

## **An Artistic Analysis of the Works of the English Writer Thomas Eliot**

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**Annotation:** This article provides information about the career of the famous English writer Thomas Eliot, who contributed to the field of drama in the early 20th century, as well as an artistic analysis of his works. In addition, T. Eliot's plays and performances contain ideas about his skillful use of poetic drama. At the same time, the analysis of T. Eliot's works is expressed in more detail with the help of examples.

**Key words:** Dramaturgy, rhetoric, free weight, poetry, drama, dialogue, 20th century playwrights, poetic drama, poetic rhythm, dramatic convention.

### **I. Introduction**

In the first half of the twentieth century, T. S. Eliot made a significant impact in the field of drama. Long before he tried drama, Eliot was always critical on the subject. It is noteworthy that Eliot's interest in drama, his views on the dramatic form, preceded his own experiences. It is noteworthy that his poetry also has a significant element of drama.

Eliot's views on poetic drama are valuable and important, and are mainly based on "The Four Elizabeth Playwrights," "Rhetoric," and Poetic Drama, "Dialogue and Dramatic Poetry," "Poetry and Drama, and Poetry." can be found in his works on the subject of 'the possibility of drama'.

### **II. Literature review**

Thomas Eliot was a master of his craft. He was author of several famous works. He also mentored incomparable disciples. Many of the representatives were followers of T. Eliot. The writer pays special attention to poetic drama. He skillfully and masterfully showed the role of drama in his works, plays and performances. Eliot believed that poetic drama could often achieve more than prose drama. Poetry should not be used simply as an ornament to drama, but rather should be sharply justified. Also, one should not choose a theme that fits the prose for a poetic drama, or for a scene, it should not simply be a delicate poem wrapped in a dramatic pattern. Poetry that gives pleasure to civilized people should be avoided because it says redundant. The use of poetry in drama is objected to as an artificial act. However, he always emphasized that the prose recited by the protagonists on the stage is as long and high-level as ordinary poetry (in terms of vocabulary, syntax and rhythm). He says that prose and poetry are completely different from ordinary speech, and that everyday speech is always far below the level of poetry and prose. [1]

### **III. Analysis**

"Dramatic prose is as artificial as poetry, and conversely, poetry can be as natural as prose." The audience treats the play and the pre-conceived poem about the language of the play as two separate things, because the prose is no different from ordinary speech. This is bad because the impact and pleasure of dramatic speech must be unconscious. Therefore, it is necessary to avoid a mixture of prose and poetry in the same play today. [2]

If there are misconceptions about poetry in the late 18th and early 20th centuries, prose should be used wisely. Poetry must be flexible enough to suit every situation and every scene, and if there are

scenes in the poem that cannot be described, it is necessary to better develop the poetry or to avoid the inclusion of such a scene. [3] Flexible poetry is not always poetry. "Only when the dramatic situation reaches the level of intensity does poetry become a natural word, because in this case it is the only language in which emotions can be expressed." [4]

In order for the listener to enjoy the effect of the rhythm of the poem without consciously feeling it, they must understand the poem at all times. Eliot cites the opening scene of Hamlet as a perfect example of the use of poetry in drama. There is nothing superfluous and each line leads to a dramatic sense of inevitability. The viewer also does not know whether the instrument is poetry or prose. The poem is transparent; the audience pays attention not to the poem, but to the meaning of the poem. Dramatic poetry has a musical design that enhances the emotional impact of the scene. Eliot refers to Synge plays that are written in prose but are actually poetic. But the scope of poetic plays in prose is limited. These are the most important things from a dramatic poem.

When Thomas Eliot began writing plays, he realized that his experience in writing poetry would not be of much use. The problem of communication is not as relevant in poetic drama as it is in poetry. The playwright's writing should have an immediate impact on the unfamiliar and unprepared audience, and it is only natural that unknown actors and producers should interpret and guide it. Thus, the writer was concerned with the ability to behave, always keeping in mind the law of dramatic efficiency.

In his 1919 work Rhetoric and Poetic Drama, Eliot mentions the nature and place of rhetoric in poetic drama. Eliot says it is wrong to condemn all rhetoric and consider it synonymous with bad writing. Still, he says it's a mistake to think of rhetoric as a method to be avoided. In this case, rhetoric as a substance, and such rhetoric is not bad in his view.

Adapting our attitudes to the diversity of our thoughts and feelings on different topics means generating real rhetoric. Shakespeare used rhetorical expression vividly in his works because of this adaptation.

The Kid and Marlowe poets lacked the ability to adapt, and as a result they produced explosive but boring results. Really good rhetoric comes from situations where the protagonist sees himself or another protagonist in a dramatic way. It is when this character tries to move the audience through direct appeal that false rhetoric raises. The audience must always observe from the outside, even if the work is fully understood. [5]

#### **IV. Discussion**

In the modern age, he prefers a conversational style to a rhetorical style. But this style of conversation often turns into rhetoric and is removed directly from the style of speech. The style has to be adapted to infinite emotions and feelings, and this dramatic feeling is rare in modern drama.

Successful poetic drama only means the careful selection of ordinary and universal feelings and giving them an artistic form.

Poetic emotion and dramatic perception must be combined, and language must change according to emotion and feeling. Rhetoric in poetic drama is any inflation or speech embellishment made not for a specific effect but for a general impression. "Rhetoric, used in an artistic and dramatic way, plays an important role in poetic drama. Eliot advocates a drastic use of language, as opposed to an emphasis on realism in language.

Dialogue in Poetic Drama was written in 1928, and the ideas expressed in it are approximate, as Eliot was still working in his own direction. It presents and discusses different perspectives.

Nowadays, drama is often seen as political, religious, and moral, and the problems associated with drama are so complex that it is difficult to formulate the laws of drama. Moreover, drama is not just about entertainment: he believes that the playwright should also have moral views.

The importance of form in poetic drama is also discussed. Just as ballet puts order and pattern into a dancer's movement, form has an important and constant pattern for the success of poetic drama. Ballet is a type of liturgy. If we look at the history of the drama, the first dramas appeared in the church, and Mass is a small drama that contains all the units. Returning to the source of the drama, the author writes that he was unable to renounce the rites and liturgy of the church, and that he had power and vitality in it. [6]

The form of modern drama can be prose or poetry. Poetry is an artificial means and the notion that it limits the emotional sphere and the real truth is wrong. Poetry is a temporary and permanent means, and prose can only be universal and superficial. That is why there is a need for poetic drama in the world of literature. It is wrong to accuse Elizabeth-era playwrights of mixing poetry and drama. Poetry and drama are not separate objects, but they are really combined in creative work. In times of dramatic tension, poetry becomes dramatic. [7]

Poetic and dramatic patterns are inseparable. The greatest drama is poetic drama, and poetic skill can make up for dramatic flaws. Shakespeare's plays are an example of a complete combination of the two. His best poetry can be found in his dramatic scenes.

What the playwrights Elizabeth and Jacob lacked were these dramatic conventions, and these shortcomings influenced the development of poetic drama in modern times.

In the modern age, chaos, lack of moral, social, and artistic conventions have made it difficult to recreate poetic drama. It is a mistake to think that a nation that had a great era of English drama in the time of Elizabeth cannot expect another era of greatness. The desire for poetic drama is constant in human nature, and its revival is typical of the modern era. If it has not yet been recreated, it is considered an attempt by poets who do not know the scene, or by those who know the scene but are not poets. [8]

For a drama to be a poetic drama, it is necessary to develop appropriate dramatic conventions. At the same time it is necessary to develop a new form of poetry. A dramatic convention of three units is more beneficial because it leads to concentration and intensity. Poetic drama is not artificial; it represents permanence and universality.

## V. Conclusion

In short, thus, poetic drama is an entirely new phenomenon in the history of English drama. This is the literary revolution of the twentieth century. Thomas Eliot is not only a great writer, but also one of the most prominent playwrights of his time. His works are known not only in the West, but also around the world. Eliot's works have been translated into Russian, Uzbek, French, German and other languages, and have not lost their status among young people. The author's description of the poetic drama, in his plays and plays, skillfully reveals the place of rhetoric, dialogue and poetic drama. One of the main reasons for Eliot's popularity of poetic dramas was that he avoided Shakespeare's stereotypes. Before writing the play, the playwright paid great attention to making it understandable to the audience. He did not forget about the differences and advantages of poetry and prose. He repeated in his writings that poetry and prose were superior to ordinary speech. The famous writer laid the foundation for many representatives of his age.

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