PREFACE


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The subject of the present project concerns mainly with Eliot's prose work rather than his poetry. Professor Grand T. Webster in an article has said that it is time to look at Eliot's critical writings without their poetic halo and that they have merits unconnected with Eliot's Poetry. The subject is comprehensive, and I shall endeavour as for possible, to narrow the focus in order to direct in with force and sharpness at a particular frontier.

The books written about Eliot are chiefly concerned with his poetry and plays only partially with his literary criticism. Apart from the published book of Eliot's, I shall utilize materials usually in accessible, in the form of reviews, introductions and Prefaces, lying in the different journals and periodicals of the past. Also in the will of my attempt to assess his contributions by considering his theorizing on general topics and individual authors and to find out the permanent and the reactionary, the real and the sham, the temporarily useful and the consistently illuminating in him.

The present thesis will be divided in to Seven chapters; the first chapter will be in the nature of Introduction. The 1Ind chapter will be entitled as Shaping of the Artists Mind. It is a fact universally acknowledged that influences on T.S. Eliot are many and varied both nature and alien, but he has not simply copied others. Eliot's perspiacious and agile mind has digested the numerous influences. His mind was so fine that it compresses everything into unity, system and coherence.

In the third Chapter The Aesthetic of Verse. I shall attempt an extended and critical consideration of the principles, formulations and
definitions of poetry given by Eliot at different places and on different occasions. Eliot has not written his critical essays under any systematic plan, his book are collections of reviews, introductions and addresses, yet coherently progressing principles of poetry do emerge from them.

Among these aesthetic principles of Eliot the aesthetic of is of paramount importance. Eliot writes that his essays and formulations about poetry are by the – product of his poetry – workshop or the prolongation of his thinking on the composition of his own poems, yet one feels that Eliot’s writing on talking about poetry is, in no way less absorbing than his poetry itself.

The Fourth Chapter entitled **The Function and frontiers of Criticism** will deal with the origin and the history of the word “Criticism” and “Critic”. The word “critic” has been derived from the Greek word “Kritikos” which means a judge of literature. But its place was taken by a new word “critics” which aimed at the interpretation of texts and words, and improvement of the works of writers either Greek or Latin.

Chapter Five will deal with **Eliot’s dramatic Criticism.** Eliot’s dramatic criticism may be roughly divided into three parts – the Theory of Drama, the Critical analysis of individual dramatists, and Eliot’s views and comments on his own dramatic experiments.

The essentially dramatic nature of Eliot’s early verse has been sufficiently demonstrated in the criticism of F. R. Leavis and others. From the very beginning of his career Eliot aspired for the theatre. In drama to Eliot wants to being a new turn by his theory and practices.

The Six Chapter will be entitled **Criticism of the Novel.** Eliot’s criticism of novels needs a separate chapter for a defiled discussion. It has not been systematically explored, partly for the reason that Eliot himself speaks embarrassedly of his ability to write criticism of moves
and further informs us that he is not a novel-reader. Expect for one or two Essays Willkie Collins and Dickens in Selected Essays and two essays on Henry James and some pages on D.H. Lawrence and Thomas Hardy in after strange Gods almost all the criticism of different novels and novelists remains uncollected and is buried in journals and periodicals like the Athenaeum, the Dial, Horizon and the Hudson Review. It is to be noted further that Eliot's criticism of novel is mostly in the form of review. But this fact does not diminish the importance of these reviews as criticism and we know that some of the brilliant critical essays in Selected Essays, The Sacred Wood and on poetry and poets were originally reviews.

The Seven Chapter deals with **Eliot's Style.** Lawrence wrote; literary Criticism can be no more than a reasoned account of the feelings produced upon the critic by the book he is writing. Criticism can never be a science: it is, in the first place, much too personal, and in the second it is concerned with values that Science ignores. The touchstone is emotion, not reason. We judge a work of art by its effect on our sincere and vital emotion, and nothing else.

Before I close this brief Preface I wish to record my deep sense of gratitude to various persons and scholars who have been a constant source of academic inspiration during my academic venture. First of all I mention the name of my mentor and supervisor Dr. H.N. Mishra, Reader-Head, Dept. of English, K.S. Saket P.G. college, Ayodhya. Without whose help the present work could not have seen the light of the day. Defecto, I have no words to express my gratitude for his able guidance and academic support. Secondly, I am immensely grateful to my Father Dr. A.P. Tewari Reader-Head, Dept. of English, L.B.S. P.G. College, Gonda. I fail to forget my honorable Mother and dear Sister Miss Roma Tewari who always goaded me to complete the work as
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Rita Tiwari