

**Art of Representing Contemporary Issues through Myths and Religious Associations in the Plays of T.S. Eliot****Anil Kumar**

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**DOI: 10.53032/tcl.2020.4.6.15****Abstract**

T.S. Eliot was mainly confronted with the matter of communication between the modern creative person and old society that he wilfully portrayed through his plays. The issue of the creative thing that is best explained by the word “alienation” is especially relevant for most of his plays. He has done experiments within the discovery of a replacement medium for dramatic expression. Even his plays are units of experiment grounds with sensibility. As every writer discerns his own lovely, consistent, and intelligible dramatic plan, he finds the general public distracted by commercially profitable aspects of the play. He has managed to provoke his audience into the participation within his dramas. He could do with conveyance of attracting their consciousness into the contemporary issues with the help of mythical and historical events adding in his plays. There is spirituality in most of his plays which provide them one thing that generally they are acquitted from a distance appearance.

**Keywords-** Murder, Poetic Plays, Religion, Modernity, Chorus, Frustration

All the influences that moulded the plays of Eliot have to be compelled to be taken into thought in discussing the evolution of his dramatic technique. Early in his career Eliot was influenced by the French Symbolists like scholars Laforgue, Baudelaire and Corbiere. They regarded drama as consisting within the musical evocation of moods, vague, refined and impermanent. They targetted the suggestive power of word-music and on suggestion by means that of association of ideas. This indirect methodology of evoking the theme may be a characteristic common to any or all the plays of Eliot. The most important theme of Eliot’s plays is that of isolation, the isolation felt by a soul within the loneliness of sin, confronted with the means that of expiation. This theme of loneliness of man within the advanced and ugly trendy civilization may be a drawback for the fashionable writer. In an exceedingly refined and complicated society, pain and suffering area unit expressed in good silence, and not in crying out or wailing. So as to administer expression to the inner conflict that is expressed neither in words nor in action, have the writer to use symbolic suggestions. Eliot’s

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plays area unit moulded on the fundamental patterns of the Greek tragedies that facilitate him to recommend the theme that defies expression by the standard strategies of dramatic expression. The fortunes of the house of Agamemnon had exercised a fascination over Eliot.

*Sweeney Agonistes* and *The Family Reunion* are the plays which are supported by the fundamental ideas of symbolism of the story of mythical being and Elektra and therefore the furies are also impressed by the Greek plays. The parable of expiation was on the point of the conception of purgation that underlies in most of his plays. The Aeschylean conception of a man's duty to commit against the law and to accomplish his expiation for it, as unconcealed within the story, mythical being and therefore the Furies, haunted Eliot's imagination and he became its nice and stylish expositor. In his later plays, Eliot continues to use the symbolic suggestion of Greek plays. The influence of Symbolism is unconcealed in Eliot's use of aware power of word-music. Many of Eliot's ideas are incantatory in nature. The plays create use of the ritual as a standard thing that would perceive it. The Symbolists influenced Eliot not only within the general, defined pattern but also conjointly within the musical impact of words, representational process and even within the colloquial rhythms in his plays. The glorious preserve, skillful characterization and therefore the type of moods within the dialogues in his plays show deep influences of classical traditions. All Eliot's plays record mystic experiences. The characters; Becket, Harry, Celia Copplestone, Colby Sunkins and therefore the Elder political leaders, all of them have expertise of consciousness that is on the far side expression. It lifts them on top of the standard plane of human expertise and therefore the plays record their reactions to such associate expertise. Inevitably Eliot was not invariably winning in transference the sensation to the audience either by words or action. The audiences is diode to the expertise or share this mystic expertise even as we would participate in an exceedingly ceremony of purgation and feel ourselves raised on top of the strife of normal world. The characters are unit-sets in such a state of affairs wherever they "set in motion forces in your life and within the lives of others that can't be reversed. Whether or not they are unitedly filled with spiritually exalted ideas like Celia, or belong to the standard sensual sort they settle for the conditions of their selection, and calculate their salvation with diligence. The levels of selection hinted at *The Family Reunion* wherever Harry dedicates himself to the upper aspiration, and Agatha spends her life because the efficient principal of a women's school. Even the minor characters, apparently unaffected by the most incidents, attain a transparent perception of their role, once freed of the obstructive personality; they speak within the chorus as a family community. It is this undercurrent of mysticism that provides to the plays of Eliot what he himself has delineated because the doubleness of poetic drama. If the action happened on planes quickly, the things would remain different. Harry and Agatha in *The Family Reunion* share in some expertise on the far side the physically perceptible, to share in another order of being likewise. The doubleness is recommended conjointly by difficulty in communication his experiences to the opposite members of his

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family; for he doesn't speak in their language. It is this mystic expertise, insoluble to the standard human mind that produces Eliot's characters isolated figures incapable of communication themselves to others. Eliot's bent towards humanities is quickly associate aesthetic philosophical system and a rule of life. In his preoccupation with kind, in his acceptance of associate already existing poetic background and ancient symbols. In his technique of mention and quotation, as indicative of his acceptance of associate objective symbolism, in his use of mythology because the background which can offer representational process and symbolism. In his avidity to eliminate the excessive blurring of the thing that was the results of Romantic scatter, all told these Eliot reveals his aspiration for typical humanities. Eliot was the primary to mix in his poetry the way of Roman Emperor wit with the aim of metaphysical wit. His admiration for the Jacobean writer is additionally a sign of his bent towards humanities. Eliot has with successfully transmuted the normal system and given it new significance. Humanism and human interest is the most unconcealed theme and structure of his plays. He began his career as a writer with the fragment Sweeney Agonistes that he delineated as associate Aristophanic comedy. In the next two plays, *The Rock* and *Murder in the Cathedral*, Eliot has treated the Christian story of redemption by martyrdom. These are nice tragedies of the autumn of man and therefore the crucifixion. Martyrdom and sainthood are the chief themes in Eliot's play and therefore the happy ending of the comedy is substituted by reconciliation and forgiveness. Some Greek tragedies place the tragic action at intervals a bigger action that concludes in an exceedingly tone of serenity or maybe happiness. Throughout his plays there are echoes or reminiscences of the merging of the old and new values. *The Family Reunion* was solely a partial success owing to the alien part within the play. Eliot was greatly indebted to the Greek tragedies for the utilization of the chorus. He found that the chorus may mediate between the action and therefore the audience; it may intensify the action by protruding its emotional consequences, so that we, as audience, see it doubly, by seeing its impact on people. With the help of chorus he was able to do different kinds of comments on contemporary human beings and existence of human beings. Eliot's use of the chorus, however, differs significantly from its Greek origin. His device is reminiscent of a number of O' Neill's previous experiments in having his character withdrawn momentarily from the action to voice their inner thoughts. They are in contrast to the standard company therein their role is not to illuminate the action, however to precise their baffled inability to grasp what's happening.

Eliot's conception of the language of poetry and drama is influenced greatly by his belief that a cultivated reader of these days possesses an in depth consciousness of the past. This demand on the reader's intelligence explains Eliot's chief reason for introducing such a large amount of reminiscences of alternative poets into the course of his verse. For the language of his dramas, Eliot was aware of the various levels of attractions of the sides of his audience and contemporary people. He knew that he must skinny of as giant associated

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miscellaneous an audience as potential which is that the educated and ill-educated instead of the uneducated people. He was greatly fascinated by the many levels of significance. For the best auditors there's the plot, for a lot of thoughtful the character and conflict of character, for the a lot of literary words and phrasing, for the musically sensitive the rhythm and for auditors of bigger sensitiveness and understanding a medium that reveals itself bit by bit.

Throughout his career, Eliot took with no consideration that drama is voice of common people. So he made so many kinds of abstractions and circumscribed ideas. However in the later plays he has succeeded in employing a language and a verse pattern which pulls the mind forward through the verse. In *Murder in the Cathedral*, the tone of the verse spans a scale from rhyme to exaltation. The foremost exceptional way of the Eliotic style is its selflessness, its unassertive nature. The words seem to be writing themselves. Eliot continuously devised by suggestions of one or the other because of indispensable condition of his plays. Everything in Eliot's plays depends on the language and versification.

*The Family Reunion* reminds the symbolic level that is includes a wider symbolic interest. The theme of a family curse and its expiation is symbolized in Harry's conversion and his acceptance of the trail of purgation. Harry's haunting sense of evil is on the far side specific and he will express it solely in symbols of guilt. He is, therefore, something however the plain action of a well-fixed family; he's a symbolic character, a sort of Hamlet at odds along with his world. He is common person in search of purity. He may be cured by depth psychology or by religion. The aunts and uncles also are a minimum of as ambivalent as he is; they are what they are at an equivalent time, the commenting chorus. Eliot tries to speak the thought indirectly by suggests that of figure and image, by a suggestive association of concepts. His associations are related with the ancient literature and past eras. This juxtaposition of past and present is a kind gift in Eliot's technique of showing the temporary characteristics of the current time. A basic symbolism bolstered by alternative devices is employed for the acutely active creation of the sphere of the current out of the past. An immediate statement of the relation between the past, present and future happens within the words of Harry.

The chorus possesses its own symbolic perform. The members of the chorus use 'theatrical imagery' to specific their role within the play. They regularly see themselves as unwillingly enjoying components allotted to them by Amy. His plays have both secular and non-secular visions of humanity. On the non secular plane, the play embodies Christian story of sinning, suffering for that sin and through suffering redemption from it. Harry has committed the murder of his partner (at least he thinks so). The interest of the drama lies within the course of action once Harry involves the conclusion of his sin through a method of non secular torture.

Thus, it can be said that with help of past and present he has been successful in presenting in ideals of humanity. There is sin, suffering, redemption, vindication, alienation,

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remorse, affection, clash and so many other things which have relevance of past as well as in contemporary life. Eliot can be called past master in administering all these things without failing.

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