

تقييم نقدي لجوقينية إيلوت

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الملخص:

لم تحظ أشعار إيلوت التي كتبها بين عامي ١٩١٠-١٩٢٥ بنقد كافٍ ذلك لأنها نشرت بعد نشر ديوانه. وحيث أنها أصبحت الآن في متناول اليد فلا بد من دراستها دراسة تحليلية تقييمية. وعلى العموم فإن هذه القصائد تظهر أن إيلوت قد بدأ عمله كشاعر تحت تأثير -بشكل من الأشكال- الشاعر اللورد بايرون وبن جونسون ووليم شكسبير وهوميروس وأوفيد وبترايك و جول لافورج والأسطورة الإغريقية، إلا أنه يصبح مستقلاً بذاته ببطء واضطراب، ويظهر همة خاصة في أغانيه القصيرة، وفي قصائده الذكورية. وتظهر هذه القصائد أيضاً أن إيلوت كان ميالاً إلى استخدام الشعر المقفى بأطوال متنوعة بدلاً من الشعر الحر أو المرسل. ولعله كان يؤمن في تلك الفترة بكفاءة الشعر المقفى التقليدي وتنوعاته. وتظهر القصائد المدروسة في هذا البحث تنذب إيلوت بين بعض العناصر، والأفكار الرومانسية بما فيها المناظر الساحرة والطبيعة من جهة، والأغاني والأساطير الكلاسيكية من جهة أخرى. إلا أن الباحث يرى أن إيلوت الشاعر الرومانسي تغلب على الشاعر الكلاسيكي، وهذه حقيقة أجبرته فيما بعد على أن يوضح مواقفه كأديب. أخيراً فإن هذه القصائد تدفعنا إلى اعتبار أنه كان هنالك في المربع الأول من القرن العشرين وعداً كبيراً بظهور شاعر موهوب.

respectively. Since he embraced 'the burning arrows' of God on the hot sand, he attained sainthood (mark the poem's title for this). This present condition of Narcissus is remarkably described in the last two lines of the seventh and last stanza in the poem—

**Now he is green, dry and stained
With the shadow in his mouth.**

The description of the Narcissus myth shows the poet's originality of approach; it is clear he does not follow it verbatim and mixes his own fancy into it. Through this poem one can have a look into the glorious future of the poet and into his prospective fulfilment

To sum up : Eliot's early poems written between 1905 and 1910 have not been adequately critically examined because they were made public later than his *Collected Poems*. Now that they are before us, they must be dispassionately analysed and assessed. Put together, they clearly demonstrate that Eliot had embarked upon his poetic career under one influence or the other. Sometimes Lord Byron or Ben Jonson, other times he is influenced by William Shakespeare, Homer, Ovid, Petrarch, and other times by Jules Laforgue and Greek mythology. However, slowly and steadily he comes into his own and shows his true mettle, especially in his shorter songs and lyrics and in his commemorative.

These early pieces also demonstrate that he is inclined towards metrical verses of varying length rather than towards free verse or blank verse. At that time he perhaps believed in the efficacy and variety of traditional metre. The poems under review also demonstrate that the young Eliot was hovering between certain romantic objects and themes, including the charming scenes and sights of Nature and classical lore and myths. But in my view, the scale swings heavily in favour of the romantic poet – a fact which later compelled him to clarify his positions as a litterateur. And finally, these poems prompt us to construe that there was ample promise for a talented and an upcoming poet in the first quarter of the last century who, given time and opportunity, flourished into a first-rate artist, of whom we are all proud of today.

NOTES

Earlier than these two editions, *The Harvard Advocate*, whose associate-editor Eliot was from 1909 to 1910, had published eight of these poems in 1938 and ten of them in 1948 as *The Undergraduate Poems* of T.S. Eliot without the permission of the author.

—All quotations are taken from John Hayward, "Introduction", *Poems*

Written in Early Youth London: Faber & Faber, 1967.

these outsiders, who are apparently busy in hatching a 'dull conspiracy' when children and cats are out in the alley. The poet's spleen comes out vividly in the third and last stanza where he looks down upon life itself—

And Life, a little bald and gray,

Languid, Fastidious, and bland,

Waits

He is evidently disgusted with his stifling, stinking surroundings where people are engaged in trifles and flirtations, debasing even the holy order. The poem may be treated as a prelude to "The Love Song of J. Alfred Prufrock" (which was actually completed in 1911).

Then follows 'Ode' which first appeared in *The Harvard Advocate* on 24th June, 1910. Eliot had also recited this ode in the Sanders Theater at Harvard in the forenoon of Class day (Friday, June 24th 1910). The same day it was also reprinted in the *Boston Evening Transcript* and the *Boston Evening Herald*. For its noble ideas and feeling the ode will ever be remembered by posterity along with the edifying poem. "At Graduation 1905". Consisting of just two stanzas and eight lines each, the ode pays Eliot's regards to the institution of his education and training, -- the Fair Harvard institution that has always dispelled his "vain hesitations and fears" and that has unfailingly bestowed 'hopes and ambitions' upon him. He concedes that he has little to repay the debt he owes to it, and beseeches it to give him 'vision' to look into the bowels of Time. The rhyming pattern of each stanza is : a b c b , d e f e .

Last of all come. "The Death of Saint Narcissus", about whose date of submission to the editor of *poetry* we are not definite, nor do we know when it was set in type.

Hayward admits that he reproduced the text of this poem from the unique **POETRY** (Chicago) galley proof, preserved at the Harriet Monroe Collection in the University of Chicago. As hinted earlier, the poem seems to have been written between the completion of "The Love Song of J. Alfred Prufrock" in 1911 and its publication in 1915. John Hayward, however, warns us not set a later date for its composition on the ground that "its opening lines were to be incorporated almost exactly in *The Waste Land* (1922)." One has to go to lines 25-29 in *The Waste Land* to get convinced how far the past clung to the poet. These lines are evidently taken over from the poem under review, with minor alterations here and there. No true Eliot scholar would be surprised at this because he knows that the poet was fond of doing so, and he repeated the practice in the writing of his "Burnt Norton" from the leftouts of *Murder in the Cathedral* (1935). A close reading of the poem reveals the fact that Eliot has made a very fine use of the Greek myth herein. The myth is related to Narcissus, a beautiful young man who fell in love with the flower bearing his name. Eliot has successfully and picturesquely captured the spirit of the myth and poetized it here in an appealing manner. The opening stanza of the poem reveals the poet's purpose—that he is going to narrate the death of Narcissus. While the second stanza depicts his beautiful reflection over the sea and the high cliffs, over the meadows and the river. Fascinated with his own reflection, he decided to become a dancer before God and not live like the riff-raff, as the third stanza tells us. The fourth, fifth and sixth stanzas reveal his gradual transformation into a tree, a fish and a young girl

and saddening. The poem tends to be descriptive for the main part, but the last line in the first stanza is undoubtedly dramatic and spoken by the other voices. It is to be marked for internal rhymes like the "Song" just discussed above. The rhyme-scheme runs thus: a b a c b c b In the metamorphosis of the 'peacocks' one can instantly sense the impact Ovid had upon the young Eliot.

The next poem, "On a Portrait", also appeared in *The Harvard Advocate*, dated 26th January, 1909. The portrait is clearly of a woman, who looks lively yet evanescent with her innumerable tenuous dreams. She is now standing alone in the room (as portraits often do), free from all meditations and burying her secrets within. Her entire body, lips and hands are slim and slender: The only onlooker at her marvellous beauty is the silent parrot in a cage. The poem has fourteen lines in all and seems to be a sonnet in the Shakespearean style (i.e., three quatrains rounded off by a couplet) .

The ensuing "Song" of simply two quatrains is addressed to the beloved. It is a sort of homage paid to her unusual charm. In fact, she surpasses the beauty of all other natural elements—the moonflower, the white mist on the sea, the great white bird, the snowy owl, and the alder tree. The poet seeks her favours that can infuse life and light in him. The rhyming pattern here is : a b c b. The poem first appeared in *The Harvard Advocate*, dated 26th January, 1909.

The poem "Nocturne" published on 12th November, 1909, in the same magazine effectively enacts the love-drama of Romeo and Juliet in the courteous moonlight. In this drama, Juliet and Romeo fall apart over some

amorous matter, which reaches a flash point. Eventually , Juliet is stabbed and removed from the scene. This is perhaps "The perfect climax" of all true love. The night-scene presented here is definitely drawn from the well-known play of William Shakespeare. This poem is a classical sonnet, with its neat, clean twofold division into octave and sestet, the octave rhyming a b b a a b b a and the sestet rhyming c d c d c d. There is a perfect pause at the close of the octave (caesura) and a noticeable turn of thought (*volta*). By its tone and contents, the poem appears to be a parody of Shakespeare's *Romeo and Juliet*.

The next poem in the collection, "Humouresque", is written in the manner of the distinguished French poet, Jules Laforgue. It was suggested by the second stanza of Laforgue's "Lucutions de Pierrot, XII," and was published on 12th January, 1910, in *The Harvard Advocate*. As the title clearly indicates, the poem is cast in a humorous vein and style, lamenting as it does the death of a marionette (puppet or doll). That was once made in 'the newest style' and 'the snappiest fashion' but which is now outdated and out fashioned. The whole poem centres around this petty thing and briefs us about its weak body and head, its fragile frame, its common face, its dull grimace, its twisted mouth looking upward to the moon, its contemptuous nose, and its bizarre mask. It consist of six quatrains, rhyming a b a b .

The following signed piece, "Spleen", was again published in *The Harvard Advocate*, dated 26th January, 1910. On a Sunday the poet has all the time to himself to watch the procession of guests and visitors and get distracted. His distraction is caused by the hidden motives of

others' destiny. He calls it the 'queen of schools,' and firmly asserts:

**Thou dost not die—for each succeeding year
Thy honor and thy fame shall but increase
Forever, and may stronger words than these
Proclaim thy glory so that all may hear;
May worthier sons be thine, from far and near
To spread thy name O'er distant lands and seas!**

The poet's attitude towards his alma mater, from where all must go (*Exeunt omnes*) one day after completing education, is unmistakably reverential and touching. His ideas and feelings spring here from the innermost depths of his heart and move us deeply. He treads on a familiar ground, and his articulations are quite natural and genuine. When he compares the pupils of the school to 'colonists' (II) and 'lightning winged clouds' (III) he does not go to remote or unknown places or persons; instead he draws upon his own experiences. The fourteenth and the last section becomes particularly poignant and appealing while bidding 'farewell' to the great school, which is fondly remembered as—

**A guide to warn them, and a friend to bless
Before they leave thy care for lands unseen**

Though the poet hopes to return to it in the future, he will no more be its legitimate 'citizen'. A sense of loss and nostalgia overcomes him, and he bids 'farewell' to it with a heavy heart. The uniform rhyme-scheme adopted herein is: ab ab ab . Every section consists of a stanza of six lines, and the structure is almost flawless and compact. The poem certainly bears the stamp of a gifted writer. On 19th August, 1943, Eliot wrote about this poem to John Hayward thus: " I hope you will be impressed by the pathos of the

hopes which I expressed for the twentieth century and for the future of a day school which was dissolved through lack of pupils a few years later" (1967:12) .

Next follows a "Song" of barely two quatrains. This song expresses the sorrows of the beloved on the departure of her lover. She feels it acutely and does not adorn herself appropriately, but the external nature is beautiful and refreshing as in the past. There is a deep-rooted pathos in the last two lines of the song. The two quatrains are inter-woven rhyming as they do as follows: ab bc ad dc.

The piece "Before Morning" describes a natural phenomenon of great charm and beauty—the imminent appearance of the reddish sun in the east and the scattered fragrance of different types of flowers— "Fresh flowers, withered flowers, flowers of dawn." The flowery fragrance drifting across the room at dawn overwhelms the poet, who takes up his pen and paper and immortalizes the spectacular moment in two quatrains rhyming a b a b, a b a b. The poem is purely descriptive in nature, tickling only the senses and not arousing any deep thoughts. Like "Song" (dated 24th May, 1907), this piece (dated 13th November, 1908) also first came out in *The Harvard Advocate*.

The poems that Eliot gave to *The Harvard Advocate* for publication were properly signed and meticulously corrected. "Circe's Palace" written on 25th November, 1908 is no exception to this. In Homer's *Odyssey*, Circe is a enchantress who changes men into swine. Her palace is surrounded, in Eliot's poem, by strange flowers, stained petals, melancholy fountains, the limbs of the dead, panthers and pythons, and the metamorphosed peacocks. The whole atmosphere seems to be weird, stinking

all and each stanza having eight lines, the poem follows a rhyming pattern of a b a b a b cc and tells a short tale with a moral. It takes to a study of the corrupt practices and unbridled merrymaking amongst the monks and friars in ancient England before the reign of King Henry VIII. The story may be briefly recounted thus : in a village founded by some Norman there lived a band of merry friars in a monastery whose riches and lands increased with the death of some old villainous Baron. However, they were always tormented by a visiting ghost, whom the Abbot tried his best to keep off during the Christmas through the holy relics. Those holy relics were bought from a Spanish saint and sprinkled holy water on every person and place. When the dining tables were set and the epicurean monks took their seats, the ghost suddenly appeared on the scene, caught hold of the Abbot by the collar, and vanished with him swiftly up the chimney. All the search for the Abbot proved abortive . After this incident, the monks started living a devout and pious life– they “lived on milk and breakfast food entirely.” (PWEY : 16) and grew ‘good and friarly’ . Since then, no spectre haunted them and they earned the admiration of the entire shire. The implicit moral of the story is that the religious people, like monks and bishops should not indulge themselves in wanton pleasures, drinking bouts and lavish dinners. They should lead a devout and disciplined life. The fable is definitely impressive, but the language and metre are imitative of the Romantics. At times, words become archaic, e.g. ‘drencht’, ‘soakt,’ ‘vanisht,’ ‘snatcht’ and the diction seems to be cracking under the burdensome compulsion of metre.

The second piece in this collection is a lyric – “If Time and Space, as Sages Say,” which was also published in *Smith Academy Record*, Vol. 8. No. 4. April 1905 (though it was completed on January 24, 1905) . This lyric is clearly written in imitation of Ben Jonson as a school exercise when Eliot was barely sixteen. The lyric comprising two stanzas of eight lines each has the following rhyme-scheme : ab ab ab ab . It has a love theme to celebrate and at once recalls Ben Jonson’s “Celia” to our minds for its content and treatment. It invites the beloved to enjoy life freely and turn a few days of love into eternity, as love is ‘divine’. The flow of verses is remarkably smooth and unclogged, producing a very sweet and charming effect on hearers. Eliot’s English master was so much pleased with it that he started suspecting the hand of ‘some elder person’ in it , but Eliot, assured him that it was wholly unaided. Some time later when the poem was shown to his mother, she simply remarked that it was better than anything in verse she had ever written.

The variant version of “A Lyric” is the “Song”. Discarding all consideration of time and space (which are temporal), the poet once again invited the beloved to come forward and enjoy the pleasures of free ‘love and life’ while there is time for them. He adds the touch of ‘divinity’ to this kind of life. This song leaves one with a sense of longing and nostalgia, but the thought is not weighty and profound.

The third long poem in this collection is “At Graduation 1905” , which was publicly recited by Eliot on his graduation day. It is in fourteen sections. The poet pays his glowing tributes to his school, the maker of his and

Eliot's Juvenilia: An Appraisal

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Abstract

The present study has shown how T.S. Eliot's poems were not adequately criticised resulting in hasty judgment about the poet. While previous research claimed that Eliot was melancholic in his poems. However, a careful examination of Eliot's poems written between 1905 and 1910 reveals Eliot being influenced by such poets as Lord Byron, Ben Jonson, William Shakespeare, even classical poets like Ovid and Homer.

Those poems in the early phase of his career as a poet also prove a tendency towards using metrical verses rather than blank verse that dominated his later poems.

The present paper suggests that Eliot is a more romantic poet than a classical one. At any rate, these poems are an evidence of a celebrated poet in the early twentieth century.

The posthumous publication of *T. S. Eliot's Poems Written in Early Youth* in 1967 by his second, surviving wife, Valerie Eliot. These poems have notably added to the corpus of ever-growing Eliot literature and created a kind of flutter in the academic world. Earlier in 1950, these early poems of Eliot were collected by John Hayward and privately printed in an edition limited to twelve copies only by Albert Bonniers of Stockholm. Hayward's edition was brought out under the supervision of Eliot himself. As such, there is little scope of any misgivings about the authenticity or authorship of the poems published by John Hayward (1967) or Valerie Eliot (1967). The poems contained in *Poems Written in Early Youth* were written between the winter of 1904 and the spring of 1910 when Eliot was a day-boy at Smith Academy, St. Louis, or an undergraduate at Harvard. With the exception of the last poem in the collection "The Death of Saint

Narcissus,". That poem was written between 1910 and 1915. (When Harriet Monroe published Eliot's "The Love Song of J. Alfred Prufrock" in poetry, Chicago).

The purpose of the present paper, is to highlight Eliot's poetic performance during his school and undergraduate days. Moreover , to examine it critically and objectively so as to form an idea about the successive growth of his mind and art. This paper will bring out the poet in the making and demonstrate to readers the extent to which he has gone in imbibing some formative influences and impressions in his early youth.

The poetical collection under discussion opens with "A Fable for Feasters," which runs into four pages. This poem appeared in the *Smith Academy Record*, Vol.8, No.2, February 1905. It was a signed piece written in the style of Byron and a maiden appearance of Eliot in print. Consisting of twelve stanzas in