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**Alshareqa International Establishment
for Academic Consultations**

**Imagery and its Symbolic, Expressionistic and
Mythological Aspects in the Works of T.S.E.liot, Badre
Shaker Al-Sayab and Abdul –Wahab Al-Bayati**

BY

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degree of Ph.D.**

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Dedication

To my parents, who are my eternal support that makes me always overcome insurmountable obstacles. They remain my torch in the labyrinth of life.

To my brother, Aktham, who always encouraged me to carry on study and research.

To my sisters :Huda, Hana'a, Haifa'a and Razan, who have never hesitated to lend me a hand to overcome the difficulties that hindered me through the various laborious stages of this treatise.

Acknowledgements

My great acknowledgement is due to prof.Dr.M.T.Al-Bujairami, the godfather of all students ,without whose assistance and precious comments and encouragements this research would not have been completed. He is an encyclopedia, due to his great scholarship. I recollect this line by Abu Al-Tayeb Al-Mutanabbi:

I am he who the blind looked at my literature

And my words made the deaf hear

أنا الذي نظر الأعمى إلى أدبي وأسمعت كلماتي من به صمم

Yet, Al-Mutanabbi was arrogant, whereas Dr. Bujairami is not.

Rather, he is quite modest . He is really magnanimous with his students with no exception. This

reminds me also of this line by Abu-Tayeb Al-Mutanabbi:

He is the sea, however you approach him:

Grace lies in the depth, and generosity is the coast.

هو البحر من أي النواحي أتيته

فلجته المعروف و الجود ساحله

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Thanks a lot to my closest friends for their persistent support, to Al-Assad library, the libraries of Arabic and

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Synopsis

This dissertation tackles imagery and its symbolic, mythical and expressionistic aspects in the poetry of T.S.Eliot, Badr Shaker Al-Sayab and Abdul-Wahab Al-Bayati .The dissertation is divided into an introduction, four chapters, and conclusion. The introduction notes the intellectual and literary background of T.S.Eliot, Badr Shaker Al-Sayab and Abdul-Wahab Al-Bayati , and the conceptual, cultural and educational background of the three poets. It refers to the influences exerted on T.S.Eliot , whether French, American , or European ; and Eliot's impact on the two Iraqi poets .

Chapter one points out that the study of imagery means the study of the spirit of poetry . Imagery is the substance and

essence of poetry . This chapter also includes the aim of using imagery in Eliot's poetry, and his being influenced by French poets such as Baudelaire, Mallarme and the American poet Ezra Pound. It also reflects the impact of Eliot on Al-Sayab and Al-Bayati, the two Iraqi poets, to the degree that one imagines that Al-Sayab and Al-Bayati are Eliots in disguise, as a result of the spiritual transmigration of the thoughts of Eliot the poet and thinker.

Chapter two includes a definition of symbolism in general, and in the poetry of T.S.Eliot in particular.

It reveals the way of investing the symbols in the service of the poem as a catharsis of the psychological and sociological dilemma that came upon him and hit twentieth century man, due to the decaying civilization. Eliot derived this diversity in the symbolic poetry of Elian Forbieh, whose lessons gave Eliot

supremacy, not only in language but also in symbolic poetry.

This chapter reveals also how Al-Sayab and Al-Bayati were influenced by T.S.Eliot.

Chapter three studies the methodology which Eliot traced to express the spiritual fertility and sterility, and creation as well, affected by expressionistic poets and dramatists who preceded him.

This issue of the barren land, figuratively speaking, was received and approached by radically different cultures, as in the case of Eliot's Europe. Likewise, Al-Sayab and Al-Bayati used expressionistic structures to show the bad state of affairs prevalent in the twentieth century.

Chapter four includes the reasons of Eliot's resort to old myths, especially his being influenced by the famous

Greek writer Sophocles. We also suggest studying the impact of Eliot on Arabic poetical movement, particularly Al-Sayab and Al-Bayati, who both resorted to the myths of Mesopotamia, especially the myth of Tammuz.

The conclusion includes a brief summary of the content of this dissertation and confirms that although the three poets tackled the same subject, they also tackled different viewpoints. It is true that Al-Sayab and Al-Bayati imitated Eliot , but they were highly individual and independent.

The aim of this thesis is to present a reasonable contribution to human knowledge.

ملخص عن الأطروحة

يتناول هذا البحث الصورة الشعرية و أشكالها الرمزية و الأسطورية و التعبيرية في الأعمال الشعرية لكل من ت.س.اليوت و بدر شاكر السياب و عبد الوهاب البياتي . كما أن هذا البحث مقسم إلى مقدمة و أربعة فصول و خاتمة و قائمة بالمراجع و المصادر الأجنبية و العربية. تتضمن مقدمة البحث الأرضية الثقافية و الأدبية و الحضارية و المفاهيمية لكل من الشعراء الثلاثة إضافة إلى التأثيرات الفرنسية و الأميركية و الأوروبية التي أثرت على الشاعر ت.س.اليوت الذي أثر بدوره في الشعارين بدر شاكر السياب و عبد الوهاب البياتي.

يبحث الفصل الأول في أهمية استخدام الصورة الشعرية في أشعار اليوت و السياب و البياتي. إذ أن الصورة هي البناء الفكري للقصيدة التي تبنى

عليها الرموز و الأساطير و التعبيرات الأخاذة , كما يتناول هذا الفصل تأثير اليوت على السياب و البياتي الشعارين العربيين العراقيين حتى أنه يخيل للمرء بأن

السياب و البياتي هما اليوت في ملابس تنكرية و ذلك من جراء التقمص الروحي
لأفكار اليوت الشاعر و الاتسان المفكر.

و يتناول الفصل الثاني الأشكال الرمزية للصورة الشعرية في قصائد اليوت و
السياب و البياتي حيث يتضمن تعريفا للرمزية بشكل عام و عند اليوت بشكل خاص
, كما يشمل كيفية توظيف الرموز في خدمة القصيدة

و ذلك للتنفيس عن المعاناة و المحن السيكولوجية و السوسولوجية التي ألمت به و
بإنسان القرن العشرين بسبب الحضارة النخرة. هذا التنوع في الشعر الرمزي استقاه
اليوت من اليان فورييه الذي أعطت دروسه سيادة لاليوت ليس في اللغة فحسب و
إنما في الشعر الرمزي . كما يبين هذا الفصل أيضا تأثر الشعارين العراقيين بدر
شاكر السياب و عبد الوهاب البياتي باليوت في هذا المجال.

و يبحث الفصل الثالث دراسة النهج الذي اختطه اليوت حيث كان له مدرسة خاصة
في هذا المجال سيما عندما يتعلق الأمر بالتعبير عما يجيش بنفسه فكان يلجأ إلى
الصور الفنية بالنسبة لموضوع الخصب و الجذب الروحي و قضية الخلق فتأثر به

شعراء آخرون غربيون و عرب أمثال الشعراء العراقيين السياب و البياتي إذ
أنهما تطرقا إلى الموضوع ذاته أي "الأرض الياباب" بالمعنى المجازي إذا جاز
التعبير كما هو الحال بالنسبة لاليوت.

أما الفصل الرابع فيتناول البحث الأشكال الميثولوجية للصورة في الأعمال الشعرية
لكل من اليوت و السياب و البياتي . إذ يتضمن سبب لجوء اليوت إلى الأساطير
القديمة و خاصة تأثيره بسفوكليس الكاتب اليوناني الشهير , كما يقترح دراسة تأثير
اليوت على الحركة الشعرية العربية و خاصة شعر السياب و البياتي اللذين لجا إلى
الأساطير القديمة لبلاد الرافدين سيما أسطورة تموز.

و تتضمن خاتمة البحث ملخصا مقتضبا لمحتوى هذا البحث و تؤكد بأنه وعلى
الرغم من أن الشعراء الثلاثة تناولوا مواضيع متشابهة إلى حد ما, إلا أنهم تناولوا
مواضيع أخرى مختلفة تماما. صحيح أن السياب و البياتي سارا على خطى ثابتة
وراء اليوت , إلا أنهما كانا مستقلين تماما في طريقة العرض.

Imagery and its Symbolic, Expressionistic and Mythological Aspects in the Works of T.S.E.liot,Badr

Shaker Al-Sayab and Abdul –Wahab Al-Bayati :

This dissertation tackles imagery and its symbolic, mythical and expressionistic aspects in the poetry of T.S.Eliot, Badr Shaker Al-Sayab and Abdul-Wahab Al-Bayati .The dissertation is divided into an introduction, four chapters, and a conclusion. It notes the intellectual and literary background of T.S.Eliot, Badr Shaker Al-Sayab and Abdul-Wahab Al-Bayati , and the conceptual, cultural and educational background of the three poets. It refers to the influences exerted on T.S.Eliot , whether French, American , or European ; and Eliot's impact on the two Iraqi poets .

Although the three poets tackled the same subject, they also tackled different viewpoints. It is true that Al-Sayab and Al-Bayati imitated Eliot , but they were highly individual and independent.

الصورة الشعرية و أشكالها الرمزية و التعبيرية و الأسطورية في الأعمال الشعرية لكل من ت.س. اليوت و بدر شاكر السياب و عبد الوهاب البياتي:

يتناول هذا البحث الصورة الشعرية و أشكالها الرمزية و التعبيرية

و الأسطورية في الأعمال الشعرية لكل من ت.س. اليوت و بدر شاكر السياب و

عبد الوهاب البياتي . كما أن هذا البحث مقسم الى مقدمة

و أربعة فصول و خاتمة و قائمة بالمراجع و المصادر الأجنبية

و العربية. كما و يتضمن البحث الأرضية الثقافية و الأدبية و الحضارية و

المفاهيمية لكل من الشعراء الثلاثة إضافة إلى التأثيرات الفرنسية

و الأميركية و الأوروبية التي أثرت على الشاعر ت.س. اليوت الذي أثر بدوره في

الشاعرين بدر شاكر السياب و عبد الوهاب البياتي.

و على الرغم من أن الشعراء الثلاثة اليوت و السياب و البياتي تناولوا مواضيع
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و البياتي سارا على خطى ثابتة وراء اليوت ,إلا أنهما كانا مستقلين تماما في طريقة
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Introduction

The Intellectual and Literary Background of T.S.Eliot, Badr Shaker Al-Sayab and Abdul –Wahab Al-Bayati

This dissertation will tackle the cultural, conceptual and philosophical components that were important landmarks in Eliot's thought.

T.S.Eliot was among the leaders of an attempt to breathe 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'. The verse should absorb the audience, never distract them. Eliot also believed that certain subjects would be more appropriate to treatment in prose ,and that certain subjects would be more appropriate to treatment in poetry, and that the use of verse in such cases could only be a distraction. He disapproved of mixing verse and prose in the same play, except when the audience were to be deliberately jolted "violently from one plane of reality to another'.

Eliot tried to create a flexible and adaptable verse which would not leave the audience feeling they were being hustled from high to

low moments. He felt that careful control of rhythm could help to make a verse style which would be acceptable throughout the play. He believed that Shakespeare had this gift, 'a kind of musical design... which re-inforces and is at one with the dramatic movement.'

Eliot was, after all, the dominant figure in English letters for a good part of the twentieth 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.

Eliot's family background is important for an understanding of his career, for he was allowed the widest education, with no influence from his father to be "practical" and to go into business.

Eliot's parents were prosperous and cultured. They saw to it that he received an excellent education. His mother,Charlotte,was a poetess of some reputation, and his grandfather, William Greenleaf, was the founder of Washington University, which would have been named after him, yet he refused, so, he was designated its chancellor.

As Eliot was to pursue four careers: editor, dramatist, literary critic, and philosophical poet, he became probably the most erudite poet of his time in the English language. So, had he not become the most important poet of his time, Eliot would have become its most distinguished critic.

It may or may not come as some comfort to know that Eliot himself found his poetry difficult. This was not because he chose to make it

so, but because he felt that we live in a difficult age, and that in order to comprehend our modern era, poetry itself must of necessity be difficult. It may be more comforting to know that the examiner of Eliot's poetry would honestly have to admit to finding Eliot perplexing. Certainly, this writer is aware that even in the brief compass of this study more problems have been raised than solved. The point is this: there is no single 'clue' which will pluck out the heart of Eliot's mystery. It is helpful to know some of the sources of Eliot's allusions; and this guide tries to say something about Eliot's use of language in his poems and his major preoccupations; but Eliot's poetry is not a crossword puzzle of clues and solutions. In your thinking and writing about Eliot, you should try for honesty. Don't pretend to know, what you don't know or to explain what you don't understand. If you can keep your attention on Eliot and not on the examiner, if you say what the poetry makes you feel and not what you think you ought to feel, you might well find, not that the problems disappear, but that they invite you further and further into the poems. Eliot was influenced by the British philosopher F.H.Bradley (1846-1924), the subject of Eliot's doctoral research. Eliot may have learned well from him how to appreciate the metaphysical poets.

Bradley's book, Appearance and Reality, which was first published in 1893, had a great impact on the works of Eliot. Bradley declared that most of our statements about the world are riddled with contradictions, because we are describing appearance and not reality. Eliot spent the year 1910-1911 in France, attending Henri Bergson's lectures on philosophy at Harvard and studied Sanskrit under the distinguished scholar Charles Lanman.

Eliot, having studied philosophy at Harvard and in Europe, became aware of the view that the notion of pure objectivity (or of the supposedly real existence of things, independently of our perception of them) is, at best, ambiguous. When Descartes, in his search for a firmly uncontroversial proposition formulated his famous "I think, therefore, I am", found what served him as a foundation for his own speculations, he also opened the way for what became, in a great part of subsequent philosophy, an impossible separation between thought and its object. This idea is embodied by Bradley in his book: Appearance and Reality . So, when a scientific theory is devised to describe God and the nature of the self, we are, according to Bradley, acting without a clear understanding of how the mind perceives the world. While he was a student at Harvard, Eliot came to know the work of the medieval Italian poet, Dante Alighieri, (1265-1321), a poet whom he saw later as the major guide and model for his own poetry. Eliot admired the directness and economy of language and the width of emotional experience, especially in the scenes of Hell, Purgatory and Paradise in *The Divine Comedy* .

Eliot felt that Dante's balance between the personal and the impersonal, had to do with his belonging to a tradition of writing and thinking. One should not overlook the impact of the American poet, Ezra Pound, on Eliot's poetry, especially when the matter has to do with images and juxtapositions, which were so chosen and arranged as to set up a complex association. So, the reader would delight in exploring this endless maze, as in the case of "The Waste Land". The two poets' aims and poetic interests were very similar. Ezra Pound became a helper of Eliot; he provided him with encouragement, helpful criticism , new ideas, publicity

and literary contacts. Yet, later on, it was quite obvious that the student surpassed the tutor.

Morden life, according to Eliot, could be interpreted and could gain depth of meaning by being allied to parallel patterns of human behaviour embodied in myth and legend. Therefore, he turned to the use of myth quite a lot in his works, because it embodies the experiences of all men, on the one hand, and man's search for order and unity in the universe, on the other. He derived his myths from two main sources : First from the book of the famous English sociologist, Sir James Frazer (1854-1914), entitled The Golden Bough, which was a monumental study of primitive ritual and myth. It suggests that no human practice is unique, but it is one form of response to our shared situation; and the similarities between civilized and primitive cultures, between Christianity and Pagan religions, are more marked and significant than any contrasts.

Another source which influenced Eliot was Miss Jessie Weston's From Ritual to Romance. According to the legends treated by Weston, the land has been blighted by a curse. The plight of the land is connected with the plight of the lord of the land, the Fisher King, who has been rendered impotent by sickness or maiming .The curse can be removed by the appearance of a knight who will ask the meanings of the symbols which are displayed to him in the castle.

The change in meaning from physical to spiritual sterility is easily made; it was, as Eliot has pointed out, the result of his knowledge of symbolism. Today, this knowledge is required by the reader to understand Eliot's poetry.

Another important landmark which influenced Eliot a great deal, was his accidental discovery of The Symbolist Movement in Literature by the English poet and critic Arthur Symons (1865-1945). This book changed Eliot's course of life.

Symons introduced him to the poetry of the major French symbolist poet, Jules Laforgue , (1860-1887), and Laforgue, Eliot claimed, helped him to find his own voice.

This was the literary background of the inexhaustible sources from which Eliot derived his thought and intellect. Thereupon, the influence of his poetry has been immeasurable. His poetry has proved to be extremely memorable , especially "The Waste Land" , whose enduring popularity and enormous influence on poets in many languages give evidence that, for many readers throughout the world, it touches nerves, it presents recognition; it presents , not necessarily the truth, but a truth about man's failures and aspirations.

Eliot's style in general was attractive ;therefore, many poets, American, European, or Arab were influenced by him, such as the Iraqi poets ,Badr Shaker Al-Sayab and Abdul-Wahab Al-Bayati who were admirers of Eliot's technique, style, versification and the

methods of his use of abstract symbols and evocative images, rather than direct expression. This dissertation is a thorough study in depth of such influences and their various aspects and multiplying ramifications.

Chapter One

The Significance of Imagery in the Poetry of T.S.Eliot,

Badr Shaker Al-Sayab and Abdul Wahab Al- Bayati

Imagery defines frequently used literary terms and convictions, especially frequently terms that are closely related or tend to be mistaken for each other. Imagery includes allegory, symbol, emblem, metaphor, expression and mythology. Those terms are narratives in which the agents are personified concepts or character types, and the

plot represents a doctrine . 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. The word 'imagery' is more generalized and is used to describe the strands of associative language used by a poet. The image is primarily an intellectual counter but it has also an emotional aura around it. Imagery in poetry may be drawn from the collective unconscious of the whole race or from the preconsciousness of the poet himself by the method of free association. Eliot, like many other famous poets, such as Laforgue, Baudelaire and Bradley, used imagery to serve his purposes and goals; to reveal the hidden meanings of things, to bring the essence of the problem to the surface. Eliot used imagery which both Augustine and Buddha used for Lust, which is fire. What we have witnessed in the various scenes of " The Fire Sermon" is the sterile burning of lust. As A. David Moody put it in his book: The Cambridge Companion to T.S.Eliot , "The Fire Sermon" refers to Buddha's sermon on the purification of sexual desire. But this section is ruled by water, primarily the river Thames, first described as " sweat" and later as sweating " oil and tar" '(1)

This can be shown in the following lines from "The Fire Sermon":

The river sweats

Oil and tar
The barges drift
With the turning tide
Red sails whiter to leeward, swing on the heavy spar.
The barges wash
Drifting logs.
Down Greenwich reach
Past the isle of Dogs.
Weialala leia
Wellala leia lala.(2)

Buddhism attracted Eliot for its profound recognition of the pain inevitably associated with human desire, and its insistence that all merely personal self identity is constructed upon lack of happiness and joy, and has no essential subsistence except as a provisional, sometimes enabling, though often blinding illusion.

Eliot, as other famous poets, when composing poetry on any certain subjects or feelings, depends greatly on idioms proposing the immediate physical apprehension of such subjects and feelings that are called images.

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 twentieth century. This can be found elusively in the following lines from "A Game of Chess":

When Lil's husband got dembbbed,I said
I didn't mince my words, I said to her myself,
Hurry up please. It's time
Now Albert's coming back, make yourself a bit smart
He'll want to know what you done with that money he gave you
To get yourself some teeth. He did, I was there
You have them all out, Lil, and get a nice set.
Good night ladies, good night sweet ladies, good night,
good night.(3)

These words were said by Ophelia to Hamlet in the
madness scene, Act IV, Scene V ,

" Good night, ladies, good night, sweet ladies; good night,
good night." (4)

This triviality reflects the state of people who are failing in
social affairs. People no longer think of developing their life,
nor do they exert their best to build a healthy society. On
the contrary, they escape from the burden of life to the
abyss. Honour and dignity are not considered any longer.
They are depressed.

The same image of corruption is used by .T.S.Eliot
from the perspective of the twentieth century.So,whenever
an image is found, its meaning will become obvious, as in
the case of the following lines from "The Love Song of
J.Alfred Prufrock":

Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherized upon a table;
In the room the women come and go
Talking of Michael Angelo.(5)

This is an example of Eliot's intellectual "witty" images, where the methods of the English metaphysical and the French symbolist schools are amalgamated and adopted. The Image Eliot used is one of his brilliant images that reflect his romanticism and that he is a highly educated poet. He used a simile to beautify the image and to depict the charm of the night by making it spread out against the sky .The evening is like a patient who is ill ,yet plays the coquette.

This is well illustrated in the following lines from the same poem:

And the afternoon, the evening ,sleeps so peacefully!
Smoothed by long fingers,
Asleep...tired..... or it malingers,
Stretched on the floor, here beside you and me.(6)

These lines suggest that there is an affinity between Prufrock and the evening- peaceful, but artificially peaceful, and with an undertone of morbidity and unease. These lines remind us of Al-Sayab 's poem "The Song of Rain" :

They drown in mists of sorrow serene as the sea
When the night spreads its hands over it.
Wherein lies the warmth of winter
They quiver with tremors of autumn,
With death and birth, with darkness and with light.
My soul wells over with sadness and an ecstasy
Fierce as that of a child which fears the moon

It embraces the skies(7)

و تغرقان في ضباب من أسي شفيف
كالبحر سرح اليدين فوقه المساء,
دفع الشتاء فيه و ارتعاشه الخريف,
والموت , و الميلاد, و الظلام، و الضياء
فتستفيق ملء روعي، رعشة البكاء
و نشوة وحشية تعانق السماء
كنشوة الطفل إذا خاف من القمر!

It seems that Eliot refers to the psychological illness of modern man due to spiritual emptiness. A.D. Moody concludes,

Prufrock's is the most interesting case if only because his is the most fully developed. His fear is a fear of the human city and of human relations. More particularly, it is a fear of being not understood, not recognized; and so of losing identity, of becoming a non-person.(8).

Eliot tries to gather the various threads of imagery, of the people's gloomy point of view towards civilization, and reflects the psychology of the individual in the current civilization. Hence, we may say that imagery is the intellectual structure of poetry. In fact, Eliot does use conspicuous images about the feeling of others, their suffering and boredom. This is well illustrated in the following lines from "Gerontion":

Here I am, an old man in a dry month,
Being read to by a boy, waiting for rain.

In the juvenescence of the year
Came Christ the Tiger (9)

George Williamson points out in the following extract that the coming of Christ symbolizes fear and joy; fear is an inevitable result of the bad conduct of human beings, and joy is arising from being the incarnation of redemption and salvation.

In the "Juvenescence" of the sign of new life
manifested itself differently, "came Christ the tiger,"[is]
an image of terror or a springing form of terror and beauty,
which anticipates the feeling of the "Waste Land".(10)

Gerontion, who stands for modern man, is an old man. "...an old man driven by the Trades/To a sleepy corner". The image of the old man driven to a sleepy corner portrays the suffering of modern man, who is downcast, lugubrious and psychologically ill. He is as imprisoned as the cricket in

the corner, where nobody looks after him. This reminds us of the suffering of Kafka's protagonist, Gregor Samsa, in his short story, The Metamorphosis.

At this point, the proposed theory is that
Gregor's metamorphosis represents an escape from
collapses.(11)

Thus, we find that modern man, like Kafka's Gregor, and Eliot's Gerontion and Prufrock, tries to escape from the bitter reality, either to dreams or daydreams. Eliot uses powerful images of death and restless people in the pendant world.

There is a sense of corruption, disintegration and destruction, because when the matter has to do with the image of the spider, there will be poison, destruction and havoc. Eliot's poem "Gerontion" operates on four levels of subjects, those of individual man who begins by denying his divinity as a man, but regains it. The personal level of the poem, "in a dry month, /Being read to by a boy, waiting for rain", seems to have more significance than the other levels. For all purposes, an old man musing on his past and anticipating his future, which is death, constitutes an uncomplicated image and a straightforward topic. Death and life are contradicting phenomena. However, they are the same in Eliot's "Journey of the Magi" especially in this stanza:

Were we led all that way for

Birth or Death? There was a Birth, certainly,
We had evidence and no doubt. I had seen birth and death,
But had thought they were different; this Birth was
Hard and bitter agony for us, like Death, our death.
We returned to our places, these Kingdoms,
But no longer at ease here, in the old dispensation,
With an alien people clutching their gods.
I should be glad of another death.(12)

Eliot uses the objective correlative, in order to reveal his points of view using various mouthpieces such as Tiresias, the Sybil, even Prufrock, Gerontion, and so on and so forth.

Eliot rather prefers to hide himself behind his protagonists. He tried his best to remain neutral, he couldn't because he, like Gerontion and Prufrock, suffered very much of the degeneration and of the bad circumstances which engulfed people in the 20th century.

So, Eliot expresses his suffering of this horrific kind of life, which is parallel to death. In the opinion of Ronald Tamplin,

...the identification of birth and death in the final section can lead to unnecessary confusion. It is a commonplace in any transitional state, any rite de passage, as anthropologists call it, to see the change as the death of an old way of life and the birth of a new one. What gives added subtlety and complexity to Eliot's use of the idea is that it involves the actual birth and the anticipated death of Jesus, the initiation (as birth and death) of the Magi and

also the anticipated actual death of the narrator. All these levels coalesce in the passage .For instance, in the final line the narrator is anticipating Christ's death so as to complete the process of salvation begun by the

birth he has witnessed. Meanwhile, as Eliot so often has been himself, he is at odds with his inheritance ,no longer at ease here, in the old dispensation/With an alien people clutching their gods.'(13)

Really, this passage is to be considered as a proof of the deepening despair. It can be regarded as part and parcel of Eliot's thought. So, modern man will be happy about another death and desperate about such a disgusting life. This subject is reminiscent of the following line said by Abu Ala'a Al-Ma'arri:

Tiresome is life, so I wonder but of a person
Who desires to live longer.

تعب كلها الحياة فما أعجب
إلا من راغب بازدياد.

Many poets were influenced by T.S.Eliot , whether in this field or another. Badr Shaker Al-Sayab is one of the those poets. He has used images as an indirect way of expression. His masterpiece, "The Song of Rain" incarnates one of the most beautiful images in Arabic literature.

And across the waves of the gulf
Flashes of lightning sweep the shores of Iraq
With stars and oysters, making them glow.(14)

و عبر أمواج الخليج تمسح البروق
سواحل العراق بالنجوم و المحار،
كأنها تهتم بالشروق.

The link between the movement of flashes of lightning,

stars and oysters is accurate and beautiful. This is one of the most striking images; and it has not been used by any other poet. It is a matchless picture, where the elements of nature are amalgamated to form a nice ,intricate image that heralds the coming of rain.

Al-Bayati ,who was also an admirer of T.S.Eliot, expressed this bitter feeling, because of the decayed civilization and the rotten values prevailing in society. This is well-illustrated in the following lines from the poem entitled, "The book of poverty and Revolution" "Sifr Al-Fakr Wal Thawra":

You drown these forests with darkness:

Birds with no nests

And you bang with a shovel

At the gate of the dawn

To dig my grave in the hotels of these cities
that have died and their spring died.(15)

و تغرق هذه الغابات بالعتمة
عصافير بلا عش
وأنت تدق في الرفش
على بوابة الفجر
لتحفر في فنادق هذه المدن التي ماتت و مات ربيعها قبوري

Al-Bayati here reveals the gloomy atmosphere of the sad cities, by using such vocabulary as drowning , grave darkness and birds without nests. The result is pessimism and bad omen arising from the disbelief and atheism. People commit sins and offenses.

As Dr. Abdul Aziz Al-Mushref puts it in describing the imagery in the poetry of Al- Bayati, in his collection of "The Book of Poverty and Revolution "

"We find a great image of the dilemma of the committed poet. It is a double-faced image, the first face is represented by "the torment of Al-Hallaj, and the other face is embodied in "the catastrophe of Abi-Al-Ala'a"(16)

In "Al Mureed" "The Disciple" Al-Bayati says:

You fell down in the darkness and emptiness

Your soul was dye stained

You drank from their wells

You got giddy

Your hands were stained with ink and dust.(17)

سقطت في العتمة و الفراغ

تلطخت روحك بالأصباغ

شربت من آبارهم

أصابك الدوار

تلوثت يداك بالحبر و الغبار.

This is one of the most expressive images used by Al-Bayati. He laments his protagonist Al-Hallaj, who left his ordinary methodology ,which reflects the suffering of the poet himself, who is the mouthpiece of modern man. This is the

mask that Al-Bayati uses ,till Al-Bayati becomes Al-Hallaj and vice versa. This is the same of T.S.Eliot's objective

correlative. This, to some extent, may bear some romanticism.

However,Al-Bayati tries to get rid of the romantic images, to use more realistic ones. As Ihsan Abbas says, "The realistic imagery follows up as the case be in his poem 'The Market of the Village'

A peasant gazing in emptiness:

In the new year eve

My hands are definitely full of money

And I will buy this shoe."(18)

فلاح يحدق في الفراغ

"قي مطلع العام الجديد

يديا تمتلئان حتما بالنقود

وسأشتري هذا الحذاء".

This image portrays the poverty prevailing all over Iraq. Although

there is an abject poverty and destitution, there is an insistence to

overcome this misery by optimism. Al-Bayati says in "poverty and

Revolution" ,

Had poverty been a man

I would have killed him and drunk his blood,

Had poverty been a man. (19)

لو أن الفقر إنسان

إذن لقتلته و شربت من دمه,

لو أن الفقر إنسان.

The imagery of sterility and dryness, appropriate to the condition of the Waste Land, is evident from the first few lines of the poem, where the arrival of spring is viewed with horror by the inhabitants of the 'dead land'. They survive minimally in the 'strong rubbish' and a relentless sun.

What are the roots that clutch, what branches grow

Out of the rubbish?.Son of man,

You cannot say, or guess, for you know only

A heap of broken images ,where the sun beats

And the dead tree gives no shelter, the cricket relief.

It is the dryness that is a condition of sterility that is spiritual and, perhaps in this case ,emotional and sexual as well. Eliot adopts a language strongly reminiscent of the prophetic books of The New Testament. Just as the prophet Ezekiel was taken to the valley strewn with the bones

of the Ecclesiastes , in the chapter which is entitled, "The Valley of Dry Bones" :

' And he said unto me ,son of man, can these bones live? And I answered, Lord God, thou knowest' Cf., Chapter 37 :3

The same image is portrayed in The Quran, chapter 2:260.

And when Ibrahim said: 'Show me,Lord,how you raise the dead,' He replied:' Have you not faith?'

'Yes,' said Ibrahim, 'but I wish to reassure my heart.'

'Take four birds,' said He, 'draw them to you, and cut their bodies to pieces. Scatter them over the mountain-tops, then call them. They will come swiftly to you .Know that Allah is mighty and wise.'

وإذ قال إبراهيم رب أرني كيف تحي الموتى قال أولم تؤمن قال بلى و لكن ليطمئن قلبي قال فخذ أربعة من الطير فصرهن إليك ثم اجعل على كل جبل منهن جزءا ثم ادعهن يأتينك سعيا و اعلم أن الله عزيز حكيم.

So, we are asked what life can come out of the wilderness of our world. Because we are spiritually dead, we can

envisage no possibilities but the unending routine of our journey through the desert of our days. What we must learn and understand is our condition of mortality, the fact of death and our present helplessness.

In fact, life perceived in Eliot's poems is barely worth the name. It is not life, it is existence, which is valueless and without a purpose. Modern life in Eliot's poetry quickly becomes a living Hell. Gerontion is a figure of death –in- life. He is 'an old man in a dry month..... waiting for rain'. He is 'A dull head among windy spaces', 'An old man in a droughty house/ Under a windy knot' where 'Vacant shuttles/Wave the wind'. He utters his 'Thoughts of a dry brain in a dry season'.

Here I am, an old man in a dry month,
Being read to by a boy, waiting for rain
I was neither at the hot gates
Nor fought in the warm rain

"Gerontion" signals a crisis, a spiritual crisis personal to Eliot himself and a cultural crisis he perceives European civilization to have reached. The old man, Gerontion, who utters these lines portrays the decayed civilization and an individual yearning for spiritual renewal.

My house is a decayed house,

And the Jew squats on the window sill, the owner.

Eliot's reputation grew, the clamour subsided to a respectful murmur, and when he died, he was regarded as the most imminent and the most respected man of letters in the English speaking world.

Eliot's masterpiece "The Waste Land" tackles each criticism about a certain point, such as the desire for order and the surrender to the chaotic desires, as David Moody put it in his book, The Cambridge Companion to T.S.Eliot :

" At the end of the poem, the desire for order and the surrender to the chaotic desires of life remain in tension. The speaker sits by the sea, turning his back n the "arid plain" of the desert. Still he asks, " Shall I at least set my lands in order ?" (20)

indicating the continuation of a quest for order and meaning .But the speaker is answered by a series of allusions which are neither properly " my lands" nor in any discernible order. The lines themselves speak of disintegration and disorder, madness and desire. This theme is portrayed by Avtar Singh in his essay, "T.S.Eliot's poetry and the modern sensibility":

"The same image is used as a symbol of spiritual rebirth in 'Burnt Norton' with echoes of the innocence of Eden. Many of Eliot's lines have entered the English language in the form of catchphrases or adages:

"Living and partly living; 'Promise of Pneumatic bliss'; after such knowledge, what forgiveness?; 'these fragments I have shored against my ruins'; 'why should the aged eagle

stretch its wings?; 'in the room the women come and go, talking of Michelangelo'; 'I have measured out my life with coffee spoons'; 'the bitter apple and the bite in the apple';

and of course 'not with a bang but a whimper. 'His words echo thus in our mind, to a degree unparalleled in twentieth-century literature.(21)

Therefore, many Arab poets were influenced by him, such as Badr Shaker Al-Sayab and Abdul Wahab Al-Bayati .When we try to study with some analysis the full poetical works of both poets.(Al-Sayab and Al-Bayati), we notice that according to them the importance of the image springs from the estimation of the poem as a whole in general, and the image in particular, is meant by being poetic. It is a dynamic concept which differs with the passage of time, past ,present and future. It also differs from one reader to another, according to the cultural background of the reader. It creates astonishment on the part of the reader . The

textual reading of Al-Bayati's poetry, for instance, moves beyond the established lines.

In his Ph.D. dissertation entitled "The Rhetoric of Imagery in the poetry of Abdul Wahab Al-Bayati", Dr. Taiseer Salman Jerkous says:

"The image is as old as the very poetry, because there is no poetry without an image , the oldest type is the rhetorical image".(22)

This is well-clarified in the following lines from "To Hind"

"إلى هند"

Your eyes are "Madrid "which I regained

Your eyes are "Kandahar"

Two lakes running through

The palm trees and fires

Wherein I drowned, and burnt.(23)

عيناك " مدريد " التي استعدتها

عيناك "قندهار"

بحيرتان عبر غابات النخيل وسهوب النار

غرقت فيهما, احترقت.

The place has an important role in drawing the poetical image, by what it bears such as specifications, and distinct colours intermingling in the self, to form a new structure hiding the nature of the place in the middle of interacting elements. So, Bagdad is portrayed as Babylon, Naynawa, Ashor, Eram That Al-Emad, Sheeraz, Granada, Madrid, Khabour, Mda'en Saleh and Paris as depicted in the above mentioned lines.

Al-Bayati, Al-Sayab and others were greatly affected by European and Western poets and critics such as T.S.Eliot. Al-Bayati and Al-Sayab were contemporaries. So, they share in many poetical fields, such as rain, drought, futility and so on and so forth. The poetical image, whether it is sensory,

rhetoric, symbolic or allegorical, enables the poet to elaborate more on the subjects he tackles.

The image of rain is an extreme instance. In Al-Bayati's poem " The Cloak and the Dagger" " العباءة و الخنجر "

Rain washed

The trees ' forelocks.(24)

و غسل المطر
ذوائب الشجر.

This reminds us of AL-Sayab's masterpiece "The Song of Rain":

Till drop by drop they melt into rain.
Children gurgle in the vine bowers,
And the silence of the birds on the trees
Tingles with the song of rain
Rain..
Rain..
Rain..(25)

وقطرة فقطرة تذوب في المطر.
و كركر الأطفال قي عرائش الكروم،
ودغدغت صمت العصافير على الشجر
أنشودة المطر
مطر....
مطر ...
مطر...

Al-Bayati as a committed poet, like Al-Sayab and T.S.Eliot, depicts some of the Arab causes in a wonderful

and colourful image in his poem, "To Abdul-Naser the Human Being": "إلى عبد الناصر الإنسان"

This lightning never lies
And this river never runs dry
And this rebellious human being
Amongst the wheat spikes
Shakes the wind chains
With the rain.(26)

فهذا البرق لا يكذب
و هذا النهر لا ينضب
و هذا الشاعر الإنسان عبر سنابل القمح
يهز سلاسل الريح
مع المطر.

This image of the rain is reminiscent of the purity and cleanness which purge nature and individual ;why not!.

Al-Sayab led a tormented life, where he moved from one place to another, especially from the city, the dirty city (Bagdad) allegorically speaking . Al- Bayati's prototype is Al-Sayab; his literary friendship with Al-Sayab made him resort to the same images and same symbols, especially since they both came from the same milieu.

Al-Sayab also was one of the Arab poets who read Eliot in depth. Al-Sayab moved to the College of Higher Education to study Eliot at the English department.

Al-Sayab as a famous comprehensive poet, disgusted from the dirt of the city, admired *The Waste Land*. So, he

composed a poem that is similar to "The Song of Rain" adopting the experiment of T.S.Eliot, who committed himself to his race causes, especially the humane issues. His poetry in general, and "The Song of Rain" in particular, is not merely an external depiction of some aspects of life, nor is it a series of the exclamations and slogans. Yet, it is the poetry that abides by a big issue, and expresses political aims. This is well-illustrated in the following lines:

I nearly hear Iraq full of thunder
And lightning is stored in the plains and mountains
I barely hear the palms drinking rain
And I hear villages moaning and migrants
Fighting the Gulf tempests and the thunderbolts
With oars and sails
Rain...
Rain...

أكاد أسمع العراق يذخر بالرعود
و يخزن البروق في السهول و الجبال
أكاد أسمع النخيل يشرب المطر
و أسمع النخيل يشرب المطر
وأسمع القرى تئن و المهاجرين
يصارعون بالمجاديف و بالقلوع
عواصف الخليج و الرعود
مطر...
مطر...
مطر...

This is one of the most beautiful images. He uses it to mingle nature elements with realistic subjects. One at the first reading, imagines that Badr Shaker Al-Sayab belongs to the romantic doctrine. But when one gets acquainted with Al-Sayab's circumstances ,one immediately knows that a poet like Al-Sayab cannot be romantic ;in other words, the beauty landmarks are just ordinary reflections of

nature. Al-Sayab is not convinced of the doctrine of art is for art's sake .His poetry is objective, and purposeful and guided to manage to serve his object. If we make an analytical study of the three poets, we reach to a conclusion that Eliot,Al-Sayab and Al-Bayati are committed poets, whose main concern is the corruption in everything.

Notes

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Chapter Two

Symbolic Aspects of the Imagery in the Poetry of T.S.E.liot,Badre Shaker Al-Sayab and Abdul Wahab

Al-Bayati

Symbolism is one of the technical features, that are used to reveal specific concepts and ideas, and to illuminate sufficiently what the poet aims at. Symbolism is considered as one aspect of the 'revolution' that involves taking over from French poetry a procedure we identify, all too loosely, as 'symbolism'. So, without symbolism there can be no literature; not even language. The words themselves are symbols, almost as arbitrary as the letters

which compose them, more sounds of the voice to which we have agreed to give certain significance as we have agreed to translate these thousands of terms by those combinations of letters. This is a term unfortunately so various in its applications that we cannot now hope to define it very precisely. But let us begin by taking a simple example. We may say that uncle Sam is a symbol of the United States of America. We have here a relationship between a particular configuration of shapes and colours

and the abstract idea (the country) for which the symbol stands .Thus the symbol is an object which 'stands for', or expresses, something other than itself. A rose may have many symbolic bearings. It may symbolize love,

appreciation, wedding or even death.Symbols,then,can have a clearly identifiable significance in this way when we recognize a direct relationship that is not so direct :water may 'stand for ' not only life –giving but also for death (by drowning) ;and Eliot is very conscious of such ambiguity in his use of such symbols. But the relationship between signifier and signified may be rather more strained . Suppose that what I want to say is not a particular 'thing ' or body of ideas, but a particular state of mind or a complex of emotions . This is well clarified in the following lines from "The Waste Land", "Death by water":

Phlebas the Phoenician, a fortnight dead.

Consider Phlebas, who was handsome, and tall as you.

In the start of case, we are inevitably drawn towards a more private or subjective symbolism whereby the relationship between signifier and signified is much more tenuous and less direct for all of us; and at one time or another, a particular feeling or experience seems to be encapsulated by a particular sense-impression of colour, taste, sound or smell ,that may suddenly prompt a surge of emotion. And this is often the way in which the symbolist poetry is read by Eliot's works: We are given a signifier from which the signified has receded a good deal. Hence symbolism is inevitably suggestive .Ideas and emotions are not directly described or overtly defined ,but suggested by

Evocative symbols .Such poetry may have a haunting indefiniteness (one recalls Eliot's notorious phrase communicating, before it is understood) or a quite impenetrable obscurity. Eliot is, as Peter Acroyd described ,

"One of the teachers whom Eliot impressed was Bertrand Russell, whose course in symbolic logic he took with eleven other postgraduates in the spring of 1914 affected him".

.....

Russell characterized Eliot in terms that will become after a while familiar. (1)

We may well want to decide that some symbols are best left unexplained, that we must allow them to exert their powerful suggestiveness rather than pursue a fugitive equation between the 'symbol' and what it 'stands for'. Take for example, the case of Eliot's three

white leopards in Ash Wednesday.

There they sit under a juniper-tree, an unblemished white, reposeful and self-satisfied after having consumed the organs and flesh of a human body. What are we to make of them? What do they 'stand for' ? Source-hunting does not really help us. Let them remain in the imagination: powerful and docile; cruel and benign; beautiful and terrifying. All this is not to say that Eliot was a 'symbolist' poet but rather to suggest that much of the power and 'meaning' of his poetry resides in his use of symbols (such as water ,fire, and other symbols drawn from Dante and the Bible).This is what Eliot also found in French symbolist poetry –and in some seventeenth-century English poets such as John

Donne. So, he derived the rapid transition from one symbol to another with the connection remaining implicit.

In "Ash Wednesday" for instance, there is a religious connotation. It is the first day of the Lent in Christianity. It is a recourse to God, to church and to religion in general which is the last resort of salvation. "Ash Wednesday" symbolizes the accumulated strain and stress. It is a poem of purgation, it is the acceptance of the church's discipline of self-confession. It deals with the mortification of natural man, the effort to conform the will and the state of mind. It springs from a personal experience. Eliot says,

Will the veiled sister between the slender
Yew trees pray for those who offend her
And are terrified and cannot surrender
And affirming before the world and deny between the rocks

In the last desert between the last blue rocks.

E.E.Duncan Jones says,

"The yews which frame the nun-like figure are symbols which occur several times in Eliot's poetry from 'Animula' onwards- 'Pray for Floret by the boar-hound slain between the yew-trees'. If they have a literary ancestry, I am ignorant of it. But the yews' suggestions of mortality and immortality are not recondite. As the churchyard tree, the yew must first suggest death: but it perhaps is the churchyard tree because its long life symbolizes immortality, and because it is, in Sir Thomas Browne's phrase 'an emblem of resurrection from its perpetual verdure' ".(2)

As we notice, yew trees depend so much upon the interpretation of symbols and the understanding of the Christian ways. This can be well-clarified in the following

comment written by A. David Moody,

Yet, so much does depend upon the interpretation of symbols and an understanding of the Christian way. But if I

had tried to impose all that on them, and my scholarship would cruelly have falsified it. But, again, perhaps the poem itself had more to give them".(3)

The symbols Eliot uses are implicit; they bear a big hidden meanings which are rather religious, at a time when people turned their backs on that area of life and the afterlife. They ignored religion .Therefore, they annoyed Mary the Virgin with their bad behaviours. They are offenders because they had forsaken the ten commandments in Christianity. There is no certitude any more, people are frightened, because they commit sins.

They are unbelievers; so, they imagine that Jesus Christ watches them, and Eliot tries his best to reflect the fears by colouring his words, which symbolize liturgical meanings.

He says,

Who walked between the violet and the violet

Who walked between

The various ranks of

The various ranks of varied green

Eliot tries to depict sterility in everything, nothing prospers at all. Aridity spreads all over the world because of the bad deeds, and immoral behaviours as depicted in "The Waste Land", which is a symbol. This conduct is explained in the following comment:

"Not only the title but the plan and a good deal of the incidental symbolism of the poem were suggested by Miss Jessie L. Weston's book on the Grail legend; From Ritual to Romance (Cambridge). Indeed so deeply am I indebted to Miss Weston's book, which will elucidate the difficulties of the poem much better than my notes can do; and I recommend it (apart from the great interest of the book itself) to any who think such elucidation of the poem worth the trouble. To another work of anthropology I am indebted in general, one which has influenced our generation profoundly; I mean The Golden Bough, I have used especially the two volumes Adonis, Attis, Osiris. Anyone who is acquainted with these works will immediately recognize in the poem certain references to vegetation ceremonies." (4)

Eliot may suggest a figure threading its way through the paths of a garden; but the violet and the green are not committed to being flowers or leaves: they may be as formal order.

These colours used in this poem are capable of symbolical meanings:

The violet of penance, the green of hope, purity and Serenity, symbols of celestial things.

Badr Shaker Al-Sayyab was greatly influenced by T.S.Eliot, apart from English influences, whether romantic or modern. Another element which affected Al-Sayab's poetry was the French symbolist movement, not only as it touched him through T.S.Eliot, but also through his contact with French poetry .The poet Suleiman Al-Essa was a good helper of Al-Sayab , because the latter asked him to translate symbolic French poetry, especially that of

Mallarme and La Martin, into Arabic. Therefore, and for a proper understanding of Al-Sayab's poetry. Dr. Bishai says,

" One should be familiar not only with the symbolist poetry of France or with the romantic poetry of England, but also with Greek mythology as well as with Iraqi folklore ." (5)

This can be well shown in the following lines from "I n Front of God's Gate":

The wasteland is our faces
As if they were what children draw in the dust
They know neither beauty, nor handsomeness
Childhood went out, and so did the light of youth.
And melted as a cloud
And we do bear the same faces.

وجوهنا اليباب
كأنها ما يرسم الأطفال في التراب ,
تقضت الطفولة .انطفا نور الشباب
و ذاب كالغمامة,
و نحن نحمل الوجوه ذاتها.

Al-Sayab here reveals that he uses abstract symbols and evocative images rather than direct expression. Eliot uses symbols to express overtly his personal suffering. So, Al-Sayab uses the topic of Eliot's masterpiece "The Waste Land" to symbolize the aridity and barrenness of their faces, which are lifeless, as if they were dead. They are faded flowers as though they were mirage. Here the indirect symbol reveals clearly how pessimistic Al-Sayab and his comrades were. If we have a look at these lines, we notice that childhood, which is to be full of innocence and optimism, has faded and gone out till it became a wasteland.

The prime of youth also went out and disappeared. The

youth should be full of vigour, strength and activity; yet it is sad, hopeless and helpless. This is the echo of loneliness and the alienation and the result of the state of life away from home. Unfortunately, Al-Sayab's alienation reflects the generation's suffering. In turn, Al-Sayab in some situations was pessimistic, especially when it comes to rain, which is the life-giving state, which is the symbol of fertility

and life, and also the revolution against oppression and political and social wrongdoing. He also makes rain the symbol of death, trying in his contradiction between death and life to make the dilemma more horrible. Rain,

according to Al-Sayab, becomes responsible for providing life to the hungry everywhere, to make the experience deeper and more comprehensive. Rain washes the world, and cleans it. Rain is the giver of life and fertility.

Do you know what sorrow the rain brings?

How the water pipes sob when it pours?

How desolate a man feels when he is alone?

Without end, like blood that is shed

Like hunger , love , children and death

Is the rain.

أتعلمين أي حزن يبعث الطر ؟
و كيف تنشج المزاريب إذا انهمر؟
و كيف يشعر الوحيد فيه بالضياح؟

بلا انتهاء كالدّم المراق , كالجّياع
كالحب كالأطفال كالموت هو المطر.

Here Al-Sayab tries to clarify the mixed feelings that go round deeply in his mind .

He feels love, but does not find it, and he also feels sorrow and bitterness. Rain gathers all those paradoxical ideas.

Hani Nasrullah expresses such ideas in the following lines:

" The private symbols are different sequent forms or manifestations of a single vision. And the symbolic Brooj (constellation) is the artistic journey of a vision through a group of sequential private symbols towards the final perfect revelation."(6)

Al-Sayab sometimes uses conventional symbols as well as world symbols that reflect his acquaintance with Western civilization, such as Ishtar and Tammuz. So, when Ishtar dies, life turns to be dead. It is transferred to death. So, when Al-Sayab declares the death of fertility, that means that drought will prevail all over the land. This is very clear in these lines from "Christ after Crucifixion":

And in the villages Ishtar dies
Thirsty, with no buds on her forehead
And in her hands there is a fruit- basket, including stones
To be thrown on each wife. And on the sea-shore the palm
trees lament.

و في القرى تموت
عشتار عطشى و ليس في جبينها زهر
و في يديها سلة ثمارها حجر
ترجم كل زوجة به, و للنخيل في شطها عويل.

The "rain" bears the two contradicting meanings of life and death. It is the cause of existence. This reminds us of the Koranic verse .Cf:verse 30 of the Prophets:

"And we made every living thing of water".

{و جعلنا من الماء كل شيء حي}

In "The City of Sindibad" Al-Sayab wants to say that water is the basis of existence :

I shouted in winter:

Rain , awaken

The sleeping bones, snow and fine dust,

And stone beds

And make the seeds sprout,

Make flowers blossom.

Burn the barren threshing floors

With lightning

Burst the veins

Make the trees heavy

Oh, rain you came.

صرخت في الشتاء:

أقض يا مطر

مضاجع العظام و الثلوج و الهباء,

مضاجع الحجر,

و أنبت البذور, و لتفتح الزهر,

و أحرق البيادر العقيمة بالبروق

و فجر العروق

و أثقل الشجر.

و جئت يا مطر.

So, the coming of rain is the endowment of life. Here it symbolizes revolution, which bothers the beds of the tyrants, who wrong people. Al-Sayab writes about this symbol in the following line:

God is blessed, the giver of blood rain.

تبارك الإله, واهب الدم المطر.

Rain here becomes the symbol of Al-Sayabean resurrection. This is well-expressed in the following comment by Jalal Al-Rubei'i ,

"In other poems by Al-Sayab, rain becomes the symbol of resurrection and revolts against the despot. This resurrection will be absolutely coming. The despot sees it just far, while it is very near according to the strugglers; as long as redeeming is the legislation of the patriots."(7)

Al-Sayab in "A Message from a Graveyard", says :

From the depths of the earth I cry out

Till all the graves moan

.....

For the light from the window
Is blood seeping through the rocks
Over the mouth of my grave.
The earth shows signs of labour,
Do not despair .

I bring you glad tidings, dead bodies,
The resurrection is near
Glad tidings in Wahran,

There are echoes of Tyre !
Sisyphus shed the burden of aeons from him.
And received the sun on the "Atlas peaks"!
Woe to Wahran ,for it does not rebel.

من قاع قبري أصبح

حين تئن القبور

.....

فالنور في شباك داري دماء

ينضدن من حيث التقى بالصور

في فوهة القبر المغطاة , سور
هذا مخاض الأرض لا تيأسي
بشراك يا أجداث, حان النشور !
بشراك ... في "وهران " أصداء صور
سيزيف ألقى عنه عبء الدهور
و استقبل الشمس على "الأطلس" !
آه لوهران التي لا تثور.

Abdul-Wahab Al-Bayati ,the son of the same Iraqi milieu to which Al-Sayab belongs, embodies his national causes in poetry, to symbolize revolution and rebellion against the bitter state of affair. One should not forget that Al-Bayati

was, as Al-Sayab, an admirer of Eliot. Dr. Aziz Al-Mushref says,

" Eliot may be the clearest contemporary poet, who appreciated the value of using the myth and symbols in poetry".(8)

Dr Al-Mushref goes further in his study of the poetry of Al-Bayati , saying,

" Aesha in 'The One Who Comes and Never Comes' and 'death in life' is the subjective and collective symbol of the lovers that melted in each other and dissolved at the end in the soul of the new existence." (9)

This is clear in "An Elegy to Aesha " " مرثية إلى عائشة "

Aesha returned with winter to the orchard

A naked willow

Weeping on the Euphrates

The guardian of the dead makes her tears

A crown of love that has passed away.

عائشة عادت مع الشتاء للبيستان
صفصافة عارية الأوراق
تبكي على الفرات
تصنع من دموعها , حارسة الأموات
تاجا لحب مات .

So, the death of Aesheh, and her return to life without life, represents the circle of death and resurrection. The return

to life as a willow without leaves, symbolizes verdure and eternal life, -the eternity-. The weeping itself means asking for mercy. The death of the young Aesheh, and then her return to life is a brilliant symbol for the continuity of life, so the death of the elite means giving life to others. Tarrad Al-Kubeisy in his book An Essay on Myths in the Poetry of Al-Bayati, says ,

"The symbols that the poet,Al-Bayati,expresses are his own conscious attitude and vision about the universe...They are the poem, (the poem-the poet, and the poet and the poem".(10)

In his poem "The Golden Locust " " To The Refugees",Al-Bayati composes:

Death in life is
Sleeping with no resurrection, no dormancy
Oh, witch do blow, the ashes!
May be Shahrazad
Extends the hand from her grave to the prophet
And the poet on resurrection.

Perhaps the fires of Iram Al-Emad
Glitters in the desert of these cities whose
Walls are painted with black:
Perhaps Sindibad
Kindles in his cry Algeria of India and
The archipelago of the Roman Sea.(11)

الموت في الحياة
نوم بلا بعث ولا رقاد
فلتتنفخي أيتها الساحرة، الرماد
لعل شهرزاد
تمد من ضريحها يدا إلى النبي و الشاعر في الميلاد
لعل نار ارم العماد
تلمع في صحراء هذي المدن المطلية الجدران بالسواد
لعل سندباد
يشعل في صيخته جزائر الهند و أرخبيل بحر الروم.

This reminds us of Al-Sayab's poem "The City of Sindibad" :

We wish to sleep again,

We wish to die again:

Our sleep is buds of awakening,
And our death hides life.(12)

نود لو ننام من جديد,
نود لو نموت من جديد,
فنومنا براعم انتباه
و موتنا يخبئ الحياة.

In fact, the same symbols used by both Al-Sayab and Al-Bayati
are borrowed from Eliot's "What the Thunder Said",

He who was living is now dead

We who were living are now dead

We who were living are now dying With little patience.(13)

Eliot derived the symbolic meanings from French poets such as
Mallarme and Forbieh, and he read the Symbolist Movement in
Literature by the English poet and critic Arthur Symons
(1865,1945).This book introduced him to the poetry of the major

French symbolist poet ,Jules Laforgue, (1860-1887), and Laforgue,
Eliot claimed, helped him to find his own voice. The Arab poet,Al-

Mutanabbi preceded them in this field by more than one thousand years. So, he used symbols to praise Camphor Al-Eksheedi, the ruler of Egypt, who was a slave. He likens him to the sun, which he makes black by saying:

You uncover the sun whenever
The sun rises with a black shiny sun.

تفضح الشمس كلما ذرت الشمس بشمس منيرة سوداء.

Or as Abu Tammam uses the rain as a symbol to eulogize the caliph, Al-Mu'tassim:

Rain makes the clearness melt, and behind it
a serenity is about to rain out of freshness.

مطر يذوب الصحو منه, و خلفه صحو يكاد من الغضارة يمطر.

So, this is the very symbolism that makes the reader search amongst libraries, to discover something about culture and

vague meanings. So, some poets do not want to be easily understood, such as Sa'eed Akel. Therefore, the exaggeration in using symbols becomes like a closed cave that makes the antithesis of clearness, and enriches the poem, because the visibility and obviousness make the poem a rooftop that is bottomless. That is to say that poetry without symbols becomes shallow and superficial, as Adonis put it.

Notes

1- Peter Acroyd, T.S.Eliot (London,1993),p.50

2- E.E.Duncan Jones," Ash Wednesday" in Sheila Sullivan (ed.),Critics on T.S.Eliot (New Delhi, 1994),p.99.

3- A.D.Moody, "The Experience and the meaning of 'Ash Wednesday' in Tracing T.S.Eliot Spirit, Essays on his Poetry (Cambridge,1994), p. 141.

- 4- "Eliot Notes on the Waste Land" , in Concise Anthology of American Literature (New York,1985), p.1620 .
- 5- Dr. Nadia Bishai ,(Badr Shaker Al-Sayyab: A Selection of his Poems with an Introduction), pp.11,12.
- 6- Hani Nasrullah, The Symbolic Brooj (Constellations) A Study in Al-Sayab Personal and Private Symbols (Irbed,2006), p.353.
- 7- Jalal Al-Rubei'i, Mythology and Symbolism in Al-Sayab's Poetry Through The Collection of "Song of Rain" (Tunisia,2003),p.46.
- 8- Dr. Aziz Al-Mushref, The Inventive Vision in The Poetry of Abdul-Wahab Al-Bayati (Beirut,1991),p. 125.
- 9- Ibid., p.127.
- 10- Tarrad Al-Kubeisy, An Essay on Myths in the Poetry of Al-Bayati (Damascus,1974),p.13.

- 11- Al-Bayati, "The Golden Locust", in The Collection of Abdul-Wahab Al-Bayati, (Beirut,1973),p. 392.
- 12- Badr Shaker Al- Sayyab," The City of Sindibad", in the collection of the Song of Rain, (Baghdad, 3d edition,2000)P.249.
- 13- Eliot's "What the Thunder Said" in Dr.Layla Maleh, From Ulysses to Gerontion (Damascus,1983),p.249.

Chapter Three

Expressionistic Forms of Imagery in the Poetry of

Eliot, Al-Sayab and Al-Bayati

Expressionism as a doctrine is the dark reality behind the bright appearance, or the bright reality behind the dark appearance. It is the dark side of romanticism, although it is very near to harsh realism. It shows day-dreams that are in fact nightmares. These descriptions are very clear in the following lines cited from Matthew Arnold's "Dover Beach", where he describes the dark ages in Europe (especially the

Victorian age , which suffered the conflict between faith and science):

..... For the world, which means
To lie before us like a land of dreams,
So various, so beautiful, so new,
Hath really neither joy, nor love ,nor light,
Nor certitude, nor peace, nor help for pain;
And we are here as on a darkling plain.(1)

We see that the suffering, extending from Arnold's age to that of Eliot, was the distinct characteristic of our times. Eliot, Al-Sayab and Al-Bayati as poets were the diagnosers of the bitter matters of fact, as a result of the burden of life, because of the lack of love between people. So, man is in search of divine love, as in the case of the following lines from "The Waste Land", " The Burial Of the Dead ":

April is the cruelest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain:
Winter kept us warm, covering
Earth in forgetful snow, feeding

A little life with dried tubers.

Eliot's poems in general, and "The Waste Land" in particular, were personal explorations of the spiritual condition of his generation that were always present in his poetry, longing for redemption. The secret lies in that Eliot's conversion to Christianity in 1927 came as something of a surprise to his friends. The poet who had so clearly

described in his poems the anguish of contemporary civilization, and in doing so had seemed to speak for his generation, appeared to have performed a volte-face in asserting his Christian beliefs.

We notice clearly in the above mentioned lines that life is vegetal in emphasis. There is a paradoxical idea in that the

month of April is traditionally seen in England as the first month of spring, gentle after the harshness of winter. Eliot seems to recall the opening lines of Geoffrey Chaucer's, General Prologue to the Canterbury Tales :

When that Aprille with his shoures sote(sweet)

The droghte of Marche hath perced to the rot..

Than longen folk to goon on pilgrimages.

Eliot's poem, too, is concerned with a kind of pilgrimage or quest but, at the start of his poem; the traditional signal does not prompt the inhabitants of the 'dead land' to thoughts of hope and departure, but quite the reverse. Winter is seen as the comfortable season, maintaining as it had done a minimal life, where action was not called for.

The arrival of April is an agony to the speakers because it makes demands of them and reminds them of the past and future('memory and desire').

The lilacs of line 2 occur elsewhere in Eliot's works as suggesting powerful emotion and tenderness, as is the case in his poem " Portrait of a Lady", which is full of darkness, blur and gloominess. In fact, emotion must be avoided in Eliot's poetry , and in "The Waste Land" in particular. The main imagery and description of Eliot's poetry, and in the stanza cited above, is of vegetable life; and the verbs in the present participle ('breeding', 'mixing', ' stirring', ' covering', 'feeding') emphasize a lack of motion. L.G.Salingar, who

was a lecturer in English in the University of Cambridge, in his critique, " T.S.Eliot: Poet and Critic" says,

" The flexible technique springs largely, as Eliot has told us, from his early study of Jacobean stage verse of Jules Laforgue (1860-1887) (though to these should perhaps be added the influence of Browning and Henry James.) Webster and Laforgue speak together, for example, in lines such as these from "The Portrait of a Lady" (1910):

I feel like one who smiles, and turning shall remark

Suddenly, his expression in a glass My self-possession

gutters; we are really in the dark. It is a sign of Eliot's originality and insight that he should have turned to these two models in verse and studied them together; and especially that he should have been one of the first English writers to respond to the most significant developments in modern French poetry. For the prevailing influence in these early poems is that of Laforgue, with Baudelaire behind him".(2)

So, bad life is death or worse. This feeling has aroused the imagination of Badr Shaker Al-Sayab, as is the case in the

following stanza:

Drowning in the sea, where the sea-gull laments;
The wind moans him.. in the palm trees
His sad poems eulogize him amongst the leaves of
oleander,
Willows weep for him. (3)

غريق في عباب الموج تنحب عنده الغاقّة,
تنن الرياح في سعف النخيل , عليه ترثيه
قصائده الحزينة بين أوراق من الدفلى , أو الصفصاف تبكيه.

We notice that Al-Sayab was abiding by the use of the acute resonance. In addition, he persisted in using direct expression, and he mostly resorted to an ordinary simile. Eliot also expresses desperate life in his poetry in general and in "The Hollow Men" in particular. In " The Hollow Men" the chorus expounds a collective death in life:

In death's other kingdom
Walking alone
At the hour when we are
Trembling with tenderness.

This stanza reminds us of the following lines in a poem by
Badr Shaker Al-Sayab:

The fox of death, the knight of death, Azra'il
Approaches with sharpened blade,
He gnashes hungry teeth, and steadily glowering,
Oh God! If only life were perdition
Before this mortality, this very end.
If only this end were a beginning(4)

ثعلب الموت, فارس الموت, عزرائيل يدنو و يشحذ النصل. آه
منه آه, يصك أسنانه الجوعى و يرنو مهددا. ياالهي
ليت أن الحياة كانت فناء
قبل هذا الفناء, هذي النهاية,
ليت هذا الختام كان ابتداء.

These lines remind us of Eliot's [The Hollow Men], which

ends with a mocking representation of the world going to the abyss:

This is the way the world ends
This is the way the world ends
This is the way the world ends
Not with a bang but a whimper.

Crying, wailing and whimpering, as they occur in Eliot and Al-Sayab's poetry, reveal the funeral atmosphere in which people live. Helen Gardner seems to share the same opinion with Eliot.

The whimper with which the poem closes may be that first faint querulous sound which tells us that a child is born, and is alive. It is possible to interpret the poem as an expression

of the belief that the moment of birth is when we have knowledge of death.

" The Hollow Men "approaches the mystery which " Ash Wednesday" refuses to approach and which is at the centre of the Quartets; the subject of the third movement of each: the movement of turning, the point where descent becomes ascent."(5)

In fact, people depicted by Eliot either in "The Waste Land", "The Hollow Men" or "Gerontion" represent modern man who is passive and active, resigned, not joyous,pessimistic,not optimistic. So, man ends as he began; he was born with wailing and will die also with wailing. This reminds us of these two lines by Ibn Al-Rumi,the pessimistic Abbasid poet:

It is because the world augurs ill

That the babe cries at birth

Else why should it cry thereof

Since it is wider and gentler than its first abode?

لما تؤذن الدنيا من نحوسها يكون بكاء الطفل ساعة يولد
و إلا فما يبكيه منها و إنها لأفسح مما كان فيه و أرغد

Life is equally boring for both infants and old men. Andrew Swarbrick comments,

[In "Gerontion"] we end as we began, with images of barrenness and sterility. Gerontion must continue to await the rain. The ending of the poem seems to acknowledge its own unsatisfactoriness. The crisis from which the poem springs remains unspecified. The poem depicts states of sterility, decadence, disgust (mainly figured as a sexual disgust), a consciousness of sin and the need for forgiveness. We might say of this poem, as Eliot said of Hamlet, that it is full of some stuff that the writer could not drag to light, contemplate, or manipulate into art' (Selected Essays, p.144). ('Gerontion' was written at about the same time as Eliot's Hamlet essay.)(6)

The paradoxical dichotomy is a philosophical and religious expression. Man weeps as of his birth till the moment of death, from the cradle to the grave; so, the moment of birth is when we have knowledge of death. It is a state of deep melancholy. Modern man feels that he always lives in the dark depths of the night; there is no daylight at all, no

hope. Hence, we find that "The Hollow Men" is like "The Waste Land", which is a further expression of despair, for "the Waste Land" expresses only despair, as David Perkins says, "What the Thunder Said" also expresses this kind of horrific despondency.

We who were living are now dying
With a little patience.

It seems that horror and darkness dominate the poetry of Eliot, and Al-Sayab and Al-Bayati.

People are desperate, despondent and so much afraid of this life. Al-Sayab uses similar images of pain and despair in his poetry: In "the City of Sindibad", he says:

We wish we slept again
We wish we died again
Since, our sleep is buds of wakefulness
And our death hides life.(7)

نود لوننام من جديد

نود لو نموت من جديد

فنومنا براعم انتباه

و موتنا يخبي الحياة.

This reminds us of a saying by Prophet Mohammed,

" People are asleep, they wake up when they die".

"الناس نيام فإذا ماتوا انتبهوا"

Thus Al-Sayab tries to express his deep feeling, his own suffering which is the reflection of modern man's dilemma.

This is the idea that Dr.Nazir Al-Azmeh puts out as follows:

"Looking forward to resurrection and re-birth is the most distinguished glimpse according to Al-Sayab. The vision of life and water in " The Song of Rain" whereby he prophesied an Iraqi revolution, became a mythical song reiterated on the people' lips. So, rain in the near future will wash Baghdad. This wind will sweep the wrongdoing, injury and famine in the arid city. This is the very vision in Al-Sayab's "Song of Rain". Whereas the matter is different, when it comes to rain and water, because there is no water at all to protect the wasteland in the western city"(8)

There was water to quench his spiritual thirst ,but in vain.

This concept is revealed by Al-Sayab in the following lines:

They drown in mists of sorrow serene as the sea
When the night spreads its hands over it.
The quiver with tremors of autumn,
With death and birth, with darkness and with light.
My soul wells over with sadness and an ecstasy

Fierce as that of a child fearing the moon.
It embraces the skies.
Like rainbows which drink in the clouds
Till drop by drop they melt into rain.
Children gurgle in vine bowers
And the silence of the birds on the trees
Tingles with the song of the rain.

Rain.....

Rain.....

و تغرقان في ضباب من أسى شفيف
كالبحر سرح اليدين فوقه المساء.
دفع الشتاء فيه و ارتعاشه الخريف,
و الموت, و الميلاد, و الظلام, و الضياء
فتستفيق ملء روعي , رعشة البكاء
و نشوة وحشية تعانق السماء
كنشوة الطفل إذا خاف من القمر!
كان أقواس السحاب تشرب الغيوم
و قطرة فقطرة تذوب في المطر.....
و كركر الأطفال في عرائش الكروم,
ودغدغت صمت العصافير على الشجر.
أنشودة المطر.....
مطر.....
مطر.....

Nazir Al-Azmeh goes on to say,

" One should never neglect the effects of the Eliotic movement on contemporary poets. They constitute religious and historical myths and symbols on the free associations of ideas-If we gave this movement its right, we should admit that this Eliotic movement its right, we should give that this Eliotic movement affects the contemporary poets. Indeed some of our talented poets achieved great success when they added to the contemporary Arabic poem what it lacked in the past;i.e., the unity of form and object.Thereupon,the Arabic poem became an organic invention, which is unique and music refreshed it"(10)

This reminds us of Nazek Al-Malakikeh,whose pessimism exceeded that of Arthur Schopenhauer, the German philosopher.Al-Sayab expressed himself by using the myth of fertility and rebirth after death, as Salma Al-Khadra'a Al-Jyusi wrote in her essay on "The Novel Revolutions in the Poetry of Al-Sayab"

"Yet,Al-Sayab used the myth of fertility, and life after death in his key poem "The Song of Rain" affected by Eliot's famous poem "The Waste Land" .Al-Sayab expressed his hopelessness, and despair in treating the matter of life and death .He says in "The Death and the River":

I feel that the sad world
Overflows with blood and tears
As it does with rain;
The bells of the dead sound a knell in my veins,
And my blood darkens with longing,
For a bullet to rend my breast.
With the coldness of death,
Like hell fires setting bones ablaze.
I wish as I fly through the night.
To help those who struggle,
And clench my fist to strike at fate.
I wish if I were to drown
In the depth of my blood.
To bear the burden with mankind
To bring forth life
In my death is victory.(11)

أحس بالدماء و الدموع , كالمطر
ينضحهن العالم الحزين
أجراس موت في عروقي ترعش الرنين,
فيدلهم في دمي حنين
إلى رصاصة يشق ثلجها الزوام

أعماق صدري ,كالجحيم يشعل العظام
أود لو عدوت أعضد المكافحين
أشد قبضتي ثم أصفع القدر
أود لو غرقت في دمي إلى القرار,
لأحمل العبء مع البشر.
و أبعث الحياة....إن موتي انتصار!

Abdul-Rida Ali says,

" Al Sayab tackled two main subjects through the world of Death:i.e., life in death, and death in life. These two topics remained fighting in his poetry. In the 1940s the subject "Death in life" was prominent calmly, whereas the subject "Life in Death". This was the most apparent in the Tammuzi stage in " the fifties". It was a resurrection of tune which is full of hope and fertility. Yet, this hope was defeated once again in his introvertive stage (i.e., 1960s) to make " death in life" as triumphant.(12)

Al-Sayab considers himself responsible for the

national causes, because he is an individual of this great

group. As Dr. Abdul-Karim Hassan puts it , " The expression with love about the social and political cause, is the strait that distinguishes love subject of this stage. This is the

connection between " The Song of Rain" and " Hurricanes".
Yet, love is an expression about the subjective concern

according to Al-Sayab. This love is not lost, absolutely not.
Yet, it got less to some extent. This is also the connection
between " The First fruits", "البواكير", " The Aeolian Harp"
"قيثارة الريح", and "Flowers and Myths".(13).

This can be portrayed as the expression of deteriorated
love and the matter of fact. The following lines reveal this
expression in " The City of Sindibad":

Death is in the streets,
Barrenness is in the farms,
All that we love dies
They hold water in houses

And drought made the small streams pant. (14)

الموت في الشوارع,
و العقم في المزارع,
و كل ما نحبه يموت
الماء قيده في البيوت
و ألهمت الجداول الجفاف.

Love here depicts all Al-Sayab's state , as a defeated being, who does not have anything to save him from death, which

surrounds him. So, death is the defeater of love. And Al-Sayab is unwillingly bound. Here we notice the connection between love and death.

The same idea is seen from the same angle by Muneef Musa. In this very matter ,it seems to us that Al-Sayab is affected by Edith Sitwell and T.S.Eliot in "The Waste Land".

The Arab poet should have an attitude of life in all sides and aspects and events, by expressing this within the framework of his feelings of the problem, in general ,and its reflections on himself particularly .So, he is not isolated from the society, whereby he suffers." (15)

Abdul –Wahab Al-Bayati tackled the same subjects. Why not, since he is the one who undertook to bear his national causes ,in all his movements. He is vagrant. The most dominating idea that overwhelms Al-Bayati is that of death. He expressed his feeling of

bitterness and agony of life. Al-Bayati assimilated the Eliotean experiment, when it comes to life and death. Heider Tawfic Baydoun says, " Eliot is always present, when he says in 'East Cocker' " My beginning is in my end" , as is the case of Al-Hallaj (The Sufi mystic of the Abbasid period), who says,

My life lies in being killed
And my life is in my death.

إن في قتلي حياتي
و حياتي في مماتي

Then relief has its own time, destiny and meanings that got lost in the midst of the pains and passions accompanying them . "The focus is on the mechanism in our standards that are our references in everything. We revert to Eliot in the matter of expertise, but we mostly lose the meaning"(16).

In "The Golden Locust" "To the Refugees":

Death in life is

Sleep without resurrection and drowsiness

Oh, Sybil! Blow away the ashes.(17)

الموت في الحياة

نوم بلا بعث و لا رقاد

فلتنفخي أيتها الساحرة ,الرماد.

Al-Bayati took the example of T.S.Eliot and Badr Shaker Al-Sayab in expressing and portraying the eternal pain that compresses him ,due to his close friendship with Al-Sayab and his reading of Eliot's works. In fact, the expression of the inner feelings and the portrayal in poetry is far better than expression in prose, or in another work of literature. Michal Khalil Juha says,

" Abdul-Wahab Al-Bayati confesses that Ihsan Abbas' book, Abdul-Wahab Al-Bayati :A Study of Crashed Ewers (1955)

played an important role in his intellectual and artistic development. He brought his poetry into the context of the international verse ".(18)

This is well-known in his poem, " A Weeping to the Sun of June" "To the Memory of Zaki Al-Arsuzi":

We are the death generation free of charge,

The generation of alms-giving .

We never ever died,

Nor were we born:

And never knew the torment of martyrs.

Why did they leave us in the open air?

Oh, my God!(19)

نحن جيل الموت بالمجان،

جيل الصدقات.

لم نمت يوماً،

و لم نولد:

ولم نعرف عذاب الشهداء.

فلماذا تركونا في العراء؟

يا الهي.

Abdul-Aziz Al-Mushref comments on the works of Al-Bayati

in general, and on his poetic style in particular:

"Al-Bayati used a new poetic style to express his inner feelings as a trial for the reconciliation between those who die and those who do not die"(20)

In his poem "The Death of Alexander Al-Makdouni":

He did not return from a travel ,
But he was determined to travel again
I called him while passing, tired, but he departed
And disappeared in the mountain
Leaving behind him footsteps on the sands
A moon weeping over the hills
Awaiting his return in the long run. (21)

ما آب من سفر
إلا و كان يزعم السفر
ناديته و هو يمر متعبا , لكنه ارتحل
وغاب في الجبل
مخلفا وراءه آثار أقدام على الرمال
و قمرا يبكي على التلال
منتظرا عودته في آخر المطاف.

This reminds us of the following line said by Ibn Zuraiq Al-

Baghdadi , who travelled to Andalusia :

Whenever he returned from a trip, he was troubled by the necessity of another trip.

ما أب من سفر إلا و أزعجه عزم إلى سفر بالرغم يزمعه.

Taiseer Salman Jerkous says, " There is no doubt that the poetical image in Al-Bayati's poetry reveals the poet's talent in creating a technique that goes hand in hand with his ideology. It is clear that revolution is the main subject which is imprinted in the internal poetical reading of the critic, showing an interest that goes beyond interpreting the implication of the image and its grammatical structure to make it commonly used. This is the aesthetic talent of readers which improves, by means of the internal conversation with the established living image. Hence, creative criticism emerges out of such a conversation."(22)

Al-Bayati concentrates more on showing and highlighting the dark stations in his own age, may the coming generations erase such black history .This is quite clear in

the following stanza from his poem " The Crucifixion":

How can I cross the banks

And fire became quiet ashes

How can I? Oh,door closer

And barrenness and wasteland:

My dining table, my last supper at the table of life

Do open the window for me, extend your hand,oh!(23)

من أين لي أن أعبر الضفاف

و النار أصبحت رمادا هامدا

من أين لي؟ يا مغلق الأبواب

و العقم و اليباب

مائدتي, عشائي الأخير في وليمة الحياة

فافتح لي الشباك ,مد لي يديك آه.

Al-Bayati expresses the atmosphere that surrounds the ambience ,where he lives.

Tarrad Al-Kubeisy says in his comment on Abdul-Wahab Al-Bayati,

" And so the symbols that Al-Bayati expresses are his conscious situation and vision of the universe"(24)

This is very like T.S.Eliot, especially "Gerontion" , which ,as a poem, is important in other respects as well .Gerontion ('the old man') is apparently a former seaman or businessman at the end of his tether 'an old man driven by the Trades / To a sleepy corner' .He is blind ; he lives in 'a decayed house' which is not his own; as he considers his possible future and the memories left by his travels, he realizes with anguish that he has no genuine life behind him, no passions. In Prufrock , Eliot had made the speaker confuse his sensations with his thoughts ; in Gerontion, he makes the effort of thinking itself almost a physical

sensation, straining to grasp at elusiveness and illusion.

After such knowledge, what forgiveness? Think now.
History has many cunning passages, contrived corridors
And issues, deceives with whispering ambitions,
Guides us by vanities. Think now.
She gives when our attention is distracted
And what she gives, gives with such supple confusions
That the giving famishes the craving . Gives too late
What's not believed in, or if still believed,
In memory only, reconsidered passion. Gives too soon
Into weak lands, what's thought can be dispensed with
Till the refusal propagates a fear. Think
Neither fear nor courage saves us. Unnatural vices
Are fathered by our heroism. Virtues
Are forced upon us by our impudent crimes.
These tears are shaken from the wrath-bearing trees.(25)

Salingar goes further to say , "This passage, with its quick interplay between sound, metaphor, and idea, shows Eliot triumphantly applying his study of the Jacobean dramatists. And it shows what he means in his own practice by a 'metaphorical' quality or texture in verse, the quality he describes as ' a direct sensuous apprehension of thought'.

His dramatizing tendency works together with his tendency to seize ideas at their point of contact with sensations'.(26)

Expressionism holds a mirror up to nature; yet, the mirror being uneven and distorted, gives the reader extremely distorted and unnatural impressions. This distortion reflects the pollution prevailing in the relationship between people, because of the lack of the divine love on earth , and the lack of spirituality .

"Ash Wednesday" is perhaps the poem which most fully expresses these aspects of Eliot's spiritual journey. It

presents us with particular difficulties in that so much of its symbolism is drawn from the Italian poet Dante (1265-1321) , who in his *Divine Comedy* expressed with a glorious

visual fullness the spiritual journey from Hell to Paradise.

Andrew Swarbrick says, "The moral world within....' This is the experience for which Eliot sought expression and validity in the tenets of Christian faith. The feelings of

disgust which overwhelm the early poetry are the negative side of an impulse towards the pursuit of beauty. The ultimate beauty to which Eliot was drawn, and which is most lovingly expressed in parts of *Ash Wednesday* and *'Burnt Norton'*, is the beauty of divine love. For Eliot, the experience of human love only makes sense as a mortal version of an ultimately divine love:

Grace to the Mother

For the Garden

Where all love ends. (*Ash Wednesday*)

This is one of Eliot's great merits, that he uses religious connotations and allusions, in order to support his attitudes and viewpoints.

Jewel Spears Brooker in his essay, "Reading the Waste Land" describes the lack of love as Eliot embodied it mostly in "The Waste Land" by saying, " I want now to describe what we actually do in our three classes. My initial lecture focuses on the first seven lines of the poem on the epigraph. Assuming that students have studied the handout and read the poem, I suggest that 'The Waste Land' though very complex, can be discussed in terms of a simple

statement: ' When love fails, a waste land develops," A few leading questions induce students to think about what love means and to consider the effects of love, fruitfulness, health, happiness, and transcendence. Using the spring song from the prologue to *the Canterbury Tales* , I remind them of the association of spring with showers, with fruit, with small birds singing and young people falling in love. I also use Chaucer to suggest that the renewal of life in spring generates a longing for spiritual renewal , that April stimulates folk to go on pilgrimage, and , of course, that in April Christians celebrate the Resurrection of Christ and anticipate their own resurrections. From the meaning of

love, we turn briefly to the meaning of waste land, which I define as a place in which life cannot exist, or can exist only in a distorted way. I ask students to have a number of waste-land images in mind –not only desert-but landscapes, city slums, polluted lakes, and so forth." (28)

Eliot in his masterpiece "The Waste Land" and "Gerontion" concentrated on reflecting and exploring the sad side of life. In fact, he was influenced by an atmosphere full of skepticism concerning man's life, outlook, aspirations and, above all, behaviour in modern times. Here lies the

importance of Eliot's poetry, which he presents to the reader. I mean that one of the most obvious difficulties which Eliot's poetry bears is the learned scholarship. There is no blinking the fact of Eliot's erudition: he was widely read in European literature (including, of course, classical

antiquity), in anthropology, psychology and theology. His scholarship is everywhere present in his poems, whether it be in the use of French models for his earliest poetry or in the philosophical explorations later. But I think that Eliot did not parade his learning for its own sake. Eliot tried to express himself and his ideas by using allusions. Eliot's allusiveness, the explicit or implicit references he makes to other literature, or to establish bodies of thought- is another strategy by which he attempts to express himself more completely in his poems. It is often said that Eliot's allusiveness to past writers is his way of measuring the present age against past ages to find the present more

disheveled, squalid and frustrating. Certainly it is true that the urgency in allusiveness springs from his conviction that the modern age, for its survival, needs to recover its roots and return to its civilizing sources. Eliot's writings everywhere show a revulsion from contemporary civilization, its materialism, philistinism and mass uniformity. "The Waste Land", for example, summons up this idea, as we see in the following stanza:

But

O O O O that Shakespeherian rag-

It's so elegant

So intelligent

"What shall I do now ? What shall I do?"

" I shall rush out as I am, and walk the street

With my hair down, so. What shall we do tomorrow?

What shall we ever do? (29)

A. David Moody concludes , " It can be amplified by recalling Eliot's insistence, in his criticism, that his interest

in poetry led him on to morals, and to religion, to politics- and that they had to be rightly ordered. (30)

As a committed poet, Eliot insists on the necessity of morals and religion. They are deeply interrelated and should not be ever separated, because they are the causes of welfare and prosperity in society .People have forsaken religion. Therefore, mercy will not prevail . This can be well-expressed in Deny Thompson's critique on " Losing The Bible" :

"The Bible is not a book but a library. It contains the sacred texts of Christianity and is composed for a variety of purposes over hundreds of years. It includes myth and history; ballads, lyrics and hymns; legal documents and priestly codes; prophecy and meditation; biography and exegesis."(31)

Eliot describes in his poetical works ,attitudes, the lack of water, especially the spiritual water, the welfare and well-being to disbelief and atheism, because of the lack of earthly principle. This can be shown in the following lines from "Gerontion":

.... In the juvenescence of the year

Came Christ the tiger

In depraved May, dogwood and chestnut, flowering Judas,

To be eaten, to be divided, to be drunk

The tiger springs in the new year. Us he devoures

Think at last.(32)

Eliot tries to send a message that the word within a word, unable to speak a word, that means the innocent redeemer, swaddled now in the darkness of the world. But

Christ came not to send peace, but a sword, as in Matthew. For the "Juvescence of the year", in which he came, marked the beginning of our dispensation, the "depraved May", ever returning with "Flowering Judas" of man's answer to the Incarnation. It is obvious that modern man has neglected his creator, because he has badly behaved. So, modern man needs a reminder in various shapes, that befell man. Grover Smith expresses this point of view:

And so "the tiger springs in the new year," devouring us who have devoured Him. Furthermore, the tiger becomes now a symbol not only of divine wrath but of the power of life within man."(33)

So, Eliot stresses the expression "The tiger springs in the new year," to devour , to punish those who did not abide by

the Christian dispensation. This is well expressed by John B.Vickery in his essay on "Gerontion"

"For them Christ the tiger is a subject for an aesthetic ritual which is a betrayal and corruption of the fundamental nature of the sacrifice that they celebrate. With the enactment of this communion, however, the fuller and more ironic implications of the tiger image begin to emerge. The tiger as seen by these people is Blake's beast of prey which is linked with the dragon and Cowering Cherub of the bible. "(34)

Eliot expressed the same idea in his poem "Ash Wednesday", which is rather a religious topic. He speaks about Jesus

Christ by describing him with a word. This is well tackled by

John Xiros Cooper, saying , "Eliot comments on Andrews's 'extraordinary prose in the title essay, for Lancelot Andrews

describes uncannily the making of the pastiche in Ash Wednesday. Andrews takes a word and derives a word from it; squeezing and squeezing the word until it yields a full juice of meaning which we should never have supposed

the word to possess. In this process the qualities which we have mentioned, of ordinance and precision are exercised. And so section V of Ash Wednesday :

If the word is lost, if the spent word is spent

If the unheard, unspoken

Word is unspoken, unheard;

Still is the unspoken word unheard,

The Word without a word, the Word within

The word and for the world...

The forgiveness of this procedure on twentieth-century ears also enacts the *Verfremdung* (estrangement) necessary to awaken those sensibilities sedated by the anaesthesia of modern prose in decline. (35)

Life, for modern man, is so severe and heavy. He dislikes this kind of life, which is rather boring and

monotonous. Modern man is hesitant, like Prufrock, who has not made up his mind. Yet, the burden of life so heavy. Thereupon, everybody is passive, not active, and dominated by his fear of life, and misunderstanding when

he tries to express this idea well, especially in "The Love Song of J.Alfred Prufrock" .Prufrock is everybody living in the world, which is full of stagnation and dull, bleak monotony.

"No, I am not Prince Hamlet, nor was meant to be."

Prufrock, like modern man, does not want to play the role of the hesitant; i.e., Hamlet; yet, he confirms this reality, that modern man's pessimism makes him think of death. Life without purpose is death, and death means life.

Bernard Bergonzi has a different point of view, "There is a 'meaning' in life and also in death; unfortunately we do not know what it is ,but the fact that it exists should be a comfort to us.(36)

It is comforting to know that there is a meaning whether in life or death. The existence of such an aim should be a relief and contentment, even though we do not know what he himself and the others felt. Eliot's writings reveal modern man's attitude towards death. So, bad life is death, or worse. This feeling has made Bergonzi assert his positive viewpoint once again:

Prufrock, who is a representative of modern man, is an expression of wonderful vitality and power, culminating in a sort of rocket-burst in the closing stanzas:

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 and brown
Till human voices wake us, and we drown.(37)

"The same expression can be found in Eliot's play," Murder in the Cathedral"

"The imagery in Murder in the Cathedral is as varied as the verse which sustains it. It ranges from delightful images of courtly splendour, through graphic pictures of everyday life, to high religious abstractions. The imagery has been carefully suited to the individual speakers and provides a key to the audience , appreciation of the message behind the dramatic spectacle.(38)

Eliot, as it is notably shown, can be considered as the clergyman, who looks for the problem, and tries his best to find and discover the suitable solutions to this problem. He is pragmatic, realistic and objective enough in everything. This can be well-noted in his poetry, especially "The Waste Land", where the ordeal lies. So, in York Notes on Murder in the Cathedral, there is something written on "The Waste Land" which is the following,

"The Waste Land expresses despair, and disgust at the triviality of modern life; these sentiments helped to make the poem seem more urgent to a generation suffering the after-effects of the first world war. It should be no surprise therefore, that his poetry became increasingly coloured by

religious themes and images, or that in 1928 he became a British subject."

Eliot expresses this idea of isolation and loneliness in the following lines from "The Waste Land",

Speak, and my eyes failed, I was neither
Living nor dead, and I knew nothing,
Looking into the heart of light, the silence,
Oed, und leer das meer.(39)

This is the spiritual death, as embodied by Eliot in "The Waste Land" where people make too much of the physical and too little of the spiritual relations between the sexes . So, bad life is death or worse . Thus, we find that this Eliotic peerless genius inspired other poets to create the finest

poetry, such like Badr Shaker Al-Sayab and Abdul –Wahab Al-Bayati, in many fields of poetry and letters in general. As a result, it is noted that Eliot, Al-Sayab and Al-Bayati's

expression was so impressive, due to the fact that they suffered quite a lot. Their suffering, however, was true, although they tackled and approached it from various viewpoints and different perspectives.

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Chapter Four

Mythical Phenomena in the Poetry of Eliot, Al-Sayab, and Al-Bayati

Myth is contradictory to reality .People from the very
beginning used myth as a relief from the burden of life .They are

crippled, mentally sick. Thereupon, they resort to the extraordinary ancient myths. For instance The Arabian Nights, the old Arabian book, was full of myths. Ibn Al-Nadim described it as inferior and rag, but it aroused the imagination of Europe for more than one hundred years.

So, legend speaks frankly about heroic works, or epics done by the great gods, goddesses, or important people, who make miracles themselves. Nobody else can do such things. The legends are beyond description. Duncan Mitchell describes the state of the myth by defining it as, "The regular narrative information about metaphysical beliefs, the origin of the universe, social establishments, or a history of some people,"(1) The myth has specific functions. It records and displays moral systems via which events and situations may be regulated. So, scientists, intellectuals, especially some sociologists, and anthropologists of the 20th century, were interested in myth,

because it is an integral part of a large social system. So, myth is connected with society.

Eliot used myth in most of his poems, to reveal the civilized face of his age, because life is trivial and full of bad stations .So, Eliot by doing so, concentrates on the glorious past to put down the sordid present. Eliot in his preliminary note to his masterpiece , "The Waste Land", acknowledges his indebtedness to two works: The Golden Bough (1890-1915) by Sir James Frazer and From Ritual to Romance (1920) by James L.Weston.The part of Frazer's work which particularly excited Eliot is concerned with the myths associated with Adonis, Osiris and Attis.

These deities were seen by successive civilizations in the Eastern Mediterranean and the Middle East as the powers of nature and, each year , ceremonies were performed in their

honour to ensure the return of spring and the fertility of the

crops. Water is essential for fertility ;without water, in rain or river, the land and the people die. In "What the Thunder Said" ,

If there were water

And no rock

If there were rock

And also water

A spring

A pool among the rock

If there were the sound of water only

Not the cicada

And dry grass singing

But sound of water over a rock

Where the hermit thrush sings in the pine trees

Drip drop drip drop drop drop drop

But there is no water.

Eliot laments the bad state of the status quo,not only because people are atheist, disbelievers and no longer believe in God,but also because sterility is everywhere

and barrenness surrounds human beings. Aridity is all over the world. Farms, animals, human beings and vegetables suffer from being impotent. So, the lack of values is the reason of sterility. Even London Bridge is falling down. This implicit metaphor is about London Bridge, which is the bridge of civilization, the bridge that connects the glorious past to the sordid present. These cases of falling down and deterioration are the consequences of forsaking values and morals. The bridge of London is the bridge of communications and connections. It seems rather interesting to quote George Williamson,

"London Bridge" represents an image of modern disintegration, of sinking into the river " .(2)

London is not fertile any more, women are impotent and plants never prosper. These lines from "A Game of Chess" clarify this concept:

What you get married for if you don't want children?

Hurry up please. It 's time

Well, that Sunday, Albert was home, they had a hot gammon.

This image which is full of sterility, the level of the speech is disintegrated .This fact reminds us of Al-Sayab who assimilated the Eliotic expertise in "A Vision of Vokai" "من رؤيا فوكاي":

What a mass of gloomy, sullen faces

Of palms as the sand

Their plants are of baked bricks such

Like the Waste Land.

What a mass of wolves?

They feed the weather of the fabric wind

What coffin, what complaint, what tears of bereaved women,

What crowd of wailing virgins.

What a bereaving death

Oh, our Ishtars weep for the killed Tammuz(3)

أي حشد من وجوه كالحات,

من أكف كالتراب

نبتها الأجر و الفولاذ كالأرض اليباب؟

أي حشد من ذئاب؟

يطعمون الجو ربح المعمل؟

اي نعش , أي شكوى , أي دمع من نساء ثاكلات؟

أي جمع من عذارى نادبات

أي موت مثكل

يا لعشتاراتنا يبكين تموز القتيل.

Abdul-Rida Ali says, " It is not obligatory that we should use the symbols and myths that connect to the surrounding history or religion, rather than those that there is no bonds between us. When one reverts to Eliot's masterpiece (The Waste Land), one will find definitely that Eliot used the Eastern pagan myths to express the Christian ideas and Western cultural values. Al-Sayab , like any other disturbed person, is frightened and complaining .He represents an individual case expressing a general case. He found in the myths the eternal prototypes that embody the hopes and fears of human beings"(4).

So,Al-Sayab tried, by using the ancient myths and symbols, to go deep into the human being to incarnate all people, rich aspirations, and ambitions of allusive poetical images.

Al-Sayab was always thinking of his catastrophe. He made his sorrow present always in his poem "Christ after Crucifixion" Al-Sayab unites himself, Jesus Christ and Tammuz "the fertility God" through dramatic monologue of plaintive funeral impact .He says,

After they brought me down I heard
The long wail of winds sweeping through the palms,
And footsteps growing more distant .
The wounds, therefore, on which they have kept me
Nailed all through the evening have not killed me:
I listen: The wailing traversed the hill
Which separates me from the city.
Like a rope which pulls a ship.
As it sinks to the bottom of the sea
Like a thread of light between morning and dusk
In the sad wintry sky
Then, the city sleeps.(5)

بعد ما أنزلوني , سمعت الرياح
في نواح طويل تسف النخيل
و الخطى و هي تنأى . إذن فالجراح
و الصليب الذي سمروني عليه طوال الأصيل

لم تمتني و أنصت : كان العويل
يعبر السهل بيني و بين المدينة
مثل حبل يشد السفينة
و هي تهوي إلى القاع كان النواح
مثل خيط من النور من الصباح
و الدجى في سماء الشتاء الحزينة
ثم تغفو , على ما تحس , المدينة.

Al-Sayab, when writing this poem in 1957, was alienated and lonely; because most of his friends departed from him ,and others attacked his style . So, when he amalgamates with Jesus and Tammuz, feels that Jaikur extends up to the limits of imagination, to become Al-Sayabean city, especially that everything is evergreen.

Abdul-Wahab Al-Bayati is one of those poets who also followed the example of the Eliotic experiment in the way of using the myth. All over the world ,gods and goddesses only die ,

may die or may be absent. Yet, they immediately return to life again. At the death of the gods in this unique world, their souls go either to hell or to paradise on the land waiting for resurrection. The paradise is not the last resort, it is a place for waiting. The subterranean world is the destiny of the poor and their eternal

home, that waits for them, as long as they are absent. It is the same hell, where Ishtar descended in search of Tammuz, to pluck him from the dead cradle-since the gods are not destined to lie there for ever. So, the gods disappear with the dead to be resurrected in Spring. Their reappearance hides barrenness and sterility, after their revival. Life will come back at the moment of their

appearance. Al-Bayati depicts this spiritual death and the myth of resurrection in the following lines from "About Resurrection and Death",

And with resurrection and death, sun sparks of ice
You will be back to earth that gets green wood by wood
To illuminate the stone falling in the existence well
To be dead again
To be a yellow grass again in a rose field
A nightingale is in ice

You will come back ,but will not return.(6)

و مع الميلاد و الموت و شرارات شمس من جليد
ستعودين إلى الأرض التي تخضر عودا بعد عود
لتضيء الحجر الساقط في بئر الوجود
لتموتي من جديد
لتعودي عشبه صفراء في حقل ورود
عندليبيا في الجليد
ستعودين,و لكن لن تعودي .

We notice and conclude from the above mentioned lines that the dead is creative, if we realize from the inside, by the meaning that grants life to nature. There is a unity between the poet, Christ and myth; especially when it comes to the matter of death and life, the eternal life and mortality. This is the best incarnation of the myth , relating to gods and goddesses of life and fertility.

In "Death in Granada" "الموت في غرناطة" , Al-Bayati says,

Aesheh tears the whale's abdomen

She raises her hands in death

She opens the casket

She removes the veil off her forehead

Passing one thousand doors

She gets up after being dead

Coming back to the house

Here I hear her, saying to me: Here I am! At your service.(7)

عائشة تشق بطن الحوت

ترفع في الموت يديها

تفتح التابوت

تزيح عن جبينها النقاب

تجتاز ألف باب

تنهض بعد الموت

عائدة للبيت

هأنذا أسمعها , تقول لي: لبيك.

Aesheh is rebellious, she gives a meaning to resurrection, because she refused her bitter status quo ,to return and to grant life to people, plants and nature. This is a call for revolution by alluding to the mythical Aesheh , the representative of Ishtar. Abdul-Aziz Al-Mushref comments :

"Hence Venus becomes the Chaldean Ishtar.It is mankind,and the machine that made Asia drunken as from many countries .She went down to the underworld,and thereafter returned to the world after she raised the dead." (8)

Reality is described by myth, and beliefs are reflected by myth, where words and events are interrelated. Modern man lives in chaos. Thereupon, he resorts to the myth. It represents the world of beauty and freedom in his situation ,Dr. Hashem Al-Madi states:

"Eliot's interest in myth and his use of it in his poetry and plays springs [sic] from the fact that myth embodies the experiences of all men, on the one hand, and man's instinctive search for unity and order in the universe, on the other. In the early stages of history, man used to imagine that there was a spirit that governed almost

every action of man's life, from his first wail as infant to his final disappearance into the grave.(9)

In his essay 'Ulysses, Order and Myth', Eliot stresses the importance of the mythical method; he says that, instead of the narrative method, we may now use the mythical method. This made Frank Kermode conclude,

"It is ,I seriously believe, a step toward making the modern world possible for art toward that order and form which Mr. [Richard]

Aldington so earnestly desires. And only those who have won their discipline in secret and without aid, in a world which offers very little assistance to that end, can be of any use in furthering this advance."(10)

It is well known that when anarchy and disorder are dominating, man in general tries to resort to dreams, to the past, or to heroic glories of the past; since myth involves goodness, stability, and kindheartedness. So, Dr. Hashem Al-Madi goes on to say,

...This explains why Eliot advises 'the use of the mythological method' in art. Myth has helped man to move from a state of chaos

into that of order throughout man's history. Eliot sees that the use of myths, with some alteration, will also rescue man from the material chaos, from which he surrenders his will to the will of the greatest organizer of this universe, that is God.(11)

So, myth in ancient times represents religion, and the basis of the religious creed. Whenever we mention religion, we immediately

know that it is the way to salvation from the earthly hell in which twentieth century man lives. In the opinion of David Perkins:

Eliot did not believe or intend to suggest that human beings in earlier times were spiritually in a better case than ourselves, or that we could now recapture a vital relation to myth, or in any way find our salvation through it (although he would not have argued against such interpretations of his poem [The Waste Land], for he did not suppose that the poet knew better than anymore else all that his poem might mean).(12)

In earlier times, people used to adhere to the principles and orders of the mythical gods and goddesses, contrary to modern man, who lives far away from religious instructions and divine orders. Eliot uses religious myths in the poetry for instance in "The Love Song of J.Alfred Prufrock":

I am Lazarus ,come from the dead.

Come back to tell you all.(13)

Prufrock is a hesitant passive character, though he says, " I am not Prince Hamlet, nor was meant to be". He gives his message in a negative way. This reminds us of the parable in Luke (XVI: 19-31).

" There was a certain rich man, who was clothed in purple , and fine linen and there was a certain beggar named 'Lazarus, which [sic] was laid at his gate, full of sores.... And it came to pass, that the beggar died and was carried by the angels to Abraham's bosom: the rich man also died and was buried; and in hell he seeth Abraham far off, and Lazarus in his bosom. And he cried, Father Abraham have mercy on me, and send Lazarus that he may dip the tip of his finger in water, and cool my tongue; for I am tormented in this flame. ... He asked Abraham to send Lazarus to his brothers to testify unto them, lest they come into the place of torment.

Abraham refused and said, if they hear not Moses and the prophets, neither will they be persuaded, though one rose from the dead."

Eliot uses the episode of Lazarus to remind modern man of the creator, of reality and religion, that

sinners will be punished sooner or later. God gives respite to the unbelievers in the Holy Koran: The Nightly Comer (86:17)

Therefore bear with the unbelievers, and let them be alone for a while"

"فأمهل الكافرين أمهلهم رويدا"

Al-Sayab also used the myth of Lazarus, to allude to the torment that prevailed in Iraq ,because of the oppression and tyranny to which the workers were exposed. In his poem " A Vision in 1965", Al-Sayab expresses the bitter status quo, and the ambient difficult circumstances prevailing in Iraq at that time:

Lazarus resurrected from the coffin-

.....

Alive jumping or walking.(14)

العازر قام من النعش-

.....

حيا يتقاذز أو يمشي.

So, whereas Eliot used the myth of Lazarus, to express the religious deterioration , and to denote the bad social state of affairs and the disbelief.

Al-Bayati used the myth of Ishtar and Tammuz, to lament the bitter life that people lead . In the "The Miracle", Al-Bayati reiterates Tammuz and Ishtar ,to revive life to people and nature:

And they weep for the killed "Tammuz"

Bearing the dead moon in the solemn procession of Ishtar.(15)

و هم يبكون "تموز" القتيل
حاملين القمر الميت في موكب عشتار الجليل.

This sad funeral atmosphere expresses the suffering of people, who lament the painful departure of gods and goddesses; which means the loss of prosperity and welfare.

One badly needs a spiritual guidance. Eliot, in fact, also uses religious parables from the Bible, because they are full of moral lessons and sermons for people to believe. Eliot does not use myth in a direct way, nor does he put it in a narrative way as he states in his essay on Ulysses; so he does not tell myths as stories, but rather alludes to them. This is well illustrated in the following lines from "The Waste Land".

"That corpse you planted last year in your garden, has it begun to sprout, will it bloom this year?".

The meaning is enriched if we recollect "The nature of Osiris". Osiris, a corn-god, is depicted in Frazer's The Golden Bough,

That festival appears to have been essentially a festival of sowing, which properly fell at the time when the husbandman actually committed the seed to the earth. On that occasion an effigy of the corn-god, moulded of earth and corn, was buried with funeral rites in the ground, in order that dying there, he might come to life again with the new crops.(16)

David Perkins quotes Frazer:

"When these effigies were taken up again.., the corn would be found to have sprouted from the body of Osiris, and this sprouting

of the grain would be hailed as an omen, or rather as the cause of the growth of the crops. The corn-god produced the corn from himself: He gave his own body to feed the people; he died that they might live."(17)

This is one of the most important lessons, that man should sacrifice himself for the sake of the prosperity of others. In "The Use of Allusion, " Andrew Swarbrick states that one of the most obvious difficulties which Eliot's poetry presents to the reader is the learned scholarship it bears. Swarbrick asserts,

"It is often said that Eliot's allusions to past writers is the way of measuring the present age against past ages to find the present more disheveled, squalid and despairing."(18)

The splendour and glory of the myth, which stands for the past, is

revealed when we compare it to the present, which is squalid and despairing. Eliot implicitly refers to the necessity of religion, that is Christianity. This is well illustrated in the following lines from

"What the Thunder Said" in "The Waste Land":

Who is the third who walks always behind you?

When I count, there are only you and I together
But when I look ahead up the white road
There is always another one walking beside you
Gliding wrapped in a brown mantle, hooded
I do not know whether a man or a woman
But who is that on the other side of you?

It is an indirect connotation to Jesus Christ and how people are in dire need of his spiritual presence. So, modern man has forsaken religion. Salvation is not available any more, because there is a

vicious circle. This reminds us of the those words written by Dr.M.T. Bujairami,

"The ruined city is a symbol of religion long abandoned by its people till it has become mere antiquated remnants of a past glory that nobody cares to revive(19)

This thing confirms that most important writers concentrate on revealing the flourishing past, which is very much glorious and noble. Yet, no one cares to revive it, in spite of the fact that it

involves holiness, spirituality and belief. In fact, Eliot's use of allusion is an attempt to achieve a synthesis of past and present through myth, which represents the past, according to Eliot, as a continuous process that does not cease at all; rather, it is always

present in the present moment, in order to remind man of goodness, happiness, salvation and religion. Therefore, we notice the recurrence of allusion to Dante and the Bible in the poetry of T.S.Eliot. This idea is referred to clearly in Peter Ackroyd's T.S.Eliot:

"As in Ash-Wednesday, he has borrowed the tone and cadence of the Bible and the liturgy, but these are robes he has put on here to play the part of a preacher –although such an atavistic role fitted oddly with his undoubted comic and theatrical skills. Nevertheless, the rhetoric of judgment and of condemnation still came easily to him, and it may be related to that 'dramatism' which his sister recognized in his character"(20)

This is the very idea of ceaseless labour, the absurdity of most activities, the deceitfulness of human affections, and the palpable presence of evil human affairs. Eliot, in his poetical drama, such as The Rock, embodies the same ideas and inclusions when the

choruses on these themes retain their dramatic effectiveness:

... The desert is squeezed in the tube-train next to you

The desert is in the heart of your brother.

This is the most realistic expression of the spiritual; emptiness and Barrenness, which is the (the desert). To acknowledge a personal foundation in the poem is not to undermine the whole

construction. The view of life presented in the poem is narrowed by the peculiar bias of the author but, by fusing his personal

element into the larger story of the Grail and the fertility myths, and offering some possibilities beyond his own condition, Eliot succeeds in persuading the reader that such a view has a wider validity. Mention of other possibilities raises the question which vexed critics: Does the poem contain a progression? The first three

parts examine the spiritual sickness of the waste land and the final part, after the journey to the Chapel of the Grail is completed, the

voice of the thunder offers a diagnosis. Lacking the capacity to give, man is unable to live in any worthwhile sense. How can he discover this capacity? Eliot seems uncertain as to how to proceed. After the commands of the thunder have been interpreted and the lack of genuine giving has been conceded, the poem concludes with a series of apparently contradictory statements and the eventual blessing.

Thus, Eliot does indicate the direction of a progression, and he has shown what has caused the sterility of the waste land; what he

does not present (and it is probable that he could not at this stage in his life) is a demonstration of a regeneration. Eliot understands his situation and can dare to hope. The reader familiar with the poet's later work, where his individual regeneration is explored, can see the journey through the waste land as a hard stage towards the Christian solution he eventually found.

Eliot, in *The Waste Land* and his other works, sees the human condition in religious terms, and shows little understanding of the economic and social pressures on men. There is a little evidence of a sympathetic view of human frailty. Eliot's uses of

literary allusions and ancient myths tend to confirm the opinion that he sees his fellow men from a distance.

Eliot's successful use of ancient myth reveals a selective sense of parallels that fit the subjects he approaches. He ,therefore, avails himself of personages, prophets , gods and goddesses worshipped by people, whether in the East or the West. Tiresias is one of the personages used by Eliot, because in Tiresias the two sexes melt.

I ,Tiresias, though blind ,throbbing between two lives,

Old man with wrinkled female breasts, can see

At the violet hour, the evening hour that strives

Homeward and brings the sailor home from sea,

I ,Tiresias, old man with wrinkled dugs.

George Williamson wrote about this:

"What Tiresias sees, in fact, is the substance of the poem, but not the whole poem. This departure from fortune is therefore identified. And, for the protagonist, the sexual qualifications of Tiresias have a deeper meaning than prophetic power. He, 'though blind', is 'throbbing between two lives, one dead, the other powerless to be born.(21)

In fact, the mere existence of Tiresias means that there is something wrong all over the world. Everything is quite clear and displayed from each angle. Tiresias in "The Fire Sermon" of "The Waste Land" reminds us of his mythical past:

I who have sat by Thebes below the wall
And walked among the lowest of the dead.

So, in Sophocles' Oedipus the King , Tiresias witnessed everything in Thebes, and knew exactly why Thebes had become infertile and infected with an incurable disease, because Oedipus had unknowingly killed his father (Laius) and married his mother (Jocasta). Eliot alludes to Thebes in order to warn modern man that the land is turned waste because of illegal matters that took and take place .So, again Eliot compares the grandeur of the myth with

the banality of the present. Eliot sees the sterile human relationship through the seduction of the typist by 'a small house agent's clerk'. Tiresias sees the details of an illegitimate relationship, which is void of love or passion. So, virtue and fertility are lacking.

Tiresias is brought about by Eliot to reveal the spiritual disease with which Western world is racked. Though he sees the plague and the abnormal behaviours, Tiresias cannot do anything; he is unable to change things for the better. Tiresias is the embodiment of modern man. He knows and perceives the location of disease, yet he does not dare to change anything. Eliot, in Dr. Al-Madi's opinion, tries to regain the emotional, spiritual and intellectual vitality together. He

makes use of patterns found in nature, myth and religion in order to treat his theme in this poem. In other words, he draws upon the patterns of the cycle of the seasons, the ancient fertility myths of Egypt, India and Greece, in which the god of fertility must die to be resurrected, to restore fertility to the soil and potency to the

people; and finally this is comparable to the death and resurrection of Christ. In the opinion of David Perkins, the Waste Land,

"had expressed the fascination of the modern intellectual with myths that had once embodied religious truth, for a culture. It had

dramatized the weakened will to live in the modern world, and had suggested to many readers that if the myths could again be believed, our culture and will would be restored to wholeness and vitality".(22)

These sublime words ,embodied in "The Waste Land" aroused the imagination of A-I-Sayab and Al-Bayati, and made them feel the danger that surrounds everybody and everything. Yet, they tackled the myth in a novel way to give it new dimensions , despite it was very old ; affected by Eliot in this connection . Al-Sayab and Al-Bayati were quite individual and independent ; especially when the matter has to come to the old myths of Iraq , because the Iraqi legends differ from the Roman and Greek ones. For instance, Al-Sayab, like Eliot, admired James Frazer's *The Golden Bough* , especially the chapter written about " Adonis" , and "Tammuz". In one of the dirges , inscribed laments of the Flutes of Tammuz, we seem still to hear the voices of the singers chanting the sad refrain and to catch, like far- away music, the wailing notes of the flutes:

' At the vanishing away she lifts up a lament',
"Oh my child!" at his vanishing away she lifts up,
"My Damu!" at his vanishing away , she lifts up a lament.
"My enchanter and priest !" at his vanishing away , she lifts up a
lament,
At the shining cedar, rooted in a spacious place,
In Eanna, above and below, she lifts up a lament.
Her lament is the lament for a herb that grows not in the bed,
A weary woman, a weary child, forspent. (23)

It seems that Al-Sayab learnt this lament by heart , because
in "Jaikur and the City" he portrays the laments of Lat over Tammuz
in the following lines:

The sad Lat weeps over Tammuz .With daybreak
She lifts up a lament, and trees sigh:
She says: "Train, destiny
By killing him, you killed spring and rain".
(Alzaman) and (Al-Hawadeth) write about the tidings.
Lat asks the help of plasterer, digging
To bring her son back: his hands, eyes, anything!
And sends the lament : " Spicas of moon
Glass exploded in my son's blood..

Our house's electricity hit the stone
The wall struck, shook, and threw him

Away in a twinkle of an eye.

He wanted to light, to disperse darkness.. then he was defeated".

And she sends laments...

Then the chord becomes silent.(24)

و تموز تبكيه لاة الحزينة.
ترفع بالنواح صوتها مع السحر
ترفع بالنواح صوتها , كما تنهد الشجر
تقول : "يا قطار , يا قدر
قتلت- اذ قتلته-الربيع و المطر".
و تنتشر "الزمان و (الحوادث) الخبر
و لاة تستغيث بالمضمد , الحفر
أن يرجع ابنها :يديه , مقتلته , أيما أثر!
و ترسل النواح : "يا سنابل القمر
دم ابني الزجاج و في عروقه انفجر
فكهرباء دارنا أصابت الحجر
و صكه الجدار, خضه ,رماه لمحة البصر

أراد أن ينير , أن يبدد الظلام .. فاندحر"

و ترسل النواح...

ثم يصمت الوتر.

Al-Sayab wants to say indirectly that one person should sacrifice

himself in order to redeem others, and to bring life to other

people. Hassan Tawfiq confirms,

Al-Sayab mixed the ancient dimension represented by the lament of Lat for Tammuz's vanishing, with the modern dimension represented by the lament of the modern mother for her son, who was struck by electricity. In this line "He wanted to light , to disperse darkness. Then he was defeated,". It is apparent that Tammuz means the fertility of the land, and vice versa, i.e., his absence means infertility, which Al-Sayab symbolizes by darkness.(25)

Al-Bayati ,also is fond of using the myth prevailing in the ancient cultures, especially in Iraq. He was upset because of the deteriorated state of affair. Al-Bayati tried to rebel against the bitter status quo, to build The Utopia. In his poem, "The Return From Babylon", Al-Bayati says:

..... Oh, Ishtar!. Do rise from the dead,
Do fill the JARS.(26)

..... فيا عشتار!
قومي , املئي الجار.

Thus, and the long run, we find that the Arab poets admitted that Eliot made them aware of their myths, which they had neglected . Eliot can be considered as a catalyst and prompter to the Eastern poets , to show interest in their heritage, to have a new look at it, and to make use of it. Although Al-Sayab and Al- Bayati imitated Eliot , but they were highly independent , and they added new dimensions to the myth.

Notes

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- 4- Abdul-Rida Ali , Myth in the Poetry of Al-Sayab (Beirut,1978),pp. 126-127.
- 5- Badr Shaker Al-Sayab , " Christ After Crucifixion" in A Collection of Poems , (Dar Al-Awdeh, 1971), p.457.

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- 7- Ibid., p. 332.
- 8- Abdul-Aziz Al-Mushref, The Inventive Vision in the Poetry of Abdul –Wahab Al-Bayati (Beirut,1991),p.129.
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- 10- Frank Kermode (ed.) Selected Prose of T.S.Eliot (New York,1975),p.178.
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- 14- Al-Sayab, "A Vision of Vokai" in "A Collection of poems" ,
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In 1922), p.497.
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- 24- Al-Sayab, "Jaikur and the City" in "A Collection of poems" (, The Complete works , op.cit., pp. 226-7.
- 25- Hassan Tawfiq, The Poetry of Badr Shaker Al-Sayab, A Technical and an Intellectual Study (Amman, 1997),p.324.
- 26- Abdul-Wahab Al-Bayati, The Collection of Songs, op.cit., p. 238.

Conclusion

I have tried my best to focus in this treatise on four main things ,imagery and its importance, the symbolic,

mythological and expressionistic patterns of the poetical vision.

The introduction of this dissertation showed the cultural, conceptual and philosophical components that were important landmarks in Eliot's thought. Eliot's experience in writing was an outcome of his erudition in other languages and cultures. He was influenced by many great philosophers such as the Spanish-American philosopher, George Santyana and the American critic Irving Babbit, who

both stressed the importance of what Eliot depended on in his works included The Golden Bough, which was a monumental study of primitive ritual and myth. The other source, which greatly influenced Eliot was, From Ritual to Romance by Jessie Weston.

The third source of Eliot was , The Symbolist Movement in Literature (1899) by Arthur Symons. This book changed Eliot's course of life. Symons introduced him to the poetry of the major early French symbolist poet, Jules Laforgue.

In chapter one, I have tackled the significance of imagery. We feel that images could remain active throughout many centuries. They are used as a proof to convince others, and

seem to have perennial value. T.S.Eliot reflects his great interest in the image. He expresses ordinary life in numerous new images, which clarify its complicated unity. This includes many essential elements that are implied in "The Waste Land", which has proved to be a most memorable poem, full of unity, sharp insight, unusual perspective, haunting rhymes, suggested depth and sad images of apathy and lovelessness.

The poem's popularity and its numerous influences on poets in many languages provide evidence that, for many readers throughout the world, it touches a nerve and it prompts a recognition.

Al-Sayab used the same imagery in "The Song of Rain", especially that of Iraq's palm trees. The same thing can be applied to Abdul-Wahab Al-Bayati in his poetry in general, and in "The Cloak and the Dagger" and in "To Hind" in particular. Their poems deal with the diverse problems of human society, and form a series of beautiful images.

Chapter two contains the influences exerted on T.S.Eliot by either French or English sources. Symbolism is to seek to express ideas or views by the use of associated, expressive words, or word sounds, to convey a meaning, according to Dr. Musa Khuri. Arthur Symons' The Symbolist Movement in Literature, as the critics and Eliot said, had changed the

course of his life. Symons introduced him to the poetry of Jules Laforgue, and, as Eliot claimed, helped him to discover himself in order to portray civilization in decay. As in "Gerontion", "Ash Wednesday" ; is a symbol, it is a recourse to church and religion which are the last resort to achieve salvation. The yews are also associated with the church. The tiger symbolizes divine wrath, because man commits sins. So, the tiger will devour him, that means that a curse will befall man. In fact ,the title of each poem is a symbol, in order to reveal aspects of disgusting life. Badr Shaker Al-Sayab and Abdul –Wahab Al –Bayati were greatly influenced by T.S.Eliot . So, rain is life, fertility and the end

of death, as Eliot used it. It is spiritual life; Al-Sayab and Al-Bayati concentrated on the idea of death and life. Thereupon the impact of T.S. Eliot on both Al-Sayab and Al-Bayati has been noted.

In chapter three, I tried to illuminate how expressionism is the dark side of romanticism. Expressionism sees the dark reality behind the bright appearance. Expressionism is a mirror up to nature, the mirror being uneven and distorted, because of the feelings of the author, gives back reflections which are, to the ordinary reader, extremely distorted and unnatural. I explained in this chapter the resemblances and differences between the three poets.

For instance " Gerontion" is an expression of civilization gone rotten. Eliot expresses various ideas of ugliness and disgust in his poetry in general, and in " The Waste Land" in particular. Eliot concentrates on expressing lack of hope amongst people due to lack of faith. This reflects Eliot's fear of the spiritual emptiness.

Al-Sayab and Al-Bayati express the same ideas in a different style . Eliot , Al-Sayab and Al-Bayati used the idea of death and life .This is the main core of their interest. So, they expressed this idea in a very interesting,

rich and evocative style. Thereupon, life and death are equal. But, while Eliot is so desperate that he treats life as a

form of death, Al-Sayab sees the new life emerging from death and sacrifice. There is no glimpse of hope at all. Eliot elaborates on this dark, gloomy atmosphere, Al-Sayab used expressionistic images, full of fertile imagination and meaningful symbolism. He expressed his deep sadness and melancholy. Towards the end of his life he was alone, and nobody spoke to him. Life is pitiful, aimless and nihilistic.

Chapter four, entitled "The Mythological patterns of Imagery", includes a definition of myth in general and the function of myth. It represents religion, where salvation lies. I included in this chapter religious references from the Bible and the Koran. The religious allusion from the Bible is

the parable of Lazarus and the rich man. Eliot goes back to both legend and religion to portray the glorious past and to put down the sordid present. Unlike the present, the past is

full of glory and good deeds. Al-Sayab and Al-Bayati used myth quite a lot in their poetry, they returned to the myths quite a lot , but they returned to the myths of Mesopotamia, not to the Greeks and Romans. Then Al-Bayati and Al-Sayab used the myth of Tammuz, in order to denote darkness, drought and sterility. Al-Sayab used the religious parable of Cain and Abel, because life from the very beginning is based on the struggle between good and

evil. He used the dichotomy of good and evil , death and life. Life lies in death and death is life.

Although there are many similarities and dissimilarities, among the three poets, particularly in the way they portray " Rain" which is rather important, Al-Sayab and Al-Bayati do not imitate Eliot blindly ,rather they are highly individual and independent .They resort to the rich legacy of their own homeland, and revive memories of the splendour of ancient Mesopotamia.

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القران الكريم.

الكتاب المقدس أي كتب العهد القديم و العهد الجديد.

Miss Safa Emran worked under my supervision for two calendar years, preparing a Ph.D. dissertation whose subject was a comparative study of the works of the English poet and critic T.S.Eliot and the two Iraqi poets Badr Shaker Al-Sayyab and Abdul Wahab Al-Bayati. She dealt with the symbolic , mythical and expressionistic aspects of their work and their utilization to create imagery. She depended on a comparative, analytical style to discover similarities and differences in their various experiences .She avoided arbitrary judgements.The result was a dissertation deserving to be published in book form , and containing a positive contribution to human knowledge. It will be useful for anybody working in the field for a long time to come.

In appreciation of all this, I gave her 95(ninety five).

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