



THE INFLUENCE OF T.S. ELIOT ON POST-WAR LITERATURE

Rajabaliyeva Nodira

The teacher of the World Languages Department

Kokand University. Rahbarligi ostida

Email: nodirarajabaliyeva@gmail.com


Tel: +998905515442

Yusupova Muhabbatxon

The student of the World Languages Department

Kokand University.

Email - yusupovam254@gmail.com



Abstract T. T.S. Eliot's influence on literature during the 1930's is enormous. Born in St. Louis, Missouri (USA) he became a naturalized British resident. Spending eight years in business began his career as an Editor of 'Criterion' in 1923. The present research article is based on his famous poem "The Wasteland." Eliot's use of irregularities of rhyme scheme, vividly contrasting images, skillful use of rhythmic variations and the restrained power of his style distinguished him as a gifted, original artist. "The Wasteland" Eliot's prophetic poem has taken a strange, frightening truth in post-war London. It is a poem that describes barbarism of war, the wrecked world, and the poet puts forth a question about the possibility of redemption within the spiritual wasteland of 1922, Europe. Eliot hopes of holding fragments against ruins and finding roots that clutch by assembling a large number of texts and also brings together opposed religious doctrines. The poem 'The Wasteland' made a tremendous impact on the post-war generation, and is considered one of the most important documents of its age. The poem presents modern London as an arid waste land. The symbolic use of drought and flood, representing death and rebirth is referred to throughout. The poem progresses by abrupt transitions through five movements - 'The Burial of the Dead', 'A Game of Chess', 'The Fire Sermon', 'Death by Water', 'What the Thunder said'. The poet's preferential use of 'your', 'us' and 'our' by suppressing the first-person singular indicates his desire to escape. It is the poet's belief that in doing so he can efface his individuality and its correlative responsibility. The main subtext of 'The Wasteland' poses question whether to change the mind or to change the world. The poem moves from personal events, the personal city of the protagonist and his inner world of horrors to the impersonal and visionary, the desert of trial and release.

Keywords: war, breakdown of civilization, individuality, futility, religious doctrines, religious impact, T. S. Eliot.

Annotatsiya T. T.S. 1930-yillarda Eliotning adabiyotga ta'siri juda katta. Missouri (AQSh) Sent-Luis shahrida tug'ilgan, u Britaniya fuqaroligiga aylangan. Sakkiz yilni biznesda o'tkazganligi 1923 yilda "Kriteriya" muharriri sifatida o'z faoliyatini boshlagan.



Ushbu tadqiqot maqolasi uning mashhur "Sahrod" she'riga asoslangan. Eliotning qofiya sxemasidagi nosimmetrikliklar, yorqin kontrastli tasvirlar, ritmik variatsiyalardan mohirona foydalanish va o'z uslubining cheklangan kuchi uni iste'dodli, o'ziga xos rassom sifatida ajratib turdi. Eliotning bashoratli she'ri "Hosisiz yer" urushdan keyingi Londonda g'alati, qo'rqinchli haqiqatni oldi. Bu urush vahshiylicini, vayronagarchilikka uchragan dunyoni tasvirlaydigan she'r va shoir 1922 yilgi Yevropaning ma'naviy cho'l hududida qutqarish imkoniyati haqida savol beradi. Eliot parchalarni vayronalarga qarshi ushlab turishga va ko'p sonli matnlarni yig'ish orqali bog'langan ildizlarni topishga umid qiladi, shuningdek, qarama-qarshi diniy ta'limotlarni birlashtiradi. "Salon" she'ri urushdan keyingi avlodga katta ta'sir ko'rsatdi va o'z davrining eng muhim hujjatlaridan biri hisoblanadi. She'r zamonaviy Londonni qurg'oqchil va quruq yer sifatida taqdim etadi. O'lim va qayta tug'ilishni ifodalovchi qurg'oqchilik va suv toshqini ramziy ma'noda tilga olinadi. She'r beshta harakat – "O'liklarning dafn etilishi", "Shaxmat o'yini", "Olovli va'z", "Suvdagi o'lim", "Momaqalldiroq aytgani" kabi keskin o'tishlar bilan rivojlanadi. Shoirning birinchi shaxs birligini bostirib "sening", "biz" va "bizning" so'zlarini afzal qo'llashi uning qochish istagini bildiradi. Bu shoirning ishonchi shundaki, bu bilan u o'zining individualligi va uning mas'uliyatini yo'q qila oladi. "Hosisiz yer" ning asosiy subteksti fikrni o'zgartirish yoki dunyoni o'zgartirish haqida savol tug'diradi. She'r shaxsiy voqealardan, qahramonning shaxsiy shahri va uning ichki olamidan shaxssiz va ko'ruvchi, sinov va ozodlik cho'liga o'tadi.

Kalit so'zlar: urush, sivilizatsiyaning parchalanishi, individuallik, befoydalik, diniy ta'limotlar, diniy kitoblar ta'siri, T. S. Eliot.

Аннотация Влияние Т. Т. С. Элиота на литературу в 1930-х годах огромно. Родившись в Сент-Луисе, штат Миссури (США), он стал натурализованным британским жителем. Проведя восемь лет в бизнесе, начал свою карьеру в качестве редактора «Criterion» в 1923 году. Настоящая исследовательская статья основана на его знаменитой поэме «Пустошь». Использование Элиотом нерегулярностей в схеме рифмовки, ярко контрастирующих образов, умелое использование ритмических вариаций и сдержанная сила его стиля отличали его как одаренного, оригинального художника. «Пустошь» Пророческая поэма Элиота приняла странную, пугающую истину в послевоенном Лондоне. Это поэма, которая описывает варварство войны, разрушенный мир, и поэт поднимает вопрос о возможности искупления в духовной пустоши 1922 года, Европы. Элиот надеется удержать фрагменты против руин и найти корни, которые сцепятся, собрав большое количество текстов, а также сводит воедино противоположные религиозные доктрины. Поэма «Пустошь» оказала огромное влияние на послевоенное поколение и считается одним из важнейших документов своей эпохи. Поэма представляет современный Лондон как засушливую пустошь. Символическое использование засухи и наводнения, представляющих смерть и возрождение,





упоминается на протяжении всего произведения. Поэма развивается резкими переходами через пять частей — «Похороны мертвых», «Игра в шахматы», «Огненная проповедь», «Смерть от воды», «Что сказал гром». Предпочтительное использование поэтом «вашего», «нас» и «нашего» путем подавления первого лица единственного числа указывает на его желание сбежать. Поэт верит, что, сделав это, он может стереть свою индивидуальность и ее коррелятивную ответственность. Основной подтекст «Пустоши» ставит вопрос о том, изменить ли разум или изменить мир. Стихотворение переходит от личных событий, личного города главного героя и его внутреннего мира ужасов к безличному и визионерскому, пустыне испытания и освобождения.

Ключевые слова: война, крушение цивилизации, индивидуальность, тщетность, религиозное воздействие, Т. С. Элиот.

“War is still an omnipresent phenomenon” and is “the universal norm in human history. The effect of war on human bodies is unimaginable. It not only destroys or mutilates the human bodies physically but also psychologically causing immense pain and traumas.¹³ Ericson (1976, 153) defines this individual trauma as “a blow to some psyche that breaks through one’s defenses so suddenly and with a such brutal forces that one cannot react to it efficiently. «In this research the paper I would like to relate ‘The Wasteland’ as post war literature. The poem is, then, a criticism of post-war European society. It deals with the evil of a society, and is an expression of a single protagonist through the various characters of Madame Sesostriis, Stetson, the Rich Lady, Philomela, a Typist. Eugenides, Plebes.¹⁴

INTRODUCTION: Eliot’s poetry was always concern with the modern mindset of Postwar European society. He Was like Arnold totally dissatisfied by the values of his own age and there for turn towards old classical masters e.g. Greeks. We observed a straight boredom in his poetry against the hollow men in modern world.


The meaninglessness of human relationships, emotionless sexuality and discrepancy in human morality in modern wasteland hurts him the most. Like G.B. Shaw Eliot also an iconoclast because he found the originality of ideas in his age and therefore wanted to established his according to his own ideas followed by the Greeks. Prufrock - the mouthpiece of Eliot represents the shallowness and fake fragmentation of modern so-called man, far from reality and busy with fake fertility. The contemporary society are also in same kind of problems, hollow men are far away from harsh reality and self-centeredness makes the society robotic and feeling less. Justice, Law and orders are in melting pot. Reaction is needed.

In the year 2023, our core and mighty Indian civilization and culture are in state of dismay. The so-called Americanization creating a wasteland in India. The celebrity culture,

¹³ Nico Carpentier.

¹⁴ Ericson (1979, 153)





the restaurant culture, artistic taste, sense of ethics and elimination of religion among young strata serving a pessimistic impression.

BACKGROUND. Thomas Stearns Eliot was born on 26 September 1888, in St. Louis, Missouri into a distinguished family, having their roots both in Old and New England. Named after his maternal grandfather, Thomas Sterns, he was mostly called Tom by his family and friends. His father, Henry Ware Eliot, was an industrialist and philanthropist. He served as the Secretary at the Hydraulic-Press Brick Company before becoming its President. He was also a Member of the Board of Directors at Washington University, co-founded by his father William Greenleaf Eliot. His mother, Charlotte Champe Stearns Eliot, was a school teacher and poet. She loved to dramatize those events from history, which reflected the struggles of men, dying for their faith. Later in life, she took part in social reforms, providing a house of detention for juveniles.

Thomas was the youngest of his parents' seven children, having five sisters and one brother. Among them, Theodora Sterling Eliot, three years his senior, died in infancy. His surviving siblings were Ada (Eliot) Sheffield, Margaret Dawes Eliot, Charlotte (Eliot) Smith, Marian Cushing Eliot, and Henry Ware Eliot, Jr. In his childhood, Thomas suffered from congenital double inguinal hernia, which prevented him from participating in many childhood activities. Consequently, he had few friends and spent most of his time, reading stories about Wild West and savages. He was especially fond of 'The Adventures of Tom Sawyer'.

In 1898, Thomas Eliot entered Smith Academy, founded by his grandfather William Greenleaf Eliot. Here, among other subjects, he studied Latin, Ancient Greek, French and German. His first poems, written at the age of fourteen, were inspired by Edward Fitzgerald's Rubaiyat of Omar Khayyam. However, they turned out to be rather gloomy and so he destroyed them. In 1905, T.S. Eliot graduated from school and entered Milton Academy in Massachusetts for a preparatory year. This was also the time when his literary talent started blooming. His oldest poem, which survives in manuscript form, was written in April 1905. It was later revised and printed in The Harvard Advocate as 'Song'.

Before that, in February 1905, he had another poem, '*A Fable for Feasters*', published in the Smith Academy Record. Also in the same year, he had three stories, '*Birds of Prey*', '*A Tale of a Whale*' and '*The Man Who Was King*', published. In 1906, he was enrolled at the Harvard University with philosophy. During his university years, he was greatly influenced by George Santayana, the philosopher and poet, and Irving Babbitt, the critic. Continuing to write, he made good impression by contributing regularly to Harvard Advocate.

T.S. Eliot covered his undergraduate course in three years, instead of four years and received his Bachelor of Arts degree in 1909. Thereafter, for one year, he worked as a philosophy assistant at Harvard, before moving to France in 1910. In 1910-1911, he studied philosophy at the Sorbonne University in Paris, attending lectures by Henri Bergson. He also studied poetry with Henri Alban-Fournier, John Webster and John Donne, and Jules Laforgue. It was during this time when Eliot started developing his own style. In 1911, he



returned to Harvard, where he studied Indian philosophy and Sanskrit until 1914. Thereafter, on being awarded a scholarship to Merton College, Oxford, he left for England. On the way to England, he stopped at Marburg, Germany. He had planned to take up a summer program there; but as the First World War broke out in the middle of 1914, he abandoned the idea and left for Oxford.

DISCUSSIONS ON ELIOT'S MAJOR POEM:

T. S. Eliot's "*The Waste Land*" does not stand alone in its time period in respect to its fragmented composition. Rather, it is one of a myriad of human responses to the industrial revolution that has become known as the Modernist movement. This movement, a response to the stark, dehumanizing realities of the industrial revolution, found expression in all forms of Western human artistic mediums. Woven through this era are found innovative expressions of humanity's struggle with the personalization of industrialization by visual artists such as Cubist Pablo Picasso, written works by poets such as Ezra Pound and T. S. Eliot, and music compositions by Stravinsky, Schoenberg and Milhaud ("Modern Music"). Each of these mediums reflected the fragmentation of society created by the industrial revolution.

T.S. Eliot's '*The Waste Land*' is by far the twentieth century's most characteristic poem. It reveals the present generation's very soul in all its atrocities – moral, spiritual, and intellectual bankruptcy, disappointment, and waste. It highlights the horrors of battle, as well as the waste and frigidity that accompany and follow the modern conflict. The 'waste land' in this case is Europe, which has been ravaged physically and emotionally by two global wars in a single generation. The poem jolted the world awake and compelled it to examine the numerous ailments and channels of emotional and spiritual breakdown into which it had slid. Eliot's mood is pessimistic and analytic in '*The Waste Land*.' He was more concerned with disintegrating realities than with the universal system of order and restoration. While the prospect of restoring order and cohesion exists, it remains a faraway picture. '*The Waste Land*' stunned the globe, a shock that had a therapeutic impact on a planet consumed by conflict. It was a monumental accomplishment in the history of English poetry. In it, a mind well aware of the impressions of the era wrested a lyrical triumph from the exact problems that a poet of that era faced. War has the effect of heightening people's sympathetic feelings of one another in situations when they might otherwise practice mutual contempt. Eliot was destined to live in London during the two world wars.

The London of the First World War and the glimpses it provided of people, suffering, and courage honed his lyrical abilities, exposed him to the futility, horror, and boredom inherent in human existence, and '*The Waste Land*' was born. It was once remarked of him that '*The Waste Land*' was a "dead end." That would have been the case had the Second World War not shaken his affections and senses, extending and deepening his sympathies and historical views. He completed the final two Quartets and then began writing the successful plays of which he had dreamed for so long. It is true that Eliot's direct awareness of the ugliness, emptiness, and aimlessness of man's spiritual estate during the post-war





years inspired '*The Waste Land*'; Eliot spoke in the voice of the isolated prophet in a corrupt city. However, he was not alone in lamenting the desolation or disorder around him and in crying out for a reawakened sense of the old laws and values; he was unique in that he was the first to give that scream a voice and a form. This is a poem about the postwar battle for reorientation. Eliot created the book not just while influenced by war and London, but also while suffering from illness. Six years of intense effort, earning a living on the one hand while pursuing intellectual achievements on the other, had tired him. However, the time of a poet's breakdown is frequently the moment of invention. Thus, he was able to gather everything he had encountered and, with bold and simple strokes, transform the sad noises and terrible images of his world into something beautiful and unusual.

'*The Waste Land*' is a poem in which the poet writes simultaneously about his personal illness and the world's illness, which is a reflection of his own. He documents and condemns his own dismal situation and recommends, or rather, seeks to prescribe, a treatment for the city civilization of which he is a representation. Along with these were the influence of writers like La Forge, Stravinsky, Pound and Miss Weston, which settled for Eliot, the method he was to adopt. It is of the essence of Eliot's method in the poem that the experiences created and enacted in his poems are both timeless and timely. The poem also holds up Eliot's religious position, viz., that man is in no sense perfect, but a wretched creature that can yet apprehend perfection. The poem was, in fact, demand for such a realization.

THE DECAYING MINDSET OF MODERN EUROPE:

T.S. Eliot's poetry was the finest depiction of the spiritual bareness of hollow modern men. The Great War had affected the philosophy of life, art of living and moral conscience. Europe and the whole world experienced the great shock. They could realize that human beings are the production of imperfections. They were trying escape in an artificial world. The rise of industrialization, science and technology, clubbing, dance bars, fashions, turned them towards a society where they could pretend to get solace. There was no divinity in love. Sex was only a biological.

There was hopelessness in relationships. Europe and rest world rejected Wordsworth's philosophy of nature – rather they thought nature was barren, there was no sign of hope, there was no messenger, emotions, individuality had no price at all. This was the universal crisis. Eliot's poetry are the manuscripts of decaying Post-war society. Only the way of true Christianity could give them ultimate peace. The society were in the decease, the decease that each individual inhaled by himself, the cure was almost impossible. Eliot never advocated the religious dogmas or bigotry. He tried to establish a society with the pure ideas of Christianity. He wants a civilized society with a sense of morality and high cultural sense. He knew that the cure of this decease lies in the change of former mindset of the whole society. He advocated Greek culture, art and literature. He wanted to establish the very concept of Hellenism through literature. He was moralist with realistic in tone.





CONCLUSION

Eliot like Walt Whitman considered that technological advancement and mechanization in everyday life is the root of degradation of human dignity. His 'The Wasteland' was a sheer criticism of industrialization and urbanization. The society lived in the wasteland were in chaotic state of mind that to finding meaning in so called modernization. My opinion says, the Romantics could be their guide to lead a purposeful life. Though Eliot rejected individuality but the ideas of Romantics were the ideas of life. Eliot was the followers of old Classical masters. Perhaps he had his own slogan that 'think like moderns, act like classics. Classics were the champions of ideas and morality, if we juxtapose classics and moderns than that would be the real cure. Complex literature, Wars, machinery and Political heresy were the prime cause of decaying mindset of post-war society.

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