting.

These were some of the socio – economic – political factors that made the Romantic movement possible in America. There was a huge shift in the climate and the atmosphere was suitable now for production of a purely aesthetic literature which won universal acclaim (1994: 2010).

The works of European romantic writers published in America are another major factor that opened the gates of America to the flood of romanticism. The greatest admired was enjoyed by Byron. This is clear from the many American editions of his poems. Another English poet who impressed political thought across the Atlantic was Wordsworth. The influence of Wordsworth is seen in the American poets of the 19th century. This can be exemplified by Witliam Cullen Bryant. Not only Bryant's *Thanatopsis*, but his smaller pieces like *To The Waterfowl* and *The Yellow Violet*, may be taken as an example. Bryant was brought up with good books, the most important of which happened to be Wordsworth's *Lyrical Ballads*. Colergide and Shelly were loved by the Americans. Colerdige affected literary criticism more than poetry. Important contributions in this direction for their lectures on literature were made by the noted German literary critics and the Schlegels (1994: 2011).

Martins (1976: 88) stated that economic, social and political status had shifted enormously and old beliefs were fragmentized. Principles of democracy in which America had all along believed were more firmly reasserted than ever before. But people were showing much lack of

satisfaction with old values and ideas. Rationalism and neoclassicism were found to be wanting as they somehow did not come close to the common man and his experience. The people of the 18th century were completely satisfied with Newton's notion of a well-ordered cosmos. This no longer convinced the people of the next century. The old beliefs that are related to the deity, nature and man were all weakening. It was unequivocal that America was formally accepting a new creed, a new movement, intellectual and aesthetic and philosophic. The old order had to go and gave place to something new. Among the most distinguished factors that favored the changes in American literary life in the early 19th century was the agencies which furthered the spread of the new literary spirit. Journals of a high literary standard now stepped into the picture. Take, for example, the *North American Review*. A very effective literary agency which searched literary talents and improved them was the lyceum. It produced the suitable climate for the discussion and the spread of new ideas and literary theories. Education and the development and extension of transport facilities encouraged the spread of the spirit of romanticism.

In accordance with Martins many-sided developments within the country, the facilities for travel abroad, and the tremendous impact of English and continental literature thus rapidly brought about in America the creation of a new literature which in its freshness and freedom, in its colourfulness and expansiveness has been likened by critics such as F. O. Matthiessen to a reassertion of the spirit of the Renaissance.

The spirit of romanticism that swept over America in the first half of the nineteenth century was a many-splendoured thing. It had many features many of which are discernible in the literature of England and the Continent during this period (1976: 84).

Martins explained that Romanticism meant escape from the stiff limitations of classicism. English romantic writers carried out a revolution against the tyranny of the monotonous heroic couplet and recovered and experimented in other and free forms of versification. Very large variety of literary genres emerged in America too. In addition to verse forms such as blank verse, octosyllabic lines, the Spenserian, the sonnet, the ode, the lyric and the metrical romance. The poet William

Cullen Bryant in his essay on American Poetry showed the need for freedom and fresh avenues. He disapproved of the practice of copying eighteenth century poetical tradition. Romantics like Thoreau and Emerson refused to accept the 'set pattern' of the eighteenth century and the liberation of the verse was complete in Walt Whitman.

According to Martins, the significant changes that romanticism brought in were into the subject-matter and its treatment in literature. For the poet and the reader had no delights in the wholly rational held and there was an explicit preference to the imaginative. This led to the hardworking search for the unfamiliar and the strange, even the terrible. The spirit that made Shelley compare the very familiar picture of the autumn leaves being scattered by the west-wind to the strange and totally unfamiliar picture of "ghosts from an enchanter fleeing" was at work everywhere. This trend resulted in the "naturalization" in literature of the grotesque. The Augustan contempt for Gothic barbarities yielded to a sympathetic understanding and a nostalgic appreciation of medieval things. Gothic architecture and literature and medieval chivalry gripped the interest of the people. As Prof. Grierson says, "No epoch of the past was so rich in imagination-stirring quality, so varied in emotional content, so capable of supplying the poet with moving subjects as the great Christian age, the age that built that Cathedrals, the age of chivalry and knightly ideals of spiritual symbolism and passionate loyalties". In England this age brought to literature a number of haunted castles and fantastic contrivances. In American literature however this manifested in a different manner in the highly effective use of the malign and grotesque in psychological form. Poe and Hawthorne were the two superb craftsmen who could wield with enviable ease this difficult material. Something that was almost as important to the romantics as the Middle Ages was the Orient. The Transcendentalists studied the sages and poets of the East. Thoreau speaks of the Scriptures of the Nation or the "collected scriptures or Sacred Writings of the Several Nations, the Chinese, the Hindus, the Persians, the Hebrews and others" which would make the true Bible (1976: 84).

Romantic imagination while reaching out to grab the essential beauty of the past, sought to bring the halo of strangeness and charm even around the most familiar. This aspect of the Romantic Movement is

vividly explained by Wordsworth in the Lyrical Ballads, where he speaks of taking situations from common life and "throwing over them a certain colouring of imagination, whereby ordinary things should be presented to the mind in an unusual aspect". This is precisely what Edgar Allen Poe expects poetry to do, as is evident of from his criticism, this is what other romantic poets of America like Bryant and Whitman also emphasized, Poe taught that the end of poetry is to express the yearning for the beautiful – the desire not of the beauty we see, but of the beauty we dream. This leads to the obvious conclusion that poetry – all great art in fact – is necessarily freed from any obligation to fact. To change the actual occurrences of life as he pleases in order to reproduce the ideal is not merely the privilege of the poet, it is his duty. "We struggle by multiform combinations among the things and thoughts of Time to attain a portion of that Loveliness whose very elements, perhaps appreciation to Eternity alone", There were on the other hand poets Lowell who decried this unbridled imagination that seemed to be a part of romanticism. With the Romantic Movement, Nature became very important in American Literature. The fresh interest in Nature was reflected in its faithful, particularized reproduction in the imagery of poetry and in the romantic landscape of fiction. Even before the Romantic Movement, Nature had found its way into the works of such poets as Freneau. But it was to the nineteenth century poets that Nature had become a major concern. Wordsworth's great love of Nature had its counterpart on the other side of the ocean for American poets (1976: 89).

The influence of Sir Walter Scott was also responsible for, making the treatment of Nature an essential part of literary technique. In his poems and novels Scott used the Scottish landscape as a setting for his narrative, and successfully dealt on its beauty. Washington Irving, responding to Scott, began in American literature the potent tradition of the romantic landscape. Much of the charm of the short stories Rip Van Winkle and The Legend of the Sleepy Hollow to depends on this. In Cooper's had Leather Stocking Tales we find fuller expression of this. Hence we may say that Cooper had a great share in establishing the romantic landscape in American fiction.

As a result of this new spirit of romanticism, the individual became important. There was an increased awareness of the significance of the

individual and of the importance of personality and the varieties of emotional response which manifested itself in the expansion of lyricism. Burns and Thomas Moore were much admired in America and the great popularity of Byron made the personal lyric become one of the dominant literary forms in America (1976: 90).

Emerson was a great exponent of the cult of the individual. "Trust thyself", he said, "... if the single man plant himself indomitably on his instincts and there abide, the huge world will come round to him". He believed that who so would be a man must be a non-conformist. "The root and seed of democracy is the doctrine, judge for yourself. Reverence thyself". The individualism that the romantics upheld was quite different from the rational individualism of the age of Franklin and Jefferson, for reason was no longer exalted. In its place feeling-the-heart, the seat of emotion-came to be praised (1976: 86). The entire gamut of human emotion-joy, love, rapture, longing, fear, regret, hope faith-all these were richly reflected in the literature of the romantics. An unquenchable curiosity and an infinite longing for beauty were two of the most powerful emotions felt. As Walter Pater has said, "It is the addition of curiosity to the desire of beauty that constitutes the romantic temper. The essential elements then, of the romantic spirit are curiosity and the love of beauty." Edgar Allen Poe illustrates these qualities of romanticism. His verse and story show this effort to reach to 'the beauty above.' Longfellow, the dreamer of dreams and Whitman – "I am he that aches with love" – handled as material for literature the vibrant human emotions (1976: 111 – 113).

Brown C. A. found that closely related to the interest in the individual was an interest in the ordinary man and the familiar in human experiences. English poets like Thomas Gray, Burns, Goldsmith, Wordsworth had shown the sacredness of the common man, an idea that was particularly congenial to American temperament. James Fenimore Cooper loved the common man and all his stories throb with this feeling for what Melville called 'The Kingly Commons.' "The search for a common denominator of life and of a democratic society is a major force in the works of Whittier, Thoreau, Emerson and Whitman". Whitman emphatically declared, everything comes out of the people, the people as you find them; not university people, not F. F. V. people". Emerson,

recognizing the latent powers of every man said, "Each man shall feel the world is his and man shall treat with man as a sovereign state within a sovereign state". Whittier endowed the life of the farmer and the shoemaker with a new dignity and in his beautiful poem *Snow Bound* he recaptured the charm of ordinary every day things and what Emerson had called "the meaning of household life." Whittier, like Wordsworth believed also in making use of a very simple style, using words in the every-day speech of the people about whom he wrote.

Antiquarianism, or an interest in the past was another major literary trend of the times. Scott's metrical and historical romances had an enormous influence in this direction. It was Washington Irving who set American imagination unmistakably along the path towards the past. Making use of materials from his native Hudson River Valley from England and from Spain, Irving wrote some of the finest historical legends in American literature. His *Sketch Book*, *Knickerbocker's History of New York*, *Bracebridge Hall* and *The Alhambra* are the best example of this. Longfellow chose themes from the American past in three of his major poems, *Evangeline*, *Hiawatha* and *The Courtship of Miles Standish*. American writers received a lot of encouragement for resorting to historical fiction from *The North American Review*. It pointed out the rich materials America offered for historical fiction and suggested that the historical romance already popularized by Scott represented a recognized literary form that might be adapted in America for a national literature. James Fenimore Cooper quickly responded and his works such as *The Spy*, *Lionel Lincoln*, *She Wept of Wishton-Wish* demonstrated that American history, native characters and the picturesque American landscape were excellent materials for fiction (Brown 1976: 60).

The interest in the past manifested itself in yet another way. This was the spirit of regionalism. Here again Scott provided the inspiration. The regional element in *Waverly*, *Guy Mannering* and *The Heart of Midlothian* were copied by Mrs. Child, Mrs. Cheney and Mrs. Cushing who published regional novels of colonial and revolutionary days. James Kirke Paulding's *Koningsmarke* (1823), depicts life in the early Swedish settlement on the Delaware and *The Dutchman's Fireside* (1831) is an imaginative recreation of life in upper New York during the French and Indian war. The frontier and the plantations were fertile materials for

fiction. The Western frontier especially had a powerful effect upon the nation imagination. Though several writers wrote about the frontier it was Mark Twain who won distinction for his superb blending of fact humor and sentiment. It was at this period that the American Indian was recognized as a powerful source for literature. "The Indian tribes were perhaps the best evidences of America's past and only authentic 'ruins' which America could produce, since it lacked the moldering castles of Europe." Cooper with his *The Last of the Mohicans* (1826) began the tradition of the idealized portrait of the Indian. Famous books in this tradition are, William Gilmore Simms's *The Yemassee* (1835) and Robert Montgomery Bird's, *Nick of the Woods* (1837), John Augustine Stone's *Metamora* introduced the Indian into drama and Longfellow's *Hiawatha* (1855) remains the most significant of numerous poetic narratives utilizing Indian themes.

Last but not least there was romantic idealism or transcendentalism, which arose after 1830 in the works of Emerson, Thoreau, Margaret Fuller and William Ellery Channing. One of them was the recognition of imagination or intuition as a faculty that enables man to transcend sense experience and logic and to arrive at a direct apprehension of reality. The transcendentalist view of literature got rid of neo-classical concepts of imitation and corrections and regarded the literary work as the organic expression of the intuited vision of the artist. Transcendentalism was truly a liberating force of the period. It certainly was a blessing to literature as it gave to American literature not only a new significant aesthetic theory, but also two of its major artists-Emerson and Thoreau (Martins 1976: 172 – 173).

2.5 What is the meaning of modernism?

Modernism has become a generally known expression in the last decades. It is common awareness that it summarizes artistic tendencies from about the beginning of the century until the Second World War. The outputs of these inclinations are depicted by abstraction, obscurity, and a multiplicity of perspectives when these combined, leave both the established forms of realism and the unreal, but still coherent, imagery of symbolism behind. In terms of literature, the major credible indicators are unexplained allusions, obscure, and overwhelmingly 'non-literary'

language, and disintegration of consistent narratives, and settings into spectacular, and plainly unrelated images (Emig 1995: 1).

Modernism refers to the main direction or movement in many arts of the current century. It affected and changed fiction as well, and to a lower degree, drama, although its techniques, and basic ideas in literature were started by poets. It is also an international movement. The main idea of modernism is the belief that prior to WWI, the sustaining structures of human life, whether social, political, religious, cultural or artistic, had been destroyed or proved to be falsehoods, fantasies, or illusions. With them should be renewed. Order, sequence, and unity were incorporated in literary, and artistic works as they were considered the structures of reality. With the collapse of that reality, works of literature and art try to find and improve a reply to that breakdown (Safadi 1996: 70).

Modernism may be approached as a number of characteristics. First, among these features is fragmentations. A modernist work is consisted of a collection of fragments, for example, (Prufrock, The Wasteland) or it is a fragment if it is a short work (In the Station of the Metro), as apposed to traditional idea of a literary work, that is, to be a coherent, unified whole. A modernist work skips explanations, summaries, connections and whatever was counted on to provide a traditional work with continuity. Moreover, it uses symbols, images and myths. Also, It is characterized by depending on irony and understatement (1996: 71).

Macay (2000: 258) mentioned that modernism in the visual arts is usually identified with the process of abstraction connected to cubism and other manifestation of the avant-grade. It has been argued that cubism provides the pattern for the fragmentation and juxtaposition of the literary modernism of Eliot's The Waste Land.

2.5.1 What is the impact of modernism on the selected poem?

A modernist work is characterized by shifts in point of view, tone and voice. Moreover, it doesn't assert, but suggests. Instead of making statements a modernist work uses symbols, images, irony and myth.

A. Image

The researcher chose to write about images and irony. He thinks that imagism is a spirit of a revolt against conventionalities rather than a goal set up as itself of a permanently lasting objectives. Imagery is the column and basis of poetry from the very beginning. A poet when writing ideas or feelings must, in order to avoid being too abstract, find terms which suggest the immediate physical apprehension of ideas and feelings; such terms are called images.

One of the surprising features of Eliot's poem's in *Prufrock and Other Observations* of 1917 is the controlling influence of what Jürgen Link calls the 'daring metaphor'. According to Link's structural model, daring metaphors unite images of such remote origins to make the area in which they interfere nearly empty of mutual associations. When it is entirely empty, he calls the structure 'absolute metaphor' (Link 1974: 150). The famous opening lines of the 'The Love Song of J. Alfred Prufrock' contain in the most renowned example of this technique in Eliot's works:

Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherized upon a table;

The lines include one explicit metaphor, the expression 'spread' applied to 'evening', and a simile that contrasts this evening to anaesthetized patient. Yet, as Kittay actually comments, 'In simile, the "like" is itself a metaphor. Consequently, the metaphor is not simply one "among endless devices"; it is the realistic apparatus for pointing out analogies and making comparisons which break the bounds of our usual categories and concepts' (Kittay 1987: 19).

A critical difference between simile and metaphor is the fact that the simile makes the reader aware that someone or something is drawing the analogy, but the metaphor hides its producer. In this matter the similes in Eliot's early poems are connected with poems' preference for evasive, whereas still consistent narrator. The lines from 'Prufrock' therefore comprise a double metaphor whose rhetorical effect is very persuasive. The reason for this is easy to see: the daring metaphor reflects the

modern mind's understanding of reality as an order of non-compatible sensations and impressions. The poem delivers the modern head 'brought in upon a platter' (to use the allusion to the biblical story of John the Baptist in the poem). However, this should not deceive us about the status of the images. They show mental states but these mental states are also in turn created by their depiction in Eliot's poems. This creation of mental landscapes, which are often extended to themes and are taken by many critics to represent directly the upset of either the First World War or the inter war – years, will arise again and again not only in Eliot. But also in Pound's work. It is necessary to keep this interrelation between perception and artistic creation or rather the unobvious boundary between the two in mind for evaluation of the modernist attitude towards tradition.

In Eliot's 'Prufrock' these clusters of metaphors can be explained as symptoms of universal development. They clarify the increasing autonomy of the world of objects which in turn leads to a questioning of the autonomy of the subject. This subject can only ever formalize itself through the objects which form its reality. In this way, they evening become anthropomorphized at the beginning of 'Prufrock', only to be immediately announced passive, drugged and helpless, the very image of human subjectivity threatened by the growing dominance of the objects surrounding it. These objects, such as the certain half-deserted streets' which become 'muttering retreats', and 'streets that follow like a tedious argument' gain a life of their own. They are suddenly filled with wicked intentions. The 'insidious intent' force the speaker of 'Prufrock' to overwhelming question which is evidently central to the poem, as it arises in various strategic points of the text.

Balachandra Rajan, claims that this question is related to a general theme in Eliot's works, his 'life-death ambiguity', as he calls it. True living presupposes the acquisition of knowledge through experience. Yet this knowledge is shocking (Rajan 1976: 8 – 9). Rajan does not interpret the cause for the shock is in the insight that the subject's efforts to constitute itself through actions and objects only ever confirm its attachment to the world of object. It permanently fails to obtain true autonomy. The most precise attempt to become a fulfilled subject i. e. to live, only leads to the final dissolution in death. Death, and forms of

losing consciousness, and therefore control in sleep, anesthesia, and sexual activity prove that the subjective autonomy continues as a fiction.

In his subsequent works, Eliot seems to adopt this shortage of autonomy unwillingly. The deficient subject becomes the base of a religious framework which demonstrates to conquer the lack. In his early poems, however, there is no such remedy. The deficiency appears to drive as much from outer factors as from internal failures of the protagonists of these minimized drama. 'Do I dare?' is the constant questions of the speaker in 'Prufrock', but his hesitation is related to very physical manifestations of bodily decline such a thinning hair.

For the metaphors in a poem like 'Prufrock', the unsteadiness of the time layout makes problems on a structural level. Metaphors sound to exist outside time because they are melting of models which cohabit at the same moment without distance on the syntagmatic level, the center of narration. Yet of objects that are the sources of metaphors necessarily exist within time, and this time even becomes an object itself, the idea of timeless realm becomes highly doubtful. Time itself gets in the ranks of material things, but by doing so, it at least partly steal the texts of their potential to describe perceptions in metaphors. It introduces to metonymies. Images reject to become fused into unified metaphors, and remain isolated, and fragmented metonymies. This is the structural reason for the repeated tendency of modernist poetry to replace symbols and metaphors by metonymies. The above self-description of the speaker in 'Prufrock' is an evidence that the fusion no longer works. Some later lines in the same poem also show clearly the dilemma:

Shall I say, I have gone at dusk through narrow streets
And watched the smoke that rises from the pipes
Of lonely men in shirt-sleeves, leaning out of windows?...

The images struggle to become an impersonal of loneliness, hopelessness, possibly including decay, and exploitation. Still, they stay a metonymy. This metonymy even stresses that it is the demonstration of a special subject despite its description of subjectivity as endangered or really absent in the rhetorical question 'Shall I say'. It is the fiction of a

speaker who is capable of refereeing to himself, and his expressive potential.

B. Irony

According to Lowe, during every part of Prufrock's "Love Song" he continues famously indecisive. His poem starts with a proposal, "Let us go..." but that, ironically, is one of the few examples of solid action it has. And even that proposition is restricted by the fact that Prufrock does not, actually, go anywhere in the poem. It is worthwhile to mention that for the most part, we are left with conversational lines that are never said (Lowe 2005, Vol. 28: 12). As Jay puts it, Prufrock's speech is a "soliloquy procrastination", and the later references to that great soliloquist, Hamlet, is tied with aching irony. The poem notes his hard fight with what Aldous Huxley called "a self-consciousness concentrated to the climax of torment. Prufrock sets free from his condition if he can express his deepest thought, and finds a sense of understanding, but he is unable to expect no such rest. And so pessimistic is his outlook that he moves downwards even to despair, and finds this understanding. He prefers instead to keep his thoughts to himself (Jay 1983: 98).

It has been noted that irony is clear from the title since this is not a conventional song. Prufrock would like to speak of love to a woman, but doesn't dare (McCoy's 1992: 265 – 66).

2.6 How did Eliot restore the dignity of the American life and poetry?

The job of authorship in the United States has always defined itself in part as a patriotic enterprise. The goals of that plan were to help show signs of a cultural life for the nation, and express national values. High modernism, however, was a self-consciously international movement, and the leading American exponents of high modernism tended to be perpetual expatriates like T. S. Eliot and Gertrude Stein. These writers left the United States because they found the country lacking a tradition of high culture, and incurious, if not plainly hostile, to artistic accomplishment. They also believed that a national culture could never be more than a religious one. In London in the first two decades of the

twentieth century, and in Paris during the 1920s, they located lifelike society of devoted artists, and community that respected them, and allowed a great deal of personal freedom. They thought of themselves as bringing the United States in the larger context of European culture. Those writers took very seriously the task of integrating modernism ideas and methods with American subject matter (Mary 2007: 1188).

Concerning poetry, T. S. Eliot was among the leaders of an attempt to breath new life into the English poetry. He explained, in a lecture on his own poetic works given at Harvard University in 1950, that dramatic verse 'must justify itself dramatically, and not merely be fine poetry shaped into a dramatic form. Eliot was, after all, the dominant figure in English letters for a good part of the 20th century. He wrote "The Love Song of J. Alfred Prufrock", "The Waste Land" and the other poems which have become distinct points in the history of literature. He has restored the intellectual dignity of English poetry. It may or may not come as some comfort to know that Eliot himself found his poetry was difficult. This was not because he chose to make it so, but because he felt that he lives in a difficult age, and that in order to understand our modern era, poetry itself must of necessity be difficult. Modern life, according to Eliot, could be interpreted, and could gain depth of meaning by being allied to parallel patterns of human behavior embodied in myth and legend. There fore, he turned to the use of myth quite a lot in his works, because it embodies the experience of all men, on the one hand, and man's search for order and unity in the universe, on the other (Moody 1979: 13).

Beasley (2007: 1) claims that Eliot was one of the most prominent figures in the early 20th century literary modernism. He revolutionized Anglo-American poetry. Eliot argues that traditional poetic forms and themes could no longer enclose the experience of the modern world. He was a forerunner in the use of free verse, and his extension of the subject matter of poetry. Eliot considered Pound's imagist movement as the starting point of modern poetry. Eliot's *The Waste Land* and Pound's *The Cantos* are known as two of most effective and innovative poems in the English Language.

According to Beasley, the years between 1914 – 1918 witnessed periods of intense poetic activity. Those ears are not caused by social or political changes, but by the invention of a new verse forms that can express the age. Free verse, Beasley writes is mostly appropriate to the expression of modern life and modern sensibility (2007: 30).

2.7 The effect of modernism on the American Literature

Vanspanckeren pointed out that modernism indicates the transformation of traditional society under the pressure of modernity and that destroys traditional literary forms in doing so. Critics more and more now set a part much modernist literature of this kind as "high modernism" in a sense of anti-modern: it shows modernity as an experience of loss. As its title asserts, T. S. Eliot's *The Waste Land* – the great poem of high modernism – represents the modern world as a scene of ruin. Modernism started as a European response to the influences of War I which had more destructive effects on the continent than they were in the United States. It included other art forms. For example, Sculpture, painting, dance as well as literature. The poetry of William Butler Yeats; James Joyce's *Ulysses* (1922); Marcel Proust's *Remembrance of Things Past* (1913 – 27); Thomas Mann's novel and short stories, encompassing the *Magic Mountain* (1927). These were the literary products of this movement in England and on the continent. In spite of the fact that modernist techniques were introduced by poets, they changed fiction in this period as well. Prose writers sought to write for directness, compression and vividness. They were saving words. The average novel was expected to fill two or even three volumes. The modernist aesthetic gave a new significance to the short story, which had previously been thought of as a relatively slight artistic form (Mary 2007: 1184).

Pomes, too became shorter, as narrative poems lost ground to lyrics and the repetitive patterns of rhyme and meter that had helped sustain long poems in previous centuries lost to free verse. Victorian or realistic fiction achieved its effect by accumulation and saturation. Modern fiction preferred suggestion. Victorian fiction often featured an authoritative narrator; modern fiction tended to be written in the first person or to limit the reader to one character's point of view on the action. This limitation accorded with the modernist sense that "truth" does not exist objectively,

but is the product of the mind's interaction with reality. The selected point of view is often that of a native or marginal person – a child or an outsider – to convey better the reality of confusion rather than the myth of certainty. The contents of modernist works may be as different as the concerns and observation of their authors. In fact, with settled outer world in question, subjectivity was never more valued and accepted in literature. In general, modernists concentrated on the concrete sentimental image or detail over abstract statement. Allusions to literary, historical, philosophical or religious details of the past often keep company, in modernist works, with short stories of contemporary life. Chunks of popular culture, dream imagery, and symbolism drawn from author's private repertory of life experience. A work built from these various levels and kinds of materials may move across time and space, shift from the public to the personal and open literature as a field for every sort of concern. The embodiment of all sorts of material previously considered "unliterary" in works of high seriousness involved the use of language that might formerly have been thought incorrect. That includes representation of the speech of the uneducated and the inarticulate, the colloquial, slangy, and the popular (2007: 1187).

Traditional realistic fiction had integrated colloquial and dialect speech, often to comic effect, in its representation of the broad tapestry of social life. But such speakers were usually framed by a narrator's educated literary voice, conveying truth and culture. In modernist writing like William Faulkner's *As I Lay Dying*, these voices assume the full burden of the narrative's authority. This is what Ernest Hemingway had in mind when he asserted that the American literary tradition began with *Huckleberry Finn*. Between the two world wars "serious" literature found itself in a curious connection with the culture at large. If it attacked the old – style idea of traditional literature, it would feel itself attacked in turn by the ever growing industry of popular literature. The reading audience in America was large, but it preferred a kind of book quite varied from the turned out by literary high modernist. For example, tales of romance or adventure, historical novels, crime fiction and westerns became popular modes that enjoyed a success the serious writer could only dream of. The problem was that often he or she did dream of it; unrealistically, perhaps, the Ezra Pounds of the period imagined themselves with an audience of millions when, on occasion, this dream came true – as it did

for F. Scott Fitzgerald and Ernest Hemingway - writers often accused themselves of having sold out.

Some writers in the period were able to use these opportunities to cross over the hierarchies separating high modernism from middlebrow and popular culture – and they crossed them in both directions. Kay Boyle's early short stories and poems appeared in little magazines like *Broom* and *Transition* in the 1920s; in the 1930s, however, as she began writing of the rise of fascism in Europe, she found a receptive larger audience in the *New Yorker* and *Harper's Magazine*. Raymond Chandler began his career in the early 1930s, writing crime fiction for cheap popular magazines, moved into authoring film scripts and full-length novels issued by mainstream publishers, and by the 1950s had earned enough respectability to be interviewed about his artistic principles in *Harper's*. Where writers like William Faulkner and F. Scott Fitzgerald experienced Hollywood as a graveyard of serious literary ambition, Chandler found in the film industry not only financial rewards, but also a powerful new medium for his distinctive popular modernism, a modernism as elliptical and innovative, in its own terms, as Hemingway's (2007: 1188).

Concerning the American poetry, Peter Gay pointed out that poets made a secret departures in their scorn for traditional verse or modest subject matter as they learnt the expressive possibilities of language. Novelists began to examine their character's thoughts and feelings as never before. Playwrights came to put the artful psychological conflicts on the stage. Painters started to ignore art's – old privileged vehicle nature to seek nature for themselves. Music in its modernist appearance grew for ordinary listeners more inward. The modernist poet pours nasty content into traditional meters. The modernist architect removes all decorations from his design. The modernist composer intentionally violates the traditional rules of harmony and counterpoint. The modernist painter who shows a rapid sketch as a finished picture. They and their allies drew satisfaction not only in having a new, an untried revolutionary path – their own – but also in the sheer act of successful rebellion against the ruling authority. The lively slogan that Ezra Pound introduced for his companion rebels before World War I "Make it New", briefly summed up the aspiration of more than one generation of modernists. Modernist poets attempted to write a poetry that characterizes itself from the

conventional poetry of the past. They started to avoid rhyme. Modernist poets began to represent life as a very large spiritual desert. Some poets sought to create their own mythology and religion. Affected by a prevailing failure to understand scientific development of their period of time, many started to believe that the human being was a super-animal in place of a child of God. Consequently, they began to doubt the usefulness and aim of religion (Gay 2008: 4). Dover Beach often regarded as the prototypical sadness that understood modernists. They felt that religious belief had disappointed mankind and art could take its place.

Kathryn Vanspankeren stated that in the early years of the 20th century there was the cultural wave of modernism. This gradually arose in Europe and the United States. It showed an awareness of modern life through art as a sharp break from the past as well as from Western civilization's classical traditions. That life looked basically different. It was more technological, more scientific, faster and more mechanized. These changes were enfolded by that modernism. In literature, an analogue to modern art was evolved by Gertrude Stein (1874 – 1946). She was a resident of Paris and an art collector. She and her brother Leo bought works of the artists Pierre Auguste Renoir, Pablo Picasso and many others.

Stein once explained that she and Picasso were doing the same thing. He in art and she in writing. Stein developed on abstract experimental prose poetry. The childish quality of Stein's simple vocabulary brings to mind the bright, primary colors of modern art, while her repetitions echo the repeated forms of abstract visual synthesis. She disjointed grammar and punctuation, so she obtained a new objects from different angles as in cubist painting:

A Table A Table means does it not my dear it means a whole
steadiness. Is it likely that a change. A table Means more than a
glass even a looking glass is tall.

Vanspankeren added that in Stein's work meaning was mostly inferior to technique, exactly as subject was less important than shape in abstract visual art. The inseparability of subject and technique became evident in both visual and literary art of the period. The idea of form as the equal to

content was the foundation stone of post-World War II art and literature became clear in this period. Vision and viewpoint became a necessary aspect of the modernist novel. It was not longer adequate to write direct third person narrative or use an aimlessly parasitical narrator. The way the story was told became as important as the story itself. Many American writers experimented with fictional point of view, for example, Henry James and William Faulkner. James often restricted the information in the novel to what a single character would have known. For instance, Faulkner in his novel "The Sound and the Fury" (1929) dismantles the narrative into four sections, each gives the view point a different character. A school of "New criticism" manifested itself to analyze such modernist novels and poetry with new critical vocabulary. New Critics searched for the "epiphany"; they examined and clarified a work hoping to shed light upon it through their insights (Vanspankeren 1994: 61).

In the world of factory and machines, technological innovation inspired new attention to technique in the arts. Take one example: light, especially electrical light charmed modern artists and writers. Posters and advertisement of the period are full of images of lighted skyscrapers, automobile headlights, movie houses and watchtowers to illuminate a prohibited outside darkness that suggest ignorance and old-fashioned tradition. Photography started to presume the position of a fine art connected with the latest scientific developments. This can be shown by the photographer Alfred Stieglitz when he opened a salon in New York City. Stieglitz was showing the latest European works having as a part pieces by Picasso and other European friends of Gertrude Stein. William Carlos Williams who was one of the most impressive American poets of the 20th century influenced by Stieglitz's Salon (1994: 62). This search for the new did not start with World War I. It appeared around of the turn of the century and was centralized in America's first major artistic bohemia: Chicago's South Side and New York's Greenwich Village. In 1913, the Armory Show in New York shocked traditionalists with its display of the latest in experimental and nonrepresentational art including Pablo Picasso's Cubist work. The show toured Chicago, Philadelphia and Boston. A literary editor stated that everybody was looking for some sort of revolution. To become modern, to attack conventional art and morality was the vivid aim of the continuous little renaissance in the arts. A

sounding board for modern experimentalists in poetry: *A Magazine of Verse*. This board was provided by Harriet Monroe in Chicago. Monroe had some local fame and she was over fifty when she started poetry 1912. She found her job as protector to a renaissance. Not beyond a few years she had attracted attention of more and more figures. Take, for example, Carl Sandburg, Robinson Jeffers. Vachel Lindsay and the imagists Amy Lowell. The head American prophets of modernism didn't live in Chicago or New York but were emigrants in Europe. For instance, T. S. Eliot in London, and Gertrude Stein in Paris. Each one of them was deeply interested in producing new and often difficult ways of expressions. T. S. Eliot was doubtful concerning the western notion of social development through scientific improvement and frightened by the slaughter of the great war. He rejected the 19th century's cheerfulness, optimism and hopefulness. Eliot refused to accept as well the traditional idea of poetry as the representation of a beautiful world. The modern poet, he insisted, must "be able to see beneath both beauty and ugliness; to see the boredom and the horror and the glory." In 1915, T. S. Eliot participated in poetry his first major poem, "The Love Song of J. Alfred Prufrock," contemplations of an ineffectual man who "after tea and cakes and ices" could never find the strength to force the moment to its crisis" (Shi 1979: 670). Eliot's "The Waste Land" (1922) made few concessions to readers in its obscure allusions, its juxtaposition of unexpected metaphors, its deep sense of postwar disillusionment and melancholy and its suggestion of a burn-out civilization. But it became almost the touchstone of the modern temper for alienated younger generation. Like all the spangled, carefree sad young people of his novels, F. Scott Fitzgerald was flashing brilliantly and then quickly flickered out as the earliest historian of that generation. He was successful and famous at age twenty-four. With the side of *Paradise* (1920), he and his wife Zelda, experienced and portrayed the greatest gaudiest happiness in history. After that they both had their sudden failure during the Great Depression. What gave depth to the best of his work was what a character in the *Great Gatsby* (1925), called "a sense of the fundamental decencies" amid all the surface gaiety and almost always of impending doom. Hemingway suffered even more from spiritual wound caused by an indifferent world. For him literature was a means of defense, a way to take revenge and in the process find a meaning for himself rather than accept one imposed by society. Hemingway's first novel, *The Sun Also Rises* (1926), depicts a

hopeless search for life by a group of American expatriates chasing about nervously from the bar of Paris to the bullrings of Spain. Young Jake Barnes weakened by a war wound. He explained his postwar outlook by saying that he didn't care what the war was all about. He wanted to know how to live in it. Hemingway's second novel, *A Farewell to arms* (1929) is based on his experience as a volunteer in the ambulance corps in the northern Italy during World War I. It follows closely the love affair of a driver and a nurse who left the war for Switzerland, where the young woman dies in childbirth. Hundreds of writers tried to imitate Hemingway's concise style, but few succeeded (1979: 671).

Literature in the United States arrived at a new rise of technical completeness, and depth of meaning in the era between the two World Wars. By 1925 the literary movement of the country became dependable, and its area definable. The objections and preachments, and literary revolutionaries, and new-humanists started to give way to criticism that was ready to tussle with certain problems of society. Moreover, their criticism was willing to fight with personality and literary styles. Poetry, fiction, and drama recovered from their control, and submerged in a period of experimentation, and self-conscious power as had never been similar to the Western continent. In his Stockholm address of 1930, Sinclair Lewis announced this second "coming of age" as an achieved fact. Most of the writings he mentioned in all the languages of Europe could be read by his audience, if it wished. Abroad as well as at home, the new literature was being recognized as a surprising, but a fact in existence in western culture. By 1935 the second renaissance had come to full flower (E. Robert 1957: 185).

The writers who had led the revolution were not those who produced most of this literature. The older group was still live, but most of them were now saying better what they had said before. They year 1925 witnessed *American Tragedy*, *Barren Ground* and *The Professor's House*. The same year saw Pulitzer Prize for poetry at that time was going to Frost, Robinson, and Amy Lowell for volumes that fell short of their best. But that year also witnessed the first important experimental work of Scott Fitzgerald, Ernest Hemingway, and their contemporaries. It was a crossroads in time, at which two generations met (1957: 186).

2.8 Literary Background

Alasdair D. F. McRae stated that two main movements aroused in the second half of the 19th century. One of them was Realism and the other was Symbolism. Writers of the Realist Movement depicted a man as a social creature and found out the processes by which economic and political pressures influence man's behavior. In style, directness, simplicity and avoiding ornament were sought by Realist writers. The accurate representation of social status was all important. Because of their reformist ideals, Realists often focused on the misuse and abusiveness in the hope that their readers would feel convinced to change society.

The nonappearance of imagination was a weakness in the Realist writings: everything was provided for clearly, and there was little to enjoy or excite the reader's intellect. This disappointment of imagination added to the hard social concern make clear why Realism lacked poets and was in the first place a movement of novelists and dramatists. However, it could be disputed that Realism did assist to make some poets more familiar with social issues and of a responsibility to their readers. Walt Whitman (1819 – 92), the American poet, the working man of colloquial language, achieved international fame as a poet of democracy (Eliot 1980: 10).

On the other hand, symbolist writing was indirect, allusive, often obscure and inclined to emphasize on calling up individual moods and evasive states of mind. The major early symbolist poets were French. For example, Charles Baudelaire (1821 – 1867), Paul Verlaine (1844 – 1896). Arthur Rimbaud (1854 – 1891) and others. It is worthwhile to mention that their work was not well-known in Britain and America until Arthur Symonds (1865 – 1945) published *The Symbolist Movement in Literature* in 1899. Although such poets often had very decided views on society, their poetry concentrated on the processes of their own minds and sensitive attention was paid to form and language. Images and words were so chosen and arranged to create complex criss-crossing of associations and the reader could delight in exploring this endless maze. Whereas Realists focused on social injustice and constrictions, the Symbolists often stressed moods of frustration, pain, guilt and loneliness.

In Baudelaire and Laforgue; never the less, (the Symbolists who exerted the strongest influence on Eliot), there is a sense of humour, a mocking self-awareness that helps to balance the private sadness quality.

In addition to, a sharp interest in the position of a sensitive, individual artist in a displeasing materialistic society was emerged in these two poets. In Baudelaire, more than any other European poet before, we are made aware of the city, its crowds, its mechanical cruelty, its excitement and its horror (1980: 11).

According to D. F. McRae, T. S. Eliot read Symons's *The Symbolist Movement in Literature* in 1908. He was familiarized through it with a kind of poetry that poets didn't write at that time in America. In his early years, Eliot made up his mind to look beyond America for his models and even recent English literature was largely left behind by him. Robert Browning (181 – 89) was an exception to this disregard of English poets and his use of colloquial language and the dramatic monologue both influenced Eliot's development. McRae stated that a dramatic monologue is a poem in which we hear the words and thoughts of a character is not straight-forwardly the author, he is a dramatic invention of the author. As he was a student at Harvard, Eliot became acquainted with the work of Dante Alighieri (1265 – 1321), a poet whom he was later to see as the major guide and model for his own poetry. In the medieval Italian poet Eliot specifically liked the directness and economy of his language and the width of emotional experience. That was particularly in the scenes of Hell, Purgatory and Paradise in *The Divine Comedy* (1980: 12).

Dante as a figure is present throughout *The Divine Comedy* but according to Eliot, the reader is not burdened with or embarrassed by Dante's private pains or pleasures. Eliot felt that Dante's restraint, his balance between the personal and the impersonal had much to do with Dante belonging to a tradition of writing and thinking. Through his first ten years in Europe, Eliot spent much of his time contemplating what he meant by and attempting to define that tradition of which he felt a part. When Eliot first met his fellow Ezra Pound in 1914, they pointed out that their poetic concerns and goals were alike. Pound was Eliot's helper and provided him with support, helpful criticism, publicity, new thoughts, literary contacts and he was responsible for finding publishers for Eliot's

poetry. Eliot had learned in his university training to evaluate the accomplishments of earlier cultural periods and had developed his natural ability for selecting poem. Imagists argued that poetry in English became repetitive, tired, and habit-bound. They emphasized the need for freedom of subject matter, focus on statements, originality of poetic image and the use of a verse free from rigid rules of rhyme and meter. Eliot didn't belong to the Imagists, but he shared many of their basic goals (1980: 13).

Classical merits as self-discipline, understatement, the inseparability of form and content were having a good opinion of him. Eliot attacked the expression of unconsidered emotion in worn out language that he joined with the romantic tradition in English poetry. Many people accepted the judgment voiced by Eliot that English poetry of the late nineteenth and early twentieth centuries lacked vitality and intellectual starkness. When looked back through the history of English literature for these missing qualities, Eliot found them specifically in the work of the poets and dramatists of the first half of the seventeenth century. In Shakespeare, Eliot discovered a mixture of emotion and thought, immediacy and technical control which provided a helpful example for twentieth century poets like himself. According to Eliot, a split between thought and feeling happened in English poetry about the time of John Milton (1603 – 74) and this split weakened almost all the subsequent poets. This was called a "dissociation of sensibility" as he asserted. Writers saw life whole and the range of vocabulary in their work reflected the width of this experience and learning. To be intellectually challenging was for them a virtue and they expected their readers to enjoy struggling with unusual image, amazing juxtaposition, irony and indirectness. Eliot's investigation of modern literary values, his search for deserving models and his experiments with verse are all part of a wider European and American development known as modernism. Modernism includes many branched theories and movements but all of them are marked by a topple of artistic conventions. These movement in music, the visual arts and literature were not acceptable to many members of the public. In fact, they were offenses to the very idea of art. Violent actions and noisy behaviors were spread in theatres, art galleries and concert halls. Also, charges of vulgarity, lack of respect and sensationalism were leveled against the artists and writers (1980: 14).

D. F. McRae explained that in 1907 Pablo Picasso (1881 – 1973) finished his argumentative painting *Les Femmes d'Alger (O. J. Version O)* (The Young Ladies Avignon). In the conventional subject of the female nude is dislocated into an arrangement of angular shapes and harsh colors and the faces of several of the young ladies are strongly reminiscent of treble masks. Consequently, the picture can be viewed in different ways. For example, as a variety on a common subject of painting, as a play of geometric patterns, as a cultural or social comment proposing that behind the present lies the mythic or the primitive. Picasso's development lay through Cubism which stressed a formalist, abstract element in art to a collage technique. These manifest different materials and bits and pieces like bottles or metals. They could be joined with one another into a painting in such a way that the traditional gap between artificial and the actual could be bridged. It is clear that Eliot was affected not by a fight between old ritual and myth and modern behavior but by a sense of continuity in man's search for significance. What was new in Stravinsky was not the presence of ancient myths. Richard Wagner (1813 – 83) had based his operas on Germanic myths, but the setting of myth in a modern context and produced in modern musical idiom.

Eliot saw that modern life could be understood and gained depth of meaning by being allied to parallel patterns of human behavior comprised in myth and legend. This idea he saw realized in the work of two of the most distinctive contemporary writers W. B. Yeats and James Joyce (1882 – 1941), both Irish (1980: 16). In 1915 Eliot lived in England as his lasting home. He started to reform poetic diction with the help of Ezra Pound who was his countryman and an advocate on literary modernism. He was largely responsible for getting Eliot's early poems into print. For example, *The Love Song of J. Alfred Prufrock* in the Chicago magazine *Poetry* in 1915. In the early essay, *Tradition and the Individual Talent* (1919), Eliot put forward the principle that poetry should be impersonal and free itself from Romantic practices, "The progress of an artist is a continual self-sacrifice, a continual extinction of personality". Eliot saw that in this depersonalization the art came close to science. In 1948, Eliot awarded the Nobel Prize for literature for his knowledgeable treatment of modern barrenness (Snodgrass 2000: 76).

The background of Eliot's family is very important to know his career, for he was given the widest education, with no impact from his father to be "pragmatic" and to enter business. Eliot's parents were successful and cultured. They saw to it that he took an excellent education. His mother, Charlotte, was a poetess of some renown, and his grandfather, William Greenleaf, was the founder of Washington University. It has been named after him, yet he refused so. Thus, he was appointed as its chancellor. As Eliot was to follow up four careers: editor, dramatist, literary critic, and a philosophical poet, he became possibly the most learned poet of his time in the English language. Consequently, had he not become the most prominent poet of his time, Eliot would have become its most influential critic. Eliot was affected by the British philosopher F. H. Bradley (1846 – 1924), the subject of Eliot's doctoral research. Eliot may have learned well from how to considerate the metaphysical poet.

Thereupon, the effect of his poetry has been immeasurable. His poetry has demonstrated to be very worth mentioning, for example, "The Waste Land". It had a great influence on poets in many languages. It touches nerves, it presents recognition; it presents not necessarily the truth, but a truth about man's failures and aspiration.

Section Two: The influence of modernism on the American study

2.9 The new morality

David E. Shi stated that to a great degree the shock to traditionalists came from the changes in manners and morals showed first among young people in college campuses. In *This Side of Paradise* (1920), a novel of a student life at Princeton, F. Scott Fitzgerald wrote of the important common American phenomenon, the 'petting party'. No one of the Victorian mothers had any previous idea how occasionally their daughters used to be kissed. Familiarity with such novels and magazines and movies enabled many Americans to learn about the city's wild parties, bathtub gin, promiscuity and speakeasies. Shi added that with astonishing frankness sex came to be disputed. Much of the debate obtained from a widespread awareness of Dr. Sigmund Freud, the Viennese father of psychoanalysis. Freud visited Clark University in Massachusetts in 1909. He was surprised to find himself very famous "even in prudish American". His ideas had started to become felt into

popular awareness. The talk spread in society and literature about the libido, inhibitions, Oedipus complexes, sublimation and repression. The writer Sherwood Anderson recalls in his memoirs that young Freud had been discovered at the time. George Brown Tindall explained that Freudian object of research broke through popular culture. For example, during the 1920s radio singers sang loudly songs with titles like "Hot Lip", "I need Lovin'," and "Burning Kisses." Movie advertisements promised kisses on screen "where heart and soul and sense in concert move, and the blood is lava and the pulse is ablaze". Dances exemplified in the Charleston, Black Bottom and modern jazz rhythms led an important Christian group to protest against bringing "the bodies of men and women in unusual relations to each other". In 1919 women's skirts were typically six inches above the ground. They were at the knees by 1927 and the flapper with her bobbed hair, rolled garment, cigarettes, lipstick and sensual dancing. This was providing a shocking new model of feminism. The name came from female revolutionists allowed their overshoes to flap about their ankles (Shi 1997: 663).

Conservative moralists viewed the flappers as just another indication of a degrading society. Others saw in the new woman an expression of rugged American individualism. "By pure force of violence", explained the New York Times in 1929, the flapper has "set up the women's right to equal representation in such manly fields of pursuit like drinking and smoking, swearing, petting, and turning over the community peace." But the shake of rebellion was losing influence by 1930; the revolution against Victorian morality continued to its natural end. Its drastic expressions in time awaken doubts that the indulgence of lust equaled liberation. In addition, the excessive take about revolution was also greatly exaggerated. The twenties "roared" for only small proportion of the population. F. Scott Fitzgerald reminded Americans in 1931 that: "For the upper tenth of the nation, they jazz ago was only jazzy". Even so some new folkways had come to stay. Among college women in most cases one-half (47 percent) had yielded their virginity before marriage. Unlike, of these three – quarters had sexual relations only with their future husbands. This was revealed by a survey in the late 1930s (1997: 664).

2.10 The women's movement

Shi out that while all women were being liberated politically, many of them enfolded new sexual moral customs. Although the suffrage movement had been in inactivity since 1896, it arose back to life in the second decade of the new century. In 1912 Alice Paul, a Quaker social worker came back from undergoing preparatory training with the militant suffragists of England to become chair of the National American Woman Suffrage Association's Congressional Committee. After five years Paul and her supporters were involved in enclosing the White House and purposely arrested after they went on hunger strike in prison. President Wilson had avoided the issue of a suffrage amendment for several years, but he sustained a plank in the 1916 Democratic platform confirming state action for women suffrage. On June 4, the Senate finally adopted the 19th Amendment by a bare two-thirds majority. After torturing fourteen months the states finally ratified the women's suffrage amendment on August 21, 1920 the climatic achievement of the Progressive Era. Shi also indicated that an increasing number of women entered politics, but this did not in any case bring and basic political change or any release of women from deeply embedded social customs any legal discrimination. The new women voters inclined to vote like men in most issues. Furthermore, the broader women's movement was left as a prey to a frustration that continued for generations. A few years later, Carrie Chapman Catt, the National Suffrage Association wrote that suffragists were disappointed. For instance they lost the exaltedness, the thrill of expectancy and the vision which provoked them in suffrage campaign. None of these hopes was approached to their aspiration in the party of their choice. It would by another fifty years before Alice Paul could see congress adopt her amendment in 1972. In fact, she did not live to see it fall short of ratification (1997: 666).

2.11 The New Negro

An angry spirit of protest among blacks came along with political movement labeled the "Harlem Renaissance." Black folk culture was rediscovered by Claud McKay. She was the first significant writer of the movement of blacks. Poems collected in McKay's Harlem Shadows (1922) expressed defiance in such titles as "If We Must Die" and " To the White Fiends." Other emergent black writers included Langston Hughes,

Zora Neal Hurston, Countee Cullen and James Weldon Johnson. Jean Toomer's novel *Cane* was probably the greatest single creation of the time. It represented the lives of simple blacks in Georgia's black belt and the sophisticated knowledge of social life and behavior of inhabitants of Washington brown belt. "Negro nationalism", which was emerged by the spirit of the New Negro, exalted blackness, black cultural expression and black exclusiveness. Marcus Garvey was the leading spokesman for such notions. His organization "New Negro Improvement Association" grew rapidly under the forces of the postwar years. Racial bias was so fixed deep in whites that it was useless to support their sense of justice. The New Negro group took seriously the progressive idea that the solution to social problems began with educating the people. Also, it planned an active bureau to accomplish this (1997: 667).

2.12 The Culture of Modernism

Shi explained that changes in the realms of science and social thought were perhaps even more dramatic than those affecting women and blacks in the interwar years. As the twentieth century advanced, the easy faith in Progress and reform expressed by Progressives fell victim to a series of frustrations and disasters, including the Great War, the failure of the League of Nations, Woodrow Wilson's physical and political collapse and the failure of prohibition. Deeper still, startling new findings in physics further shook prevailing assumptions of order and certainty (1997: 808). Chris Rodriguez states that not only philosophers contributed to the modernist structures of feeling. There is an enormous range of 20th century scientists, sociologists and other thinkers. Among the key figures is Albert Einstein (1879 – 1955), a young man German physicist working in the Swiss patent office, concluded the space, time, and mass were not absolute but relative to the location and motion of the observer. Isaac Newton's eighteenth century mechanics, according to Einstein's relativity theories, worked well enough at relatively slow speeds, but the more nearly one approached the velocity of light the more all measuring devices would change accordingly, so that yardsticks would become shorter, clocks and heartbeats would slow down, even the aging process would ebb (Rodriquez 2010: 64). Shi indicated that the German physicist Max Planck had discovered that electromagnetic emissions of energy, whether as electricity or light, came in little bundles

that he called quanta. The development of quantum suggested that atoms were far more complex than once believed and, as another pioneering German physicist, Werner Heisenberg, stated in his uncertainty principle in 1927, ultimately indescribable (Brown 1997: 809).

Concerning cultural industries Chris Garratt stated that mass culture's exponential growth new technologies of reproduction and distribution - film and radio, mass circulation publications, photography, advertising - and the building up of what were later called "the consciousness industries" operated a real revolution in the way people conducted their lives, their beliefs and their desires. One attitude, as noted with the early avant-garde Cubists and both the Italian and Russian Futurists, was to embrace the forces of modernization wholeheartedly. The other attitude exemplified in the conservative thinking of T. S. Eliot and others, was based on a pessimistic reading of modernization. Here, the urban environment bred solitariness, noise and anonymous crowds. Popular cinema was fodder for the masses (Rodriguez 2010: 134).

Regarding science Peter Gay noted that the nineteenth century was a golden age for incubating new dogmas, or for old dogmas brought into modern times as they borrowed prestige from contemporary physics, chemistry and biology, disciplines - that - even skeptics admitted - were clearing up mysteries that had been thought beyond rational explanation. That is, why Madam Blavatsky notoriously advertised her version of Theosophy as a synthesis of theology, philosophy and science. That is, why in calling her creation, "Christian Science," Mary Baker Eddy, a persuasive sales woman for her sect, in capsulated in two key words the appeals in two key words the appeals most likely the adherence of Victorian men and women. Gay added that the very advances of scientific explanation called into being a diverse, at times desperate response; mysticism in many guises flourished as it had not done for centuries. It inundated Western civilization with a sundry menu of spiritualist dogmas all the way from primitive credulity to sophisticated logic chopping, from Séances devoted to Tarot cards and table moving to semi-scientific researches into unexplained scientific phenomena (2010: 135).

Section Three: Review of Previous Relevant Studies

According to one of the best handbooks, a Handbook to literature, third edition, by W. F. Thrall, A. Hibbard, and C. H. Holman the title "Imagism" implemented to a group of poets remarkable in America between 1919 and 1918. Emran conducted a research in Clement University in 2009. Her research deals with imager and its symbolic, mythical and expressionistic aspects of T. S. Eliot. The study aims to examine the use of imagery in Eliot's poetry including his poem "The Love Song of J. Alfred Prufrock", and his being influenced by French poets such as Baudelaire, Mallarm and the American poet Ezra Pound. Her research resulted in reflecting Eliot's great interest in the image. He expresses ordinary life in numerous new images.

In the University of Baghdad Qahtan conducted a study in 2006. Her thesis aims to trace the image of the woman in Eliot's poetry and its development in the later poetry. Her research pointed out that Eliot created his image of woman from his understanding of the idea of womanhood through his relationship with variety of women during his life time. It is also produced from personal actions of noticing of the contemporary surroundings Moreover, Eliot's image of woman is deep and has a sense of seriousness. That is emerged by its identification with different mythological, biblical, historical and literary figures . in addition to, Eliot builds his imagination of a more integrated society on the discipline of moral values and on establishing a refined way of life through spiritual principles.

Corlew handled a research in the university of North Carolina in the year of 2010. This study modern neuroscience used synaptic space to conjoin fragments into meaningful arrangements that would substitute the outmoded systems of the nineteenth century. The researcher concluded that the 19th century science fractured patterns of knowledge and formed consequent attempts to condense or unify experience. He added this fracturing and unification of experience was connected to a new comprehension of mind as a neuroscientists changed from the reticular theory that controlled the 19th century to the neuronal theory that dominated the twentieth.

Azizmohammadi conducted a study at the Islamic University, Arak, Iran in 1991. This study attempts to examine the role of consciousness in the poetry of T. S. Eliot. Eliot wants his poetry to show the frangible state of humanity in the twentieth century. The ending of Victorian models and the trauma of World War I challenged the ideas of culture of masculine identity. They motivate artists to raise doubts about the romantic literary ideals of a visionary – poet who is able to change the world through verse. Modernist writers want to take control of their transformed world. It is obvious that they see it as fractured, alienated and denigrated. "The Love Song of J. Alfred Prufrock" reflects this sense of indecisive paralysis because the nominal speaker asks himself if he should eat a piece of fruit or make a radical change. He also wonders whether he has the endurance to keep living. The collective humanity of damaged psyche prevented people from communicating with one another. The idea that Eliot examines in many works.

Patrick conducted a study submitted to Oregon State University in 2001. This thesis follows the connection between the First World War, building of masculinity and the life and poetry of T. S. Eliot. Centralized to this relationship is a study of homoeroticism, which describes as different from homosexuality but not exclusive of it in late 19th and early 20th century poetic tradition. "The Love Song of J. Alfred Prufrock" is noticeably inflected by the shifting masculine consciousness of the war era and that is chiefly personal in nature in spite of the insistence on the impersonality of poetry. The result of this research was that Eliot did not shape his poetry as merely the aimlessly arrangement, collage-like, of random and unrelated snatches of life. On the contrary, if he could be said to ever have intended any thing in his life's work, it was the invention of a unified vision of experience

Bostick conducted a study at Haverford college in 2012. His research has been noted that from its very beginning, T. S. Eliot's "The Love Song of J. Alfred Prufrock" relates itself with the question of readership. The poem, which starts with the phrase "Let us go, afterwards, you and I", at once engages the reader by envisioning him or her as an integral part of the poem. In an unusually direct manner, the inclusive "us" works alongside the literal naming of the poet ("I") and the reader you to capture the reader's attention and draw him into the text. The result of this

research notes that Prufrock "love song" functions as an ode to the reader, his partner in the creation of poetic meaning. Also, the inclusion of Prufrock's "us" demands on interaction and mutually beneficial reading process that at the same time sets the speaker free from the sense of failure he experiences.

Al-joulán conducted a research study at Al-Bayt University in 2010. In his paper, he argues that it is the notion of 'Space' the seemingly absent, absented and/or disguised, which forms the centre of the poem. That idea of the "space" is more important than the superficial notion of time. He states that the notion of "Time" occupies a position of artistic and thematic centrality in this poem and also with a wider concerns about issues of intertextuality, allusion, echo and debts of origin. His research results point out that Prufrock's journey is a hyperreal traveling through numerous places of heterotypic space, trying to achieve a reality that is only achievable in the hyperreal territory framed in the poem. The poem becomes a record of the contending domains of his psyche past actions, thoughts, feelings) which exert a constant pressure on his moving present.

Anne conducted a study in McMaster University in 1975. Her research aims to examine interior monologue as a relatively orderly form of the free association let loose in pure stream of consciousness, in which the links are often resemblances of sounds and sudden memories. She concluded that the interior monologue was a major step toward electing psychology as queen of sciences, and Eliot's chief target was to explore the question: "What does consciousness contain?"

I feel that T. S. Eliot in his masterpiece "The Love Song of J. Alfred Prufrock" was searching for meaning. To accomplish this aim, he tackled the significance of images as they usually characterize his modernist works. I think Eliot's poetry was becoming noted for its visual imagery. I believe that images could last active throughout many centuries. As I can see it, they are used as an evidence to persuade others and appear to have constant values. T. S. Eliot reflects his great interesting the image. It seems apparent that he expresses and ordinary life in many new images, which explain its complicated unity. We can see the aestheticist and symbolist legacy of this poem in the way it evokes meaning without

resorting to description. This dramatic monologue doesn't lend itself to simple content, there is no story to tell, yet it conveys a mood, a tone, through striking images. We may not know what Prufrock resembles (apart from that he is a little bald), but the images he presents of himself, 'formulated, sprawling on a pin, or transformed into a pair of ragged claws Scuttling across the floors of silent seas, evoke his social alienation more vividly than explicit description could.

In my opinion it is possible to consider Prufrock's song as the confession of a sinner in torment for the following reason: First, the epigraph is part of the speech by Guido da Montefeltro, his sins on earth to Dante, the poet who was visiting hell. Second, Prufrock is a split personality, and his two personalities are in conflict. Thus, he is unable to do or say what he wants. He has burning desires, but he lacks any sort of will. It is worth mentioning that Eliot's poem deals with wartime.

Chapter Three

Research Design and Methodology

3.1 Subjects

Mathews (2004) pointed out that American emigres in London across the time of the conflict, including Pound and Eliot sought literary parallels for the present situation. They examined the nature of that civilization which the war was claimed doubtfully to preserve. Many English novelists emerged, for instance, Virginia Woolf and D. H. Lawrence. Meditation upon the catastrophe brought the need of stylistic and formal change in their work. That change would reflect the alteration in the psyche of the nation caused by the conflict. It has been noted from an extract 2 (PP. 141 – 2) in *The New Age* (a magazine devoted to economics and literature) reveals, these issues were sounding from the early months of the conflict. It is worth mentioning that some of the forces, uncertainties and traumas reflected in literature at this time of evidently historical change. Mathews added that many texts at the time register and resist traumatic and alienating developments and question their purpose. This can be exemplified by the dramatic monologue "The Love Song of J. Alfred Prufrock" (1915). It was written during a period of emotional trouble and personal re-evaluation. It expressed feelings and thoughts a loud. In addition the above mentioned poem gave voice to the post-World War I sudden shock that left a generation in doubt about the future of civilization (62).

In considering the commonly held belief at that time it was the militaristic tradition of the dominant sub-culture in Germany, that of the Prussians, which was responsible for war. C. Grant Robertson is especially forced to review the values upon which Britain, and the British Empire, have stood. Key to the review are terms like 'civilization' and 'our heritage': the set of 'principles' that ensure the continuation of freedom and of the British state itself. Many earlier presumptions, including those about national inviolability, the location of culture, and the nature of relations between sexes, came under scrutiny across the years. More specifically, fears about cultural degeneration, which had hunted European life since 1890s (and which had been encapsulated in

the 1895 book *Degeneration* by Max Nordau), became exacerbated by a variety of issues (63).

The war revived doubts about the imperial enterprise. Which had grown with the British hard-won victory in the Anglo-Boer War of 1899 – 1902. The earlier conflict had in its turn brought the British nation's attention to bear upon the sharp internal social, and class divisions, which continued to lack redress even under the reforms introduced by the Liberal administration from 1906. Forty per cent of those appointed to serve in South Africa were refused as physically unfit, exposing the effects of poverty, poor diet and housing upon the rising urban laboring class. In spite of a 1904 Interdepartmental Report into Physical Deterioration, over 50 per cent of recruits were still being rejected on those grounds in 1910. A high figure of rejections (including one for D. H. Lawrence) hampered the numbers raised through compulsory conscription into the forces, which arrived in the middle of the war (63).

Thus, the years between nineteen fourteen, and nineteen eighteen aroused more skepticism concerning matters of sex, erotic distinctions, social policy, and the virility that had grasped across the Victorian period to be the base at which the empire settled. Like suspicions were supported by the going back of the paralyzed, injured, and shocked from the Western bloc. All of the above mentioned issues reflected in the texts which were written right away in replay to the European dilemmas, and in those that held upon it. It has been noted that the years running up to the war had witnessed the joy of Marinetti's Futurist festival of the machine. A celebration acquired tragic irony in the light of the technology of killing on battlefields. Those years had also seen the reduction in the Anglo-American modernism of the Imagist 'movement' (63 – 64).

In fact, the world of artistic discovery was smashed by the events of August 1918, and there were attempts to recover the instantaneous post-war declarations of some of the major pre-war figures. The style of Lewis's *Blasting and Bombardiering* is based upon its early declaration that 'how like art is to war, I mean "modernist" art. They argued a lot about a war just-finished effects art. But you will learn here how a war about to start can do the same thing. However, when later reflecting back

upon the 'agitation of artistic intelligence', which had occurred in the west of Europe in the pre-war moments of 1914. As a result, Lewis is obliged to infer that the war had succeeded in bringing about the end of art itself. For example, the war changed the face of our civilization. It left the European nations impoverished, shell-shocked, discouraged and unstable. The whole of the center of Europe was suffering economic collapse and political crisis, something reflected in the nomination of 'Vienna London' as 'Unreal' by T. S. Eliot *The Waste Land* (1922, 1. 376), and in the contrasting nostalgic evocation of the moment in the Hofgarten in section 1 (65).

In such historical circumstances, the aspiration of Eliot's key essays of the late 1910s and early 1920s, including 'Tradition and Individual Talent' and the Metaphysical poets appear specifically concerned to address, as was Lewis, the question of what 'civilization' had suffered in the four years of World War One. Further, Eliot (like Pound) at this moment sought to ask what 'civilization' in fact issue that Eliot had addressed in letters to his family back in America written national difference from them, which latter assured in his naturalization as a British citizen in 1927 (65 – 66).

Froula (1996) states that "The Waste Land is up to now a decisive modernist consciousness, post-modernist if it has come to that, and the profit ... may be we shall learn more about the history of our minds." Pound put it in his preface to the facsimile "The more we know of Eliot, the better."

Sullivan (1973) finds that one of the most noteworthy characteristic of Eliot's "The Love Song of J. Alfred Prufrock" is his repetition of words. As stated by Eliot the technique of using repetition of words usually created a kind of poetic diction. Also, the repetition of words in clear uniform sequence strengthens a general impression of a decaying and broken civilization, almost, by an attur amount. An example of this repetition can be bound in the two uses of lingered in "Prufrock". They are the one to describe the fog lying the other to describe the speakers in the last lines of the poem, who "have lingered in the chambers of the sea' other instances are the two uses of pin in 'Prufrock', and whisper in The

Waste Land' (316, 389). Eliot employs the repetition of words to make an implicit ironic comment.

The "roaring twenties" were supposedly years of prosperity, frivolity, and loosening morals. They were that for some Americans, yet for others the period provoked despair and doubt. The war's unprecedented carnage hastened a growing challenge in modern thought to the old values of progress, faith, reason and optimism. As a novelist F. Scott Fitzgerald observed in 1920, "here was a new generation ... grown up to find all Gods dead, all wars fought, all faiths in man shaken." Such aching disillusionment among what came to be called "lost generation" was not as widespread as Fitzgerald or others have suggested, but it was a prominent feature of postwar intellectual and social life. Equally – visible and even more potent – was contrasting mood of defiance against the changes transforming national life. Most Americans remained firmly tied to the old values of church, home, family, farm, and small business, but in the 1920s these ties took on a defensive quality. This mood found expression in a growing tendency to connect American nationalism with naturism, Anglo-Saxon racism, and militant Protestantism (Shi 1997: 7).

3.2 Research Tools

This study will rely basically on estimable references and all other research resources. It collects most of the data from books and magazines. Also, it will concern itself with modernism and its influence on the 20th century selected poem.

3.3 Procedures

The related data was collected and classified according to some certain texts talked about the subject of the study during the twentieth century. Other recourses tackled it through the whole course of the twenty-first century.

3.4 Summary

"The Love Song of J. Alfred Prufrock"

Prufrock's poem, the earliest of his main works, was finished in nineteen ten or nineteen eleven, but not published till nineteen fifteen.

This poem is an examination of the tormented soul of the archetypical modern man. Prufrock is sentimentally formal, full of learning, eloquent and neurotic. Prufrock, the poem's spokesman, appears to be talking to a conceivable lover, with whom he would like to "force the moment to its crisis" by some means achieving their connection. However, Prufrock, knows a great deal of life to "dare" an approach to the woman. He is able to hear the comments others produce about his inadequacies, and he rebukes himself for "assuming" emotional interaction could be potential at all. Eliot's masterpiece gets about from a group of plainly concrete physical settings – a cityscape (the well-known "patient etherized upon a table") and many interiors (women's arms in the lamplight, tea and coffee spoons, fire places) – to a series of obscure ocean images holding Prufrock's passionate distance from the world as he arrives to realize his first-class condition ("I am not Prince Hamlet"). "Prufrock" is powerful for its area of intellectual reference. It is also strong for the vitality of character attained.

Eliot introduces the poem with an epitaph in Italian form *Inferno*, Dante's epic journey into hell. The 131-line major text starts in a shabby part of London, a modern equivalent of hell in its joylessness and on endless torture. Driven by the walk of the speaker and the unknown "You", the action moves over doubts and questions orderly integrated by rhymed couplets, scattered in lines 3 and 10 with old incidents of unrhymed endings. Surreal and threatening, the skewering of the protagonist Prufrock on a surgical table intimidates at the same time that it draws the viewer to a subject pinned down for study like an insect in the lab.

The theme is a public admission of weakness: the speaker confesses an inability to commit to sexual love. Prufrock has become a twentieth-century cliché for the pressy, conflicted bachelor obsessed with a balding head and neat wardrobe and mannerisms, not unlike Eliot himself. Like the twisting fog, his gaze slides indoor, then outdoor, from surgery to street, social gathering, storm drains, balcony, and back into "soft October night", another reference to his lax. The juxtaposition of trivialities with life-disturbing doubts extends out the boredom of modern life over "a hundred visions, and revisions", an internal rhyme with

"decisions". Unlike the outer control of choosing a tie pin or pleating his slacks, Prufrock's inner trouble threatens to "disturb the universe."

The emotional intensiveness frames his disordered thoughts which circles around the unexpressed question again. Prufrock is not alone in courting disaster through uninvolved. Passing acquaintance who discuss the arts, take tea and coffee, but make no act, are representative of the modern dilemma. Still stabilized in line 57, Prufrock, throttling on "the but-ends of my days and ways", once more slips away for a decision. Conscious of the fright of intimacy, he visualizes himself as "a pair of ragged claws Scuttling across the floors of silent seas", a sharply sibilant, crablike image that echoes Macbeth's horror of scorpion in his mind. Well past his prime, Prufrock the evader ironically envisions himself cut off the head of like John the Baptist, the prophet of Christ. More real is the companion image of the effeminate gentleman stretching his arm for death, "the eternal Footman", to dress in funereal grave clothes.

Going back to biblical allusion, Prufrock envisages himself as Lazarus, character in hell, suggested in Luke 16 as a messenger cautioning mortals to change their ways. Afraid of refusal, of being misunderstood, he lies flattened on a screen, his nervous system lighted by a magic lamp. Incapable to ask for the tragic significance of Hamlet, Prufrock is content with Polonius, the court adviser who gets himself killed by hiding at the edge of the action. Horrified by the influences of age, Prufrock imagines women in the beach laughing very quietly to each other, but not calling for him with their songs. In the larger framework, the mature bachelor is simply a symptom. Subjugated by fancy for a long time, the modern world, like Prufrock, has slackened in romanticism, and self-indulgent fun until facts of the modern world threaten to consume it. Alfred Prufrock, a probably middle-aged, indecisive man, well-educated, intellectual, invites the reader along with him through the modern city. He describes the street scene, and notes a social gathering of women discussing emotional issues. Prufrock depicts yellow smoke, and fog outside the house of the collection. In addition to, he continues insisting that there will be time to act several things in the social world. Prufrock's song is described as a "drama of literary agony", as it displays a stream of consciousness in the shape of a dramatic monologue. It marked the start of Eliot's career as an important poet. With its boredom, tiredness, regret,

embarrassment, longing and familiarity of mortality, Prufrock has become one of the most famous voices in the 20th century literature.

Prufrock as a modern urban man seems to be the speaker who feels isolated and lives alone without companions. He appears to be unable to perform a decisive action. Also, he never dares to put his ideas into practice because Prufrock is entirely in laziness and lacking in to have a little of free will. In fact, he is absolutely deprived from moral values and power of decision-making to act the way he decides. Prufrock's song is not a love song in its traditional sense for there is irony, which is clear from the title. The primary thing the title proposes is that there is an obvious difference or inequality between 'love', a deep emotional experience, and the name of the persona, which gives the impression that the name was only formed deliberately to point to that difference. The name of Prufrock suggests that it is a mixture of decency, and constancy that arouses verbal associations of wisdom, modesty, and the like. Moreover, it implies that there is a paradox because it is a love song, then there is that name uninteresting, awkward, with hints of primness, and womanishness, the name indicates an apparent suggestion that a man with such a name can not commit to physical or biological love. Prufrock looks like a man of failure since he not ever takes the risk of expression his love to the women he knows as the poem goes on. He makes an imaginary attempt to talk intimately with the woman whose love he seeks. Because of his immediate concession and inadequacy, the woman was given a chance to understand him. It is clear that Prufrock has attended such parties before, and knows any effort to make friends with the woman there will meet frustratingly polite refusal. He plans another approach, and tells her that he can do it later, and postpone the action till he makes another sterile attempt. His much repetitive statement "there will be time" represents his hesitation and delay. He rehearses a speech he wants to make to one of the women coming there, but he soon gives up, and prefer to crab rather a human being who is normally expected to make love speeches and ask for emotion.

Chapter Four

Data Analysis

The Love Song of J. Alfred Prufrock

4.1 Biography

T. S. Eliot (1888 – 1965)

Thomas Stearns Eliot was born in St. Louis, Missouri, to a well-to-do family with roots in the north-eastern United States. He received the best education of any major American writer of his generation at Harvard College, the Sorbonne, and Merton College of Oxford University. He studied Sanskrit and Oriental philosophy, which influenced his poetry. Like his friend Pound, he went to England early and became a towering figure in the literary world there. One of the most respected poets of his day, his modernist, seemingly illogical or abstract revolutionary poetry had a revolutionary impact. He also wrote influential essays and dramas, and championed the importance of literary and social traditions for the modern poet (Vanpanckeren 1994: 75).

He is an American-born scholar, sophisticated eclectic, and poetic genius claimed by both United States and England, is the twentieth century's touchstone author and critic. It seems inconceivable that so British a poet could be an American Midwesterner. The seventh son of brick maker Henry Ware Eliot and poet and biographer Charlotte Stearns, Tom Eliot was born in St. Louis, Missouri, on September 26, 1888. His distinguished intellectual family derived from immigrants from East Coker, Somersetshire, a setting that Eliot returns to in his poetry. After completing studies at Smith Academy and a year at Milton Academy, and mannerisms of London dandy (Snodgrass 2000: 75).

He completed his Ph. D. dissertation at Harvard, but the circumstances of WWI, marriage, and work did not allow him to defend it. He lived as an expatriate in London, where he exercised his great influence as a poet, a critic, and a spokesman for the age. The brilliance of his verse and the persuasiveness of his criticism contributed to effect a major reorientation of the English literary tradition secured his supremacy as a man of letters

in London, and helped establish modernism as the dominant mode in Anglo-American poetry. In England he declared that he was a classicist in literature, royalist in politics, and Anglo-Catholic in religion. His "The Love Song of J. Alfred Prufrock" is one of the most representative poems of modernism, whether in terms of subject matter or technique. His *The Waste Land* (1922) was a landmark in the history of American poetry. When he wrote the poem, he was going through psychiatric treatment in Lausanne. The characteristics of his poetry influenced many writers, urbanity, vivid dramatization, subtle ironies, symbolist techniques, learned allusions, the new poetic structure and use of myth, complexity and paradox. In his criticism he argued that a modern poet cannot succeed without a profound incorporation of the literature of the past, that he should introduce new combinations in language, and that he should escape from his individual personality and emotions in composing poetry. He also gave new direction of the practice of literary criticism by influencing New Criticism which brought new sophistication and depth especially to the study of poetry (Safadi 1999: 83).

Shi added that skeptical of the Western notion of social progress through scientific advance and horrified by the slaughter of the Great War, he rejected the nineteenth century's "cheerfulness, optimism, and hopelessness." He rejected as well the traditional notion of poetry as the representation of a beautiful world. The modern poet he insisted, must "be able to see beneath both beauty and ugliness; to see the boredom, and the horror and glory". Eliot's *The Waste Land* (1922) made few concessions to readers in its obscure allusions, its juxtaposition of unexpected metaphors, its deep sense of post war disillusionment and melancholy, and its suggestion of a burned-out civilization. But it became for an alienated younger generation almost the touchstone of the modern temper. Gertrude Stein, another voluntary exile, settled in Paris in 1903 and became an early champion and collector of modern art. Long regarded as no more than the literary eccentric who wrote "Rose is a rose is a rose is a rose," she would rather be recognized as one of the chief originators of the modernist prose style. At the time she was known chiefly through her influence on such 1920s expatriates as Sherwood Anderson and Ernest Hemingway, whom she told: "All of you young people who served in the war, you are the lost generation" (1997: 811).

Having been influenced by Irving Babbitt at Harvard, Eliot earned a B. A. in literature and M. A. in philosophy and Sanskrit, all in four years. To increase his fluency in French, he studied for a year at the Sorbonne in Paris, then returned to Harvard for doctoral work in philosophy. Eliot had traveled in Germany and begun a doctoral dissertation at Merton College, Oxford, when he married Vivienne Haigh-Woods. As World War I engulfed Europe, health problems kept him out of the army. After Eliot's father altered his will to underscore disappointment in his son's marriage, Ezra Pound influenced Eliot to remain in the British Isles and join the Bloomsbury Circle, a powerful intellectual force in England in the 1920s and 1930s. Following brief teaching stints at High Wycombe and Highgate Junior school, from 1919 to 1922, he worked for Lloyds Bank and began submitting verse of subtle brilliance to magazines. His poem departed from the modern romantics to concentrate on the mystic outlook of the metaphysics and the Christian divines. Forever done with teaching and money handling, Eliot entered the book world for life as director of publisher Faber and Faber. He distinguished himself with a remarkable first collection, *Prufrock and other observations* (1917), followed by *Ara vos prec* (1920) and *The Sacred Wood* (1922). Immediately, he began composing two controversial works. *The Waste Land* (1922), winner and a prime influence on the "lost generation". Among scholarly successes were *Three Critical Essays* (1920), *Andrew Marvell* (1922), and *The Criterion*, a literary quarterly he published and edited from 1923 to 1939. He received British citizenship in 1927 and sought baptism and confirmation in the Church of England. In 1932, he returned temporarily to the United States as Harvard's Charles Eliot Norton poetry professor and undertook a series of lectures on U.S. campuses (Snodgrass 2000: 68).

A period of Anglo-Catholic thought influenced Eliot's *The Journey of the Magi* (1927), *Ash Wednesday* (1930), and *The Four Quarters* (1943), a war commentary began in 1935. He exercised versatility in a melodrama, *Sweeney Agonists* (1932), and two stage works: *The Rock* (1934), a pageant with choruses, and *Murder in the Cathedral* (1935). The latter a poetic drama commemorating a significant act of violence perpetrated by Henry II, was performed on the site of the assassination of Bishop Thomas a Becket at Canterbury Cathedral's chapter House.

Subsequent works displaying Eliot's piety and religious philosophy include the *Family Reunion* (1939), *The Idea of a Christian Society* (1940), and *The Cocktail Party* (1950), the most successful of his stage dramas. A lighter work, *Old Possum's Book of Practical Cats* (1940), is the basis for *Cats*, the longest-running production in stage musical history. Less not worthy are *The Confidential Clerk* (1954) and the *Elder Statesman* (1958), both more suited to reading than to acting. Lauded as English literature's most incisive critic, Eliot surveyed a range of interests with *Homage to Dryden* (1924), *The Use of Poetry and the Use of Criticism* (1933), *Elizabeth Essays* (1934), and *Poetry and Poets* (1957) (2000: 69).

The researcher wants to express that T. S. Eliot is the most important English-language poet of the 20th century. He was an Anglo-American poet, playwright, and literary critic. Eliot began to write poetry when he was 14 under the influence of Edward Fitzgerald's *Rubaiyat of Omar Khayyam*. They were translations of the poetry of Omar Khayyam, although he said the results were depressed, and hopeless, and he destroyed them. Eliot was known for his first poem, "The Love Song of J. Alfred Prufrock". It was started in February 1910, and published in Chicago in June 1915. Prufrock's song is considered as masterpiece of the modern movement. T. S. Eliot's poem specifies the modernist element of cultural disenchantment. The poem's synthesis was heavily affected by Eliot's through reading of Dante Alighieri, in the Italian. He refers to a number of literary works. They contain Hamlet, and those of the French Symbolist. For example, Lazarus who raised from the dead, and Michelangelo, the great Italian artist. Furthermore, John the Baptist, the prophet whose head was serve on a platter of the danser, whose temptation he rejected. These signs to mighty men asserted dilemma.

4.2 Analysis

Safadi (1996: 84) explains that the title of the poem, "The Love Song of J. Alfred Prufrock" hints to a person no reference book can recognize. However, now it can, after the publication of the poem. In addition to, its epigraph is in Italian. The poem opens with a quoted passage from Dante's "Inferno", for many reason. First, to propose that Prufrock is one of the damned and that he speaks only because no one will listen.

Second, the epigraph serves to throw ironic light on Prufrock's intent. Then to present an aspect of what is to follow. If we have a look at its physical appearance, we'll find 131 lines. They are not parted into stanzas of groups of any specified style. But these obstacles should not prevent us from reading the poem, and trying to understand it. The researcher begins by giving the reader a very short sketch of title character. Prufrock is a middle-aged man, emotional, and fearful. He feels lonely, and lives in solitary gloom. Prufrock seems to be retired to this truth. Prufrock is afraid that life has left him behind. He lack trust, and conformity with that world, and its way of life. The researcher adds a more complete image of Prufrock will arise by the end of the analysis. This poem is related to a specific poetic pattern called the dramatic monologue. In such monologue there is a speaker who discloses his personality while he is he talking to a listener. This listener is silent by contrast his presence is felt. Prufrock starts by calling the "you", his listener to take him along to his destination, a visit. It is an evening "like a patient etherized upon a table". The streets appear lifeless, and a boring debate. The speaker seeks to ask an over whelming question.

Kinsella (2006: 39 – 40) finds that Prufrock sets out at evening with an unknown person who spends time with him. There is a low pile of cloud, shaped to Prufrock's imagination like a patient lying flat beneath a sheet on a surgical table. This solid, and unhealthy image showed with accuracy, and economy in a language distant from founded diction removes any traditional poetic expectancy, from the idea of love song, the rhythms, and content of the first two lines. That might have survived the title and epigraph. The setting is a poor area in modern city. It is illustrated in terms conveying roughness, poverty, and a discomfortable life. The 'muttering' is of people, but it could be the muttering of gas lamps in streets, and houses. Images are of cheap business, transience, and spitting; noticed with disconnection, but familiarity. The hilesh setting is a slum at night, and the narrator is wandering about. The streets are metaphorical, and leading toward some place meaningful. The design is repetitive and persistent. In addition to, it denotes the unease. The narrator is involved in the allegory, being pressed toward specific end. It is growingly possible, form the specialty of the detail and lustful intimacy of the narrative, that he is alone-the 'you' in line 10 and the 'us' in line 12 are the narrator and companion in a double consciousness. Prufrock,

alone, thinking deeply, wandering through the mean streets, in on his way toward a fateful destination. He is hesitant and not confident, but forces himself on his way with a quick gesture. According to Kinsella the words 'tedious' 'insidious' and 'overwhelming' spring from setting rudness, creating the narrator's highly sensitivity. They enact also a hesitation, but this hesitation is dismissed in a vivid double rhyme.

Sullivan (1973: 12) claims that Prufrock and the evening are conscious, but conscious of nothing, and Prufrock surely, ingrossed in a boring routine. He is contemplating his 'overwhelming question', which if it exists at all at any concrete shape will certainly, we feel, never be asked, must examine the 'horror of nothing to think about'. All this is implicated in the initial simile and in its relations to the rest of the poem. Then there are two lines which seem to be a refrain at least in the first part of the poem. This refrain results in preparing the reader for the purposed visit.

Safadi (1996: 85) indicates that Stanza (II. 13 – 22) tells us more about the evening. Words like "lingered", "soft" and "fall asleep" confirm the kind of disease and indolence which we observed in the first Stanza. Kinsella (2006: 41) draws our attention to a mental image of Prufrock's aim. A fashionable, graceful and remote world: 'Beatrice' and her companions, at their paradisaic routine of beauty and art. A new poetic emerges as Prufrock enjoys an imaginative practice. As we can see it, he envisages the surrounding smoke and fog as an animal erotically examining its environment and its own nature-as Prufrock doing. The animal is presenting intimately; the link is not enjoyable, but not unfriendly. The nature of the setting is definite, in the fog, smoke, wet corners, pools, drains and sooty chimneys. The details of the animals pile up, and specialize. It is a cat, nervously seeking and finding peace, on a veranda, at a certain house. Finding peace there, it is freed of its inside absorption in dirty detail; sees the dark surrounding and falls asleep. The cat is Prufrock's image of his own state of mind. The balcony and the house are images of his destination. He finds peace in an assumed familiarity there. Calmness and peace are conveyed in a full and easy rhyme.

In the next section (II. 23 – 36) Safadi reminds us how Prufrock is obsessed with the passage of time, and of his constant hesitation and

postponement whenever he decides to ask his question. The word 'time' itself and words related to it occur thirteen times in the 25 lines. In some lines the word occur twice. He also emphasizes that Prufrock is very self-conscious especially of the impact of the passage of time. The speaker asserts that there will be time not only for decisions but "a hundred indecisions", a time for asking the question. He clearly indicates that the question will be asked in a social poetry, the target of his visit. The question will not be asked but hands will fall it "on your plate". It seems that something else concerns the speaker, and this is too related to the party he is attended. It is the issue of illusion and reality. Lines 26 and 27: "There will be time, there will be time / To prepare a face to meet the faces you meet". Undoubtedly, Prufrock is indecisive, and afraid to face the world directly. He is preparing a mask to face the world with it. The speaker is this kind of person and wearing mask look to be a side of the world in which he moves.

As stated by Kinsella, lines 28 – 36 refer to a polite social meeting, with toast, tea and occasional questions. But the mark of the meeting, as it draws near, grows in Prufrock's mind. He finds a traditional – a historic dimension in his dilemma. This can be inferred by the Biblical 'murder and create', and by the title of Hesiod's classical of social behavior, in works and days of hands. Be sides, some of the experience as he predicts it, is not social in the usual way: hands that 'lift and drop a question on your plate more threatening than polite. I mean the party which he is longing for. They leave Prufrock with a shaking movement of indecisiveness – enact in the repetition of line 32 and 33. Prufrock is abandoned with an obvious repetitives image of his destination: formal and prohibited (2006: 41).

Sullivan explains that in both 'Prufrock' and Portrait of a Lady', Eliot stresses the same social characteristics. In Prufrock:

There will be time, there will be time
To prepare a face to meet the faces that you meet; – and in the other –
I shall sit here serving tea to friends',
And I must borrow every changing shape
To find expression ... dance, dance
Like a dancing bear,
Cry like a parrot, chatter like an ape.

In both it is the same insignificant hypocrisy and hiding. 'The Love Song' Characterizes a man indecisive, incapable of strong decision of Marvel, or the continual effort of Donne (1973: 15).

Safadi argues that lines 35 and 36 are a repetition of 13 and 14. They are followed by a section which consists of 37 to 48. Here Prufrock is still hesitant: would he dare ask the question, or should he come back without asking the question? He is very sensitive, very self-conscious person. Besides, Prufrock is afraid to be a subject of ridicule in the party on the account of bald spot and thinness of his arms and legs. Thus, no wonder that he thinks of preparing a mask to hid behind (1996: 85).

In lines 37 – 48 Kinsella pointed out that the ultimate moment for indecision: Prufrock climbs the stairs alone. From earlier in the poem, indecisiveness is given free play. This can be noticed by its repeated phrases, comprising the connected phrase 'there will be time', and its differences. To put the question, offering his love song, would be to risk rejection, upsetting his world and his place in it. He sees himself as the beloved and companions would see him. And as he is: well-dressed especially for the occasion, past his prime, decisive and fully adequate. There a narrow emphasis in the rhyming of 'thin' (twice), 'chin' and 'pin'. Prufrock views himself coming down the stairs, the encounter evaded at the last moment, or the question put and rejected; and imagines the womanly comments at his failure of will or rejection.

There is no place in Prufrock's imagination for either outcome – certainly not for the offering of a love song. He doesn't presume. He doesn't 'dare / Disturb the universe'. The last minute of indecision; enacted, busy with decisions and revisions; ending – charged with negatives – on reverse (2006: 43). Sullivan notes that we learn that Prufrock is undecided and ambiguously troubled:

Do I dare
Disturb the universe?
In a minute there is time
For decisions and revision which in a minute will reverse.

If this intended, it is mostly interesting as showing Eliot's faith in the necessity of suffering (1973: 13). According to Safadi the three sections which consist of line 49 to 69 may be considered on unit because they give reasons for Prufrock's hesitation to ask the question that will upset, or disturb the universe. Without any doubt, he sees himself as the pack of the that world. ["I have measured my life with coffee spoons"] so he can not criticize or disturb it. Moreover, he fears that world and its people. Listen to how he feels the others do: "the eyes that fix you in formulated phase..." or "pin" him and he is wriggling on the wall". The final three stanzas (II. 62 – 69) deal with the same world Prufrock with special emphasis on women towards who he feels attraction and repulsion: attraction to the women's "white and bare" arms but repulsed by their "brown hair" (1996: 85). (1 – 64)

Kinsella adds that Prufrock regards the basis for this negative decision, in three sections, each consideration ending with the same rhetorical question: this is obvious as in assuming the social need; he is aware of these and can note them carefully. And himself because he plays his part, but he is isolated and does not belong. (Lines 49 – 54) Considering the reason for this isolation; in the kinds of conversation that advanced at conventional level, there is an ill-fitting first element in his nature which he must conceal. Concerning sensual demands of the imagined proposal, Prufrock's attention, and will, are misleading among the details of her body, perfume and dress; the individuality of the beloved vagueness among the plurality of women (2006: 43). (Line 62 – 67)

As shown by Safadi, the next section (II. 70 – 74) harks back to the part of the city which he walked earlier. This section seems to be a diversion detached from the rest of the poem. With line 75 we are back to the body of the poem and to Prufrock's thoughts in the party. He realizes that he does not have "the strength to face the moment to its crisis", admits that he is not a prophet, and that he has seen "the moment of [his] greatness flicker". A word about his saying "I am not a prophet". This is an allusion to the story of Salome and John the Baptist: his death was demanded by Salome because he rejected her love. Ironically, Prufrock rejected love because of his fear and paralyzed will, and this is totally different from John the Baptist's rejection of Salome's love (1996: 86).

Kinsella reveals that Prufrock takes into account two ways in which he might have supposed to start a proposal. First, he introduces himself in his inner part, in the setting of mean realities listed in the opening section of the poem. This possibility is offensive and inadequate. This potentiality is also dismissed at once, with an image of unfit nature: predatory and silent-prepared basically for a different element. He recognizes this with anger. (Lines 70 – 74) Second, by offering himself in his polite, external aspect. It is embodied earlier in the shape of a cat: stretched calmly on the floor between himself and the beloved, smoothed by her finger. His polite aspect manifests his shortage of will to act. (Lines 75 – 80). The separate constituents of his nature's conflict.

Lines (81 – 86) express about the effect that, even in failure, he lacks quality. Regardless how painfully he might prepare for a leading role. For instance, as martyred prophet, cut head offered to Salome on a platter as an extreme image of the possible proposal. It sounds that there would be something incongruous to spoil the effect. The women would reject the presence of Prufrock as a member in their meeting by showing amusement. The incongruity is asserted in double rhyming of 'fingers ... malingers', 'ice ... crises', 'platter ... matter', 'flicker ... His decision against the attempt is complete (2006: 44).

Safadi points out that in the two sections that follow (II. 87 – 110) Prufrock seems to try to justify his failure to impose the moment to it's a crisis. He feels that it would not be deserving to force a moment to a crisis, after all, it is she issue of his personal connection to a woman, since life itself is meaningless and insignificant. The problem of communication is a very important point in these two sections. Prufrock is fearful to be misunderstand, "If one, settling a pillow by her head, / Should say: "That is not what I mean at all", evenly substantial in the lack of communication is his admission: "It's is impossible to say just what I mean!" (1996: 86).

Regarding Lines (87 – 98) Kinsella states that Prufrock continues his individual wandering. The decision is made. The test is refused. It seems there is an easiness in the tone, and in the open rhyming. He resolves his decision. If it would have been worth it: to have collected all his social confidence and propose the question. To have chosen the moment, filled

from him with like importance to have proposed his whole being and met only with a cold dismissal – the offer, strongly expressed, reaching just to a social mistake. It would not have been worth it. The relief following his decision is enacted a stable rhythm, mainly iambic pentameter: the rhymes open, simple and monosyllabic. Only the unrhymed "question" stands out. Concerning lines (99 – 110) he finds the ease short. Rejection makes for a negative, not a positive, relief. Prufrock stays inappropriate. The rhythms of uneasiness come back, with Prufrock thinking still on the failed proposal: it was the reason he started. He is stubborn still by the disgraceful image of a probable refusal. The details of the setting, of the destination, and of his possible try, trial away into speechlessness in the line 107. In Line 105, we can see his nervous inward, the inarticulate site of his unease, controls in an image of insincere vivid reality, repeating the poem's unhealthy opening images.

In lines 111 – 120 Prufrock is overwhelmed by his inadequacy; he confesses that, unlike Prince Hamlet, he can not bring his overwhelming question to his woman. Prufrock even admits that he is "almost ridiculous, / Almost, at times, the fool" (2006: 45). Also, he is overwhelmed by his denial of tragedy:

No! I not Prince Hamlet, nor was meant to be,
Am an attendant lord...

This is a poem of society concerned exclusively of trivial refinement, used experience, and complete spiritual inaction (Sullivan 1973: 15). As Kinsella mentions in Lines (111 – 119) it is over, Prufrock, having set out undecided to play a major part, assures that he is comfortable only in a secondary role, careful and meticulous; almost silly. He is not Hamlet, but Polonius. Almost, at times, the Fool. Proposing a love song, he would have mistaken his part (2006: 45). With lines 120, Safadi explains that Prufrock is retired; he admits that he can not communicate with what he means and tries to excuse by saying that it would not have made any difference whether he puts the question or not. Prufrock accepts that fact that he is an old man and that nobody would pay attention to him. That is regardless of his efforts to do what he would draw attention. After that in disparity with this surrender and approval to be part of this etherized, inactive world, we see a scene full of energy and vitality. Prufrock

envisages mermaids riding "seaward on the waves" with the wind blowing. In the final Lines "I" changes to "we".

We have lingered in the chambers of the sea
By sea-girls wreathed with seaweed red and brown
Till human voices wake us, and we drown.

It is visible that the experience he sees is one can take place in dreams (lingering in the chamber of the sea and seeing what he saw). The human voices wake them up that is, they return to the world of Prufrock and, as a result they "drown". It should be noted here that the speaker begins the poem by referring to the listener and himself: Let us go, then, you and I". thereafter he uses only "I" up to the last lines, quoted above were he goes back to the "we" of the opening line, that "we" which refers to the speaker and the listener. Or, it should refer to two parts of the speaker, in which case the speaker, when he says "you" is indicating to his inner self. We think that there is no reason not to consider that "you" is the reader. If so, then the poet is expanding the significance of the speaker to include the reader, and the quandary of Prufrock is that of man in the 20th century an America (1996: 86).

I think that Prufrock doesn't go anywhere in the poem, so he is not in need of a companion to encourage him. According to Carol T. Christ Prufrock's "fiction insulate and preserve him in a solipsistic dream world, a chamber of the sea". "Prufrock", she writes, begins with a definite address, and invitation ... but ... so deliberately avoids defining its events and audience that question if the poem records any interchange with a world external to the speaker's consciousness.

Kinsella argues that lines 102 – end express a full image of the life that awaits Prufrock: marginal and disengaged, the danger not taken. He is at the verge of the ocean, and of life, rowing in the water with white flannel trousers rolled up. His mind is full of trivial things, even in the world of agreement: his uncertain digestion: of he might clean his hair to cover the bald spot. Prufrock is still allegorically at the edge of things, performing neither in the ocean (where he has assumed himself previously, predatory in the depths) nor in the world of men. At one degree of the poem, unattainable world have been presented by images of women and polite.

Images of savage submarine reality, at other extreme, have presented another world, too inaccessible. The two worlds gather at the close of the poem: mermaids singing on the ocean and women tempting the hero to their other world. They are not singing to Prufrock. He is not a hero. He only overhears them, however, there is an inference that he does not experience the heroic fate. Prufrock can enter the forbidden world at one transit; he can overhear the song of the sirens, and continue to live. His site is at the edge. He is at home imaginatively in the world of the sirens, and in worlds other than theirs. We can see that in the world of images Prufrock is a chronicler, treating detail with sensual and psychological accuracy. He is uninvolved, and free. For the final three lines the double narrator returns, in a second imagined encounter as Prufrock follows the mermaids out to sea, lines of experience and power, lastly in his adequate element, picked and wreathed with garlands, filling a main role in the association of lovely women, for so long as the reality an imagined one, with no intervention from the actual world (2006: 47). The poem starts with an epigraph. It consists of six lines in Italian taken from the famous poem entitled *Divine Comedy*, by one of Europe's greatest and most well-known poets, Dante. This what Brooks and Warren, whose reading, the researcher followed, say about the epigraph and its thematic significance. The epigraph is part of a speech by Guido da Montefeltro, who is one of the demand in the *Inferno*:

If I thought that I was going to replay
To one who might return once more to the world
This flame of fire would never flicker again.
But since there never was return to that world
By one alive, if I have heard it truly,
I can reply without any fear of shame.

Thus, the epigraph is a way of saying that he speaks to the "you" of the poem – the reader – only because he takes the reader to be damned too, so as to belong to the same world and share the same disease. It is the disease of loss of belief in the sense of life, of lack of creativity of all sorts, of weak purpose. It is the illness neuro self-absorption. Consequently, this masterwork is not about poor Prufrock. He is no more a sign of public disease (Safadi 1996: 87).

Kinsella states that the epigraph which is a quotation from Dante's *inferno* intensifies the deviation, with the setting in Hell. It seems that the voice of the suffering soul founds the scene of the poem's starting at the margin of the normal world. He adds it is a reference to the *Divine Comedy* prepares for a paired person, guide and companion. I think it is logical to say that a love song with an indication to Dante might propose a love remote and at the same time unachievable, as for Beatrice. In the next block pattern writing in prose will be the reading of the poem which will recur itself as the pattern of the whole reading activity throughout the poem. This reading upon the text for the value.

As the evening is spread out against the sky as if it were the patient injected heavy dose of anaesthetics so as not to feel any pain; come with me through the familiar streets not so crowded in the broad daylight. It is like an insidious intent coining from inside in a secret way as the streets lead to the cheap hotels where nights spent restlessly and to the restaurants filthy with oyster shells scattered around while surveying the past with that unbearable question in mind. You'd better not ask what it is. let us go and visit (2006: 39).

Kantarcioğlu indicates that it looks contradictory to call somebody 'you' as if he were talking to shadowy figure accompanying him in his realistic journey. This is because it is later understood that 'you' is not someone present who can genuinely associate him while he takes his imaginary mental trip. If he really exists, that person can only be a male mate for he is thinking of going to the cheap hotels for a night to experience love (!). That "you" later becomes a woman he speaks with. We can simply conclude that it must be Prufrock speaking to himself, for he is a man whose personality seems to have disintegrated because of the lack of complete conformity between his soul and body. As Prufrock is conscious of the impossibility of possessing a unity between the soul and body due to shortage of decisive action to express his love, he has a split personality suffering from dumb torment. He attempts to reach 'unity' if he can ever show faultless personality merits providing perfect balance between mind and heart, body and soul, and so on. This conflict can be resolved by reaching his goal which is to experiment emotional love. And if he can do it, he can obtain universal love and move behind it. Besides, this is a try of reconciliation with his inner psyche and with outer world.

It is apparent that 'etherized evening' denotes this reluctance to make option and implement it in a way suitable to what has been said. He is not a man of action, but rather someone who lives in unemployment a model modern man repressed by the traditions of the society he lives in.

He is physically and spiritually alienated from the society. Prufrock cannot experience love with the opposite sex. Those long and narrow streets indicate internal conflict given in a mold irony and satire coiled with mercy. In the room (you see) the women come and go talking to Michelangelo. He speaks of bourgeois show off in the stream of consciousness which is the backside of satire developed to be his style of expression. Because the artist is an example of ideal man with all both physical and spiritual abilities, these middle classes are not able to talk about Michelangelo. It is out of question on their side to value his work of art. Prufrock grants his experiments "through free associations" while not being there physically with women (1987: 37).

Yellow fog that rubs its back on the window and rubs its muzzle on the window, then licked its tongue as the evening gets closer, is gone through die pools of the drains, leans against the soot of the chimneys, sneaks away snaking a sudden leap in a soft October night, curls somewhere in the house feeling relaxed before falling fast asleep.

Manju finds that the 'cat' image is illustrated by means of 'yellow fog' that helps us to understand that he has passion and emotional sense. These lead to the misinterpretations of sort of love he in fact requests. As it appears, his sentiment disappears or rather shrivels immediately. He is only capable of escaping from his overwhelming question because it is extremely much for him to conquer. It is no importance how cozy October night is, he tries to communicate across his failure with some predictions. He is unable to challenge his overwhelming questions. Prufrock merely requires shelter in time and forgets that every single second is an opportunity for him to discover what can be done before it is too late.

There will be dine far the yellow cat to meet people gait have met already, and to create and murder dine as it slides away along the street rubbing again its back on the window-panes, being sure

of having more and more time alter work in the hands of those that pose a rather direct question to you oath generous time allowance for your indecisions and revisions before you take a toast and tea.

Prufrock supposes that he will absorb in time vacation in the future, and he will take time to make decisions and revisions the way he likes without every trying to actualize them. Prufrock takes a mental trip to see the woman he loves because he has never experienced true love. There is time to do everything, a time to love, time to marry and even time to kill and revise what has happened again. He seems to be busy deceiving himself in his balloon of self-deception as he keeps saying that 'there will be time ...' Prufrock is not motivated to take a firm step to face the truth that time loses.

In the room (you can see) the women come and go / Speaking of Michelangelo.

We can see here in the second place, these women are talking about Michelangelo. But they are not artistically able to estimate the artistic values he shows through his works of art (1991: 38).

And he is sure that there will be time in my hands to ask myself if I dare as I have a bald spot on my head and go down the stairs (people say how rapidly his hair fall off(!)). The collar of my morning coat reaching firmly to my chin with a rich and modest necktie, but asserted by a simple pin (again they will say how thin my arms and legs are (!) I really wonder if I dare shake the entire universe. I am sure there is time for decisions and revisions as even a minute can change the course of history right round and all the decisions made already.

Desides, it is a courageous act for him to make a choice, and he cannot make his choice honest, which makes him smaller as the problem of choicelessness becomes too much on his part to bear. His fate is to live the way a bourgeois lives, which has already become, and the conventions that are very strict. Prufrock can never dare to make a try to achieve a dramatic change, as he is 'shy, class-conscious not brave enough to act'. Moreover, he is aware of the fact that he gets older. Prufrock suffers from stiff bourgeois dependence and slavery behavior in

a classical society. He is aware of the significance of time, but he puts off acting so as not to change the track of history right round (!).

As I experienced all of them; evenings, mornings, afternoons, I am sure know them all and even my life having measured it with coffee spoons. I know all those voices fading away beneath the music coming from a farther room. It is hard to dare on ins part, isn't it?

I have known the eyes that fix you (me) in a formulated phrase feeling pinned on the wall wriggling and sprawling as if captured, then how should I begin, when captured, to get rid of that overwhelming matter that ruin my days and ways?

As it is obvious from the interior soliloquy of Prufrock, he is certain of the necessity of time and getting physically passive as time goes by. The speaker is, nevertheless, afraid of panic as he definitely feels unable and cornered in his universe. This world is built out of his sensation which are easily violated. He owns an ill mind. Prufrock eternally has sufficient nerve to value freedom, feeling as if he were a cheerful soul confined into a small place although calling it his very wide and large world. His values that he lives with are not so great as he has forever thought they are. Eliot prompts him to move upward from aesthetic level to moral one. But he chooses to be a lobster scuttling across the bottom of the sea. Eliot is for the interest of aristocracy as life is a boon of God and he must live accordingly with great values. Prufrock is not courageous enough to perform though he hears music that attracts him to have a love affair with the women. He realizes that only 'love' can disturb the world, especially when you reach universal love through your subjective love. As he doesn't have self-confidence to go to and express his love to the woman, he feels paralyzed. Prufrock's anxiety causes his destruction as he attempts to eradicate this cursed status. He has never made a great shift in his lifetime to finish a profound project that stunt the world. Prufrock has only measured his life with coffee spoon because he is a hopeless figure. He is not great enough for his end to be tragic (1991: 41).

It is evident that, Prufrock, feeling humble as being classified 'hopeless case' still lacks the courage to resist it and thereby is alienated from inner life (1991: 48).

I have known already those white, braceleted, bare arms dawned with light brown hair in the lamplight, but is it the perfume from the dress that causes to diverge my way and tempt me to make love with them? Those that lie along the table with shawls wrapping them are still in my mind. And should I dare, but how?

It is clear that the perfume and the white braceleted arms indicating to women are powerful enough to stimulate desire to try love which is distinct from lust. So as to be a man who controls his emotion, he ought not be diverged from the least provocation. Prufrock's disintegrated character restrained by the conventions of the modern society seeks to discover a way out. The speaker is not qualified to take a glimpse at life from a different perspective, as Prufrock is completely estranged from the self and from the society as well. He gives up without striving to propose a change from the monotony, the worldly as it is so easy to get used to such a lifestyle with little values common to all people.

Shall I really tell you all, how I have walked through narrow streets at dusk watching the smoke rising from the pipes of lonely men in shirt sleeves leaning out of the windows while watching the street?

(I believe) I should have been a pair of ragged claws crawling about at the bottom of silent seas to call out that I exist (and I wish I were).

Without any doubt, Prufrock tries to run away from that dirty, deprived of spiritual values, suppressed modern life to the peaceful nature even at the bottom of the seas where he can be free. The speaker lives in loneliness in this huge world with quite many people around. He holds the fact that it is the destiny of modern man condoled from himself and, as a result, from the external world.

In the evening and in the afternoon the beauty sleeps peacefully smoothed by long fingers. [She] may be asleep ... tired ... or looks so lying on the floor beside you and me. After tea, cakes and ices should I make an effort to live the most important moment of my life? Though I have cried and fasted, cried and prayed and seen my head (grown slightly bald) brought in upon a tray, still I am not a prophet, and it is not an important matter that is worth considering at the moment.

I have felt as if I were becoming smaller like a candle burning down to the last bit.

I have seen the footman holding my coat and grinning: let me confess in brief that.

I am a failure, as I could not dare.

I can infer that Prufrock still does know how to make a choice. He finds it heroic while "he draws a mock-heroic parallel between his hesitant manner and the determined manner of John the Baptist whose head was cut off upon the order of Herod who married his brother's wife, which was declared unlawful by John. But unlike the prophet, lies does not have the nerve to tell the truth, and so he disclaim the role (1991: 49).

Manju adds that Prufrock if nothing else attempts to jump up to the genuine level of existence , but fails, as he is not brave enough to make an option to bear even all the costs. He accepts his failure. The speaker knows the fact that he is not a prophet who is free from committing sins. Also, he is not liberated from doing crimes and they are all gifted with absolute innocence in the rigorous sense of the world, and that's why they never felt regretful. Prufrock is always sure that his most bold performance to make a decision as to whether or not he is to become a man of free will, but later demonstrates that it is not an important matter. It is worthwhile to mention that Eliot use irony here to show in an efficient way how the modern man lives in self-deception. Apparently. Prufrock runs away from his responsibility.

I do not think it would have been worth coming to a conclusion with a smile and turning the world into a ball and throwing it towards that overwhelming matter and simply saying 'I am the Lazarus coming from the eternal world to tell you what I know all about it.' Placing her head upon a pillow would she not say that it was not at all what she really meant after all the talk between you and me, tea we drank out of cups, marmalade served in porcelain.

With a Biblical hint, Eliot makes an analogy by contrasting Lazarus who was beggar at the gate of the rich man Dives to Prufrock who lives in a hill-like world in torture. Dives appeals Abraham to send Lazarus to his brothers to tell them of the torment he experiences in hell, but he rejects to do so (1991: 50).

The speaker thinks that there is no need to be Lazarus to inform people how hell-like modern world they are living in is (1991: 49). As Manju sees it, for Prufrock, to inform all would be to disclose what a living, suffering from death is like. But personality identified with Lazarus is brushed dismissed as he knows the futility of his effort. The fact that people would never be convinced to repent even if they acted out the part of Lazarus makes them feel agonized. However he tries to escape from agony. The logical conclusion here is clear; Prufrock can't do what Lazarus did in his life. According to Eliot, man is in charge of what he does, as he is not a passive agent. An authentic level of existence cannot be reached without identifying yourself with the will of God through love. Eliot asserts that it is necessary for man to make his ethical choice to love and tolerate the results. That will be, if man feels the need to reach the resonance with God. In addition to, man will become a man who dominates his passion and makes his moral choice if he has to endure that particular level of existence. Moreover, Prufrock, as a typical representative of modern man in inaction, does not ever make his choice. But he makes excuses saying that the woman would never have understood him if he had ever tried to express his love, even once. By mentioning that it seems ridiculous to put it this way, for he cannot be sure of what she might have done if he had ever expressed his love for her. Undoubtedly, the speaker appears to be a man who will never correct himself as he not ever dares to put himself to the torture (1991: 50).

The crucial moment is over. This is suggested by the use of the past conditional. Prufrock tries to justify his failure.

I still wonder if what all happened so far after the sunset in the dooryards and in the streets full of women walking along with long skirts, so on and so forth, would have been worth mentioning. I admit that it sure is hard to explain all what I mean by what I have said already. But, what if a magic lantern reflected the nerves in patterns on a screen, would it still have been worth if one said, "That is not what I meant at all" placing her head upon a pillow and turning toward the window to express her deliberate reluctance for any intimate exchange of instinctual passions.

The ironical distance Eliot places between Prufrock and himself is so big that, it never closes until the end of the poem, as Prufrock is still motionless. He has no will to act and agree upon what Eliot thinks the truth to live with is. The speaker aims to rationalize his failure showing as if had made his offer and been rejected by the woman. That was by refusing to look at him. In my opinion, there is not an affinity between Prufrock and Eliot because Eliot presents Alfred as a modern man, and then he criticizes modern men for being with Alfred's thoughts. Besides, in reality, Eliot the poet is little better than his creation. He differs from Prufrock only by retaining a piece of hubris, which shows through from time to time. Again, he seems to be insistent on being still believing that he will always be refused whenever he makes a try to make love.

As you all know I am not a Prince Hamlet and nor was I created to be like him, but rather an attendant lord attendant to do whatever to help make progress, start a scene or two like an easy tool filled with respect and glad to be of use; politic, cautious, meticulous, proud, but a bit rude, ridiculous and stupid at times, almost the fool, the clown of the prince. I feel that I grow old ... should I wear the bottoms of my trousers rolled?

Here, Eliot makes allusion to Hamlet's time and his indolence, attempts to trace parallels between Prufrock's immobility and Hamlet's free will not to act to display his opposition to the traditions of his society, as he never agree with them because of his aristocrat upbringing. The blue blood prevents him from killing his uncle, since killing would impose him to be in harmony with the society and the values he totally feels opposed to (Kantarcioğlu 1987: 33).

Kantarcioğlu points to the difference between the two choice saying, "As the comparison is made, Prufrock's inaction symbolizes low-level of moral consciousness. It is not Prufrock's duty to reveal what truth is, as he himself purposely evades it by hiding it in his unstapped corners of his inner psyche, and intentionally keeping away from it".

Prufrock seems to be doomed to loneliness for being alienated from the teachings of existentialist Christian mind, and it is impossible for him to leap to ethical level of guanine existence. He says, "he is not a Prince Hamlet". Thus, he cannot do the heroic task to put everything in order.

The speaker attempts "... refuge in self-mockery and goes away himself from the prince by appointed himself the unheroic, yielding roles in the play", as Manju forefronts the prominence of unheroic nature of the persona. Prufrock still flees from responsibility for being entirely involved in trivial everyday routines rather than come straight to the point to face the fact that he is simply a nonentity living for nothing that comes from nothing (1991: 51).

In the last section of the poem, the form cannot bear more. The tension of irreconcilable impulses is relaxed, and there is, not a decision, but a separating out and collapsing. First, there is the pastiche of dramatic blank verse, the Prince Hamlet strut, which sends itself up in rhymes. Then there are the very various closing rhyme, in which self-mockery gives way to self-pity. In this final section of the poem, what was before a truly dramatic lyricism, has separated out into self-mocking dramatic posturing, and consoling lyricism. The real drama in which Prufrock lived and suffered so inventively is scattered in the mere posturing, and he finishes in a lyric mode which is holey conventional. Yet again and finally, he has escaped or fall slowly into fixed formula and set form (Moody 1996: 148).

Prufrock appears to be disillusioned in his own world where he feels depressed after each sterile attempt to show his love that never beloved in his wasteland. That love is a barren held "with no expression and nothing to express" as Frost (1936) express his psyche in *Desert Places*. He is not grand enough to exist in a world of facts for being isolated from the society where he feels drowned. Prufrock is there with the mermaids looking for the truth like many of us hopelessly head our way to find out the truth. Eliot is for the idea of achieving the eventual truth by moving upward from the esthetic level of existence to that of moral, then to real level of existence (Williamson 1970: 69).

Williamson asserts that the poem "is started by 'let's go and ended with 'and we drawn'. Verb tenses are used to develop and dramatize the going. Prufrock is divided into two halves. One of them is heroic and romantic by contrast the other half is fearful, calculating and self-deflating (Scofield 1981: 61). Ricks, referring to Eliot's wish that the poem be a swan song asserts, "The poem was not to be the swan song of T. S. Eliot.

One reason is the continuity of the poem with Eliot's creative sense of not only the dangers of prejudice but the necessities of what will be called prejudice (Ricks 1994: 22). Southam refers to Pound's words and phrases the same ideas saying, "Mr. Prufrock is a portrait of failure ... and a portrait of satire on futility" (Southam 1990: 44).

Last but not least the speaker is a fearful, overcautious middle-aged man. The narrator accompanies his silent listener through streets in a worn part of a city. It depicts past cheap hotels and restaurants, to a social gathering where women he aspires to encounter are talking. However, Prufrock is hesitant to take part in the activity for fear of making a fool of himself.

I think the conflict between body and soul can be resolved by his success in making love with the woman whom he loves.

Chapter Five

Results and Recommendations

5.1 Introduction

The general objective of this thesis is to enhance the reader's knowledge and give him an idea about modernism in poetry as an artistic movement that came about the beginning of the twentieth century. This notion is exemplified by the selected dramatic monologue "The Love Song of J. Alfred Prufrock" (1915), an artistic fesh, visually inventive work, is a land mark of emerging modernism. This poem is one of the most representative poems of modernism, whether in subject matter or technique. Equally important is the target of training the reader to read, enjoy, comprehend, analyze, and evaluate major literary texts is the modernist poems. This training is achieved by presenting critical discussion of the poetry centered on its salient elements or aspects. The thesis is based on the assumption that there is a valuable canon of the modernist American literature which, is both enjoyable and worth the effort of exploration and study. Generally, American literature of the twentieth century is particularly rich: witnesses the list of internationally – famous authors and modernist masterpieces. It started as an imitation of European, especially British literature but developed into a world literature which has a tremendous influence on the literature of many other nations. The list of American Noble-Prize winning authors is already long and growing.

A word must be said about the scope of this thesis that the period before WWI has been considered as a period of emotional turmoil and personal re-evaluation, gave voice to the post – World War I truma that left a generation in doubt of the future of civilization. Moreover, the literature of the mentioned period has stood as a touchstone and the test of time and shifting tastes, which makes it a legitimate subject of study. The selection covered in this thesis hardly do justice to the first half of the century. This study is based on the "major poets" approach in its presentation. With this consideration, this offers selected pieces of literary works from a major poet. In making selections, the level of difficulty as well as significance was kept in mind so that non-native speakers will be able to enjoy their encounter with modernist American

literature and to take it seriously. You probably realize that the selected masterpiece stands for poem of modernism. It is considered as a landmark in this field. I have chosen one of the most remarkable poems in the twentieth century, which witnessed the fragmentation of Europe and this was reflected in this masterpiece. Their titles symbolizes life and civilization in Europe after WWI. Modernist poets not motivated to be constrained by traditional forms of poetry. They wanted to express themselves without necessity to count syllable, write a specific number of lines, or even remain within the traditional margins of the page. It is important to not, that modernists did not throw out form of tradition completely. They studied it, understand it, then worked to move beyond it.

5.2 Results

The researcher concluded that the year 1912 – 1914 experienced all forms of renovations. Here are evidences that a new poetic upheaval was in progress. The new poets wrote a poetry that described exactly most of the accepted rules, and the new verse was responsive to the fragmented nature of modern life. By 1925, Eliot became recognizable leader of the new verse and criticism both in America and Britain. I found that the European and American modernists reexamined the way in which the human mind works. They used stream of consciousness, created moments of duration, and disrupted narrative linearity that helped the way in which literature would be written and received in the postmodern era. Eliot's poetry was becoming noted for its visual imagery, flexible tone, and highly expressive rhythm. The researcher thinks that the dramatic monologue "The Love Song of J. Alfred Prufrock" (1915) is such a poem.

As it is obvious now that the above mentioned poem characterizes a weak middle-aged man going to propose marriage to a lady, but hesitating all the way there. As I can see it, Prufrock symbolizes the image of an ineffectual, barren, insecure, balding, and sorrowful tragic twentieth century Western man. Possibly, he represents the modern intellectual who is splitted between passion and shame, between desire and impotence. Apparently, Prufrock's tragic flaw is timidity, but his damn is his idealism. In spite of his yearning to love, he lacks courage to

declare himself. The researcher believes that Prufrock's masterwork is enjoyable also for its mode of presentation. For example, there are strange juxtapositions, elliptical structures, and an absence of bridges. Thus, nothing is explained in logical order. Prufrock's dilemma represents the inability to live a meaningful existence in the modern life. In the final section of the poem, there were frustration and disintegration. Also, there were sense of futility of life, and keeping away from society. There was a sense of unheroic nature of life in the 20th century. Prufrock's dullness could be mocked, but he is a pathetic individual, not great to be tragic. In fact, he is an inadequate.

In addition to, we can see that the speaker is a failed poet concerning his failure to "murder" present structure so as to "create" afresh; he explores it out of the question to say what he intends to tell. In the secondary stimulation of the unconscious mind, he partly gives up and partly resolves the strife of form and matter; the integration of the psyche remains at best incomplete. The researcher comes up with the idea that Eliot discovered Prufrock's dilemma is the epistemologist's one: how does one reconcile practice and theory, action and contemplation? On the one hand, Prufrock responds, or wishes to respond to the strong advice "Let us go then", while on the other hand contemplates himself, that is, he was spread out upon an examination table. Consequently, modernists inherited the desire to create poetry that would exceed the limitations of language, and their early writings aimed to achieve this through the use of vivid images and experiments in rhythm enabled by the use of free verse. Eliot, in fact, used images that reflect corruption, and disease running through his century, constantly reminding the audience of the immorality, and the rotten state of affairs in the 20th century.

The researcher appreciates why and how Eliot depicts the modern world in all its naked horror unmasked by the impact of the war. He believes that poetry is to express the horror of the modern world and the life of modern man living in a society, that is a very high degree, hostile to spiritual life. Eliot sees the destructive elements of modern life. For instance, the sordidness, the ugliness, and the indolence imposed upon man expected to become a man of free will. The researcher visualizes Prufrock's song intensely confessional poem reveals the inner psyche of

modern man full of hesitations. Besides, he is full of misgivings coated with typical weak points, and foolishness making him a big loser. Prufrock seems as an empty-shell person struggling to survive in his own corner with no expression and nothing to express.

Many people reads about the dramatic monologue "The Love Song of J. Alfred Prufrock" but they didn't understand much about the ideas of modernism related to it. "Prufrock" is read with emphasis on the poem's resistance to traditional forms and its complicated description of its speaker's fragmentary consciousness. The researcher thinks that Eliot was successful in depicting the current paralyzed atmosphere at the time of war. Thus, he showed an excellent ability regarding the use of imagery to use the language of common speech and avoid all cliché expressions. Eliot created new rhythms as the expression of a new mood. 'The Love Song of J. Alfred Prufrock' (written 1910 – 1911, published 1915) takes the failure of communication as its subject matter. T. S. Eliot is the best example who is capable of representing the American modernist era during the world wars (1914 – 65). His poems and other literary works reflect the American psyche. "The Love Song of J. Alfred Prufrock" is an examination of tortured psyche of the prototypical modern man. However, this thesis requires great efforts and scrutinized study, a thing that motivated me to carry out the work.

So far, the researcher tries in this thesis to manifest Eliot's poetry in addressing the themes of his poetry, and how he expresses his own belief about war through his characters. He depicts a world of loss of faith in the meaning of life, of loss of creativity of all kinds. Throughout the poem "The Love Song of J. Alfred Prufrock" (1915), Eliot was able to make characters play their roles well to embody certain themes. The settings of the above mentioned poem occurred during WWI. These settings have a strong impact on the values which are presented by the character of the poem. In the poem destruction, and tragedies that belong to the war have an effect on the views of that character and the way he behaves. In addition to, this poem concerns with the feeling of "nervous breakdown", of loss of communication, of personal despair about World War I, a feeling "lost generation" was a prominent feature of postwar intellectual and social life directly attributable to the effect of the war. Reading "The Love Song of J. Alfred Prufrock" is very demanding, and

some students find it even frustrating. One reason for this is that some readers approach it the way they approach traditional poetry: In general they assume the unity and continuity of a poem. This is exactly what is missing or rather concealed, in a modern poem and sometimes poems proceed not on the principles of logic, but on the association of ideas. Allusions are more frequent, varied and complex than in traditional poetry. "The Love Song of J. Alfred Prufrock" is such a poem. It is well known that America, which currently leading the whole world to all directions has got a very short history compared to the lengthy history of other countries elsewhere, well, it is part of the new world. In order to be able to understand this great country, and the mentality of the American individuals and their psychology, one has to explore the American literature in general.

With regard to my personal opinion about "The Love Song of J. Alfred Prufrock", I considered it, as it was never sung. A profession of love generally contains a culminating point where the lover lastly declare his love towards the woman. However, T. S. Eliot's "The Love Song of J. Alfred" is in most cases a guide on how to turn away oneself from declaring love to a woman. This can be inferred by several various poetic forms to display a situation of hopelessness and trapped isolations. Basically, Prufrock is obvious on the fact that he intends to be a part of this woman's life, but he cannot put the question, or bring himself to the complete the act, to say "I love you". At last, the poem consists of all the purposes, going through Alfred's head, why he should not profess his love. Imagery, literary allusions, and structure are distinguished tools used by Eliot to convey the man's feeling in the poem.

5.3 Recommendations

According to this study I recommend the reader to read this thesis scrutinizely in order to be aware of transformations (shiftings) that happened in the U.S.A from cultural and literary side, and the effects of T. S. Eliot in constructions of the U.S.A and the effects of modernism and how the events inside America interfere on the culture of this poet and thinker on his literary works which serve the usual native and illuminate his brain and also draw the road for him to get knowledge and understand the occurence which affects his country and his nation. This

great poet drew the hope beyond the American native to open his way and to achieve his great aims. With the effects of this touchstone author we can say that literature in general serves not only native but also the whole community. I mean that nations usually learn lessons from each other experiences, for instance, their literature. In fact, I wish our poets be at the same literal value exactly like the great international (global) poets such as T. S. Eliot.

I recommend that other studies should be conducted in similar fields such as the impact of literary modernism on other genres of literature, short story or the American novel. It's likely that other studies could explain the influence of modernism on poetry. Also, the influence of the people's need on the writers. If the Arab reader is interested in understanding this thesis, he must be well-acquainted with T. S. Eliot. And identify major poets, authors and genres of 20th century American literature. Formulate their own response to interpretation of a literary work and how their own culture and personal values and assumption are revelant to their interpretation of the selection. Enrich their vocabulary, comprehension and appreciation of American literary modernism as part of literature. Use basic literary terminology in discussing and in writing about various aspects of each work and the meaning of the selected works in the thesis. Relate poems, whenever possible, to the socio-historical background of the period. Explore the idea that most worthwhile poetry reflects, interprets and / or sometimes takes a stand on issues which concern society. Express their own cultural perspective in relation to the poems. Recognize major American poems and their authors.

Formulate their own views on the poems from their own culture perspective. The Arab reader must be acquainted to with literature in general and has the motivation to understand that literature. This will not happen unless the reader has knowledge in the American culture and the American history as well. The Arab reader will meet difficulties in understanding the occurrences because the language is English. And such language is the second language for him. So he must be well acquainted in vocabulary, meanings and structure. The Arab libraries are poor in furnishing the Arab reader with American literature books, this is another difficulty the reader will face. The 1920s period witnesses a great number

of conflicts over the shape of the future due to the economy when the stock market crashed in 1929 and led to an economic depression that has been ended when the United States entered World War II, and became a major global power. In this time, American literature registers all sides of the era's struggles that create American modernism. The reader must have an idea about the influence of economics on the authors and writers and how economics will direct them. The poem, the researcher demonstrates, in this thesis, deals with war. The breakdown of reality, destruction, and the sense of futility of life. The reader must be aware of events such as: WWI, WWII and the Civil War, ... etc. He must be aware of their effects on people, this poem has done the best to deal with the frustration and impotence of the modern disillusionment.

The Love Song of J. Alfred Prufrock

S'io credesse che mia risposta fosse
A persona che mai tornasse al mondo,
Questa fiamma staria senza piu scosse.
Ma perciocche giammai di questo fondo
Non torno vivo alcun, s'i'odo il vero,
Senza tema d'infamia ti rispondo.

LET us go then, you and I,
When the evening is spread out against the sky
Like a patient etherized upon a table;
Let us go, through certain half-deserted streets,
The muttering retreats 5
Of restless nights in one-night cheap hotels
And sawdust restaurants with oyster-shells:
Streets that follow like a tedious argument
Of insidious intent
To lead you to an overwhelming question.... 10
Oh, do not ask, "What is it?"
Let us go and make our visit.

In the room the women come and go
Talking of Michelangelo.

The yellow fog that rubs its back upon the window-panes, 15
The yellow smoke that rubs its muzzle on the window-panes
Licked its tongue into the corners of the evening,
Lingered upon the pools that stand in drains,
Let fall upon its back the soot that falls from chimneys,
Slipped by the terrace, made a sudden leap, 20
And seeing that it was a soft October night,
Curled once about the house, and fell asleep.

And indeed there will be time
For the yellow smoke that slides along the street,
Rubbing its back upon the window panes; 25
There will be time, there will be time
To prepare a face to meet the faces that you meet;
There will be time to murder and create,
And time for all the works and days of hands
That lift and drop a question on your plate; 30
Time for you and time for me,
And time yet for a hundred indecisions,
And for a hundred visions and revisions,
Before the taking of a toast and tea.

In the room the women come and go 35
Talking of Michelangelo.

And indeed there will be time
To wonder, “Do I dare?” and, “Do I dare?”
Time to turn back and descend the stair,
With a bald spot in the middle of my hair— 40
(They will say: “How his hair is growing thin!”)
My morning coat, my collar mounting firmly to the chin,
My necktie rich and modest, but asserted by a simple pin—
(They will say: “But how his arms and legs are thin!”)
Do I dare 45
Disturb the universe?
In a minute there is time
For decisions and revisions which a minute will reverse.

For I have known them all already, known them all:
Have known the evenings, mornings, afternoons, 50
I have measured out my life with coffee spoons;
I know the voices dying with a dying fall
Beneath the music from a farther room.
So how should I presume?

And I have known the eyes already, known them all— 55
The eyes that fix you in a formulated phrase,
And when I am formulated, sprawling on a pin,
When I am pinned and wriggling on the wall,
Then how should I begin
To spit out all the butt-ends of my days and ways? 60
And how should I presume?

And I have known the arms already, known them all—
Arms that are braceleted and white and bare
(But in the lamplight, downed with light brown hair!)
Is it perfume from a dress 65
That makes me so digress?
Arms that lie along a table, or wrap about a shawl.
And should I then presume?
And how should I begin?

.
Shall I say, I have gone at dusk through narrow streets 70
And watched the smoke that rises from the pipes
Of lonely men in shirt-sleeves, leaning out of windows?...

I should have been a pair of ragged claws
Scuttling across the floors of silent seas.

.
And the afternoon, the evening, sleeps so peacefully! 75
Smoothed by long fingers,
Asleep ... tired ... or it malingers,
Stretched on the floor, here beside you and me.

Should I, after tea and cakes and ices,
Have the strength to force the moment to its crisis? 80
But though I have wept and fasted, wept and prayed,
Though I have seen my head (grown slightly bald) brought in upon a
platter,

I am no prophet—and here's no great matter;
I have seen the moment of my greatness flicker,
And I have seen the eternal Footman hold my coat, and snicker, 85
And in short, I was afraid.

And would it have been worth it, after all,
After the cups, the marmalade, the tea,
Among the porcelain, among some talk of you and me,
Would it have been worth while, 90
To have bitten off the matter with a smile,
To have squeezed the universe into a ball
To roll it toward some overwhelming question,
To say: "I am Lazarus, come from the dead,
Come back to tell you all, I shall tell you all"— 95
If one, settling a pillow by her head,
Should say: "That is not what I meant at all;
That is not it, at all."

And would it have been worth it, after all,
Would it have been worth while, 100
After the sunsets and the dooryards and the sprinkled streets,
After the novels, after the teacups, after the skirts that trail along the
floor—
And this, and so much more?—
It is impossible to say just what I mean!
But as if a magic lantern threw the nerves in patterns on a screen: 105
Would it have been worth while
If one, settling a pillow or throwing off a shawl,
And turning toward the window, should say:
"That is not it at all,
That is not what I meant, at all." 110

.
No! I am not Prince Hamlet, nor was meant to be;
Am an attendant lord, one that will do
To swell a progress, start a scene or two,
Advise the prince; no doubt, an easy tool,
Deferential, glad to be of use, 115
Politic, cautious, and meticulous;
Full of high sentence, but a bit obtuse;
At times, indeed, almost ridiculous—
Almost, at times, the Fool.

I grow old ... I grow old ... 120
I shall wear the bottoms of my trousers rolled.

Shall I part my hair behind? Do I dare to eat a peach?
I shall wear white flannel trousers, and walk upon the beach.
I have heard the mermaids singing, each to each.

I do not think that they will sing to me. 125

I have seen them riding seaward on the waves
Combing the white hair of the waves blown back
When the wind blows the water white and black.

We have lingered in the chambers of the sea
By sea-girls wreathed with seaweed red and brown 130
Till human voices wake us, and we drown.

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عن المعايير السابقة للغة الإنجليزية كما وأنه يقوم بخلق نشوة مهمة. وتجد الدراسة أيضا بأن الجوانب الحديثة الموجودة في القصيدة المختارة تشير إلى وجود مرض الاستيعاب النفسي العصبي بالإضافة إلى ضياع المعنى والإيمان في الحياة.

يعتبر بروفروك مجرد رمز لمرض عام . حيث يوصي الباحث بأهمية وجود وإجراء أبحاث أخرى في الحقول المشابهة. على سبيل المثال، إجراء بعض الأبحاث التي تتعلق بالرواية الأمريكية والقصة القصيرة على اعتبار أن الأدب والثقافة هما مرآة الشعب كونهما يعكسان طموحه وإلهامه واهتماماته.