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MODERNISM AND ‘THE CONDITION OF MUSIC’:

An Analysis of T.S. Eliot's “The Love Song of J.Alfred Prufrock” and “The Hollow Men”

Author

Loreto López Bolea

Supervisor

Bárbara Arizti Martín

FACULTY OF ARTS

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RESUMEN

La música y la poesía siempre han ido de la mano y esto es especialmente destacable durante los felices años 20 en adelante donde nuevos géneros musicales como el Jazz o el rag comenzaron a tener protagonismo. De esta manera, los poetas del Modernismo (corriente social y cultural prevalente durante estas décadas y caracterizada por la experimentación y el individualismo) jugaban con el ritmo y la rima de los poemas para causar diversas sensaciones en el lector. Thomas Stearns Eliot fue uno de los poetas más conocidos de la era del Jazz y tuvo una relación cercana siempre con la música, ya que nació en St. Louis, ciudad donde estos géneros musicales mencionados anteriormente empezaron a surgir. A lo largo de su vida como artista, escribió diversos ensayos comparando la música y la poesía y la importancia de incluir un arte en otra. Diferentes compositores como Beethoven, Britten y Stravinsky fueron influyentes para Eliot a la hora de crear poemas. En el siguiente texto se van a analizar las diferentes características musicales que incluyen dos de los poemas de T. S. Eliot, “The Love Song of J. Alfred Prufrock” (1915) y “The Hollow Men” (1925), y que por lo tanto demuestran la conexión de la música y la poesía durante el Modernismo.

ABSTRACT

Music and poetry have always been side by side and this is especially prevalent during the Happy 20s onwards, where new music genres such as Jazz or rag started to emerge. This way, poets belonging to Modernism (the social and cultural movement during these decades and whose main characteristics are experimentation and individualism), played with the rhythm and rhyme in order to create different feelings in the reader. Thomas Stearns Eliot was one of the best-known poets in the Jazz Era and had a close relationship with music, since he was born in St. Louis, the city where these genres mentioned before began to rise. Throughout his life as an artist, he wrote several essays comparing music and poetry and the significance of including one within the other. Some composers like Beethoven, Britten and Stravinsky were influential upon Eliot when writing poems. The purpose of this text is to analyse the many musical characteristics included in two of Eliot’s poems, “The Love Song of J. Alfred Prufrock” (1915) and “The Hollow Men” (1925), and prove the connection between music and poetry during Modernism.

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1. INTRODUCTION

The relationship between music and literature has been one of the oldest and most fruitful collaborations that have occurred between the different manifestations of art. Poetry was born united with music, songs and rhymes, making use of elements such as repetition, alliteration and assonance. At the dawn of the twentieth century, music became the vanguard mechanism of the aesthetic of Modernism (Albright 1). Its importance appeared as something new, influencing many Modernist poets, especially T.S. Eliot. The writer expressed the cultural contrast lived between the isolation of his hometown St. Louis and the sophistication of big towns like New England and the vibrant European cities.

We should add that not only poetry is linked to music, since “all art constantly aspires towards the condition of music”, as Walter Pater affirms in “The school of Giorgione”. So it is not only the poetic world which might make use of patterns, sounds, rhythms etc. but also all arts, whether consciously or unconsciously. This idea of the correlation of arts, could be connected to the concept of Parnassianism, which defends the idea of “art for art's sake” seeking above all formal perfection and beauty. The new Modernist arts posed challenges to the ideas of rhythm which were already taken for granted. These increasingly popular expressions were characterised by their intense appeal to emotions. One of the common features of these arts, specially music and poetry, is that both respond to rhythms rebelling against tradition. The nineteenth century was characterised by its creativity, individuality and the explosion of feelings. Modernism has a progressive spirit and thanks to it, music is advanced in different and novel directions, with a great plurality of languages. As a consequence, if music advances, the rest of arts too.

Music is one of the most useful ways to express one's self and elevate it to perfection, and it is even extrapolated to education. According to Plato's *Republic*, what young people must be first taught is musical education because hearing harmonies is the first step to create a perfected system, with the sense of ordination (46). Music is included in poetry as the main element which helps verses, words, patterns... to reach perfection, to become not the form but the end itself. The knowledge of the art of music is important because it elevates art to high art, the main characteristic of the Modernist movement. It must be said that poetry detached from music is something unknown to the classical and modern world, although the poetic rhyme reminds this essentially musical origin of poetry. If sound is still a sign without meaning to itself in music, in poetry the sound reaches the word, that is, reaches meaning, which ultimately lies on designating representations and thoughts. In this dissertation I am going to analyse the influence of music on Eliot's "The Hollow Men" and "The Love Song of J. Alfred Prufrock". I am going to introduce the author's ideas about the relation between music and poetry as well as the composers who might have influenced him the most. Finally, I am going to develop a complete analysis of both poems focusing on the rhetoric figures which provide musicality to the poems.

1.1 ELIOT'S IDEAS ABOUT MUSIC IN POETRY PORTRAYED IN HIS ESSAYS

Thomas Stearns Eliot was born in 1888 in St. Louis, the center of jazz and rag music at the turn of the nineteenth century. Eliot was connected to black American culture not only for the musical roots in the place where he was born but also for his father's involvement in the anti-slavery movement. It is important to mention that he came from a wealthy family, so these connections contrasted with the opulent culture and often pompous musical life in New England.

Eliot was influenced by music-hall shows in Britain between 1850 and 1920 which combined popular songs, comedy and dance. As he states in the essay "The Use of Poetry and The Use of Criticism", he believed that a poet should aspire to the condition of the music-hall comedian (32). He admired Marie Lloyd, one of the artists, and how she called the audience's attention with plain but clever style. For this reason, Eliot used music as a means of reaching a large audience and expressing his deepest thoughts without being completely implicit.

A musical poem must be "a poem which has a musical pattern of sound and a musical pattern of the secondary meanings of the words which compose it" ("The Music of Poetry", 20). Music is to words what meaning is to patterns, that is, we need to understand the patterns of a poem to understand the whole meaning, that is why music and meaning go side by side in poetry. A poem's sound must make sense, sounds without meaning can be music, but in poetry they are the musical component which accompanies the meaning (29). The close connection of poetry with ordinary speech is another feature to focus on, "while poetry attempts to convey something beyond what can be conveyed in prose rhythms, it remains, all the same, one person talking to another; and this is just as true if you sing it, for singing is another way of talking" (31). The use of music elements such as dissonance or repetition are

necessary in poetry in order to make it as close to ordinary life as possible and express sentiments. When we touch the border of those feelings, Eliot states, music is the only one capable of expressing them (“Poetry and Drama”, 33). Musicality is the main feature which makes poetry different from prose, but not all poems must be “melodious”. According to the poet, a poem suffers a kind of process before being translated into words: “a poem may tend to realize itself first as a particular rhythm before it reaches expression in words” (38). First is the intention of writing, then the creation of its own rhythm and later its words itself.

1.2 COMPOSERS WHO INFLUENCED ELIOT

Eliot believed in a certain coexistence between artists from different decades and arts, what he called “an unconscious community” (“The Music of Poetry”, 34). This reinforces the connection of the poet with the musician, that is, poetry with music, connected in an unconscious level. That is why he was influenced by different musicians not only from the nineteenth century but also from the previous one. The most influential music composers upon Eliot are Beethoven, Britten and Stravinsky.

It is important to highlight the influence of Beethoven’s music on Eliot, mainly Beethoven’s last quartets, which later influenced his own *Four Quartets* poem. The American writer Peter Matthiessen compares Eliot’s aims at getting “beyond poetry” to Beethoven’s striving to “get beyond music” (55). Music is considered as abstract as poetry. In addition, J. W. N. Sullivan’s study of Beethoven gathers the words of the composer regarding the effect of a poem, which “can no more be described than can the effect of a musical composition” (Sullivan 42). As mentioned before, music and meaning are side by side in poetry, they are unique arts but they are not isolated, they complement each other. Beethoven was able to

express states of consciousness as well as a poet like Eliot could be able to reach that levels with the art of poetry.

Both Britten and Eliot showed an interest in the Elizabethan period and Britten admired the directness of Eliot's language. This admiration accords with the words expressed by Eliot about the matter of words set to music in an unpublished letter of 1962:

An artist is providing the illustrations which should be left to the imagination of the reader, the commentator is providing information which stands between the reader and any immediate response of his sensibility, and the music also is a particular interpretation which is interposed between the reader and the author. I want my readers to get their impressions from the words alone and from nothing else (Cooper 266).

Here Eliot is implying that the setting of poetry to music may detract from its necessary ambiguity. It is not just musical setting which can do this, but also illustration and critical commentary ("Music and The Word in the Works of T.S. Eliot and James Joyce", 166).

When T.S.Eliot first heard Igor Stravinsky's "The Rite of Spring", he wrote in an article of *The Dial* that the music seemed to "transform the rhythm of the steppes into the scream of the motor-horn, the rattle of machinery, the grind of wheels, the beating of iron and steel, the roar of the underground railway, and the other barbaric noises of modern life" (Albright 12). As Eliot suggests, Modernism challenges the limits between art and the rest of human experience. Igor Stravinsky was a strong influence in Eliot not only because he is a renowned composer who lived within the same lifetime of the poet but also because "The dove descending breaks the air" was an Anthem composed by Stravinsky in order to be performed in the memorial service for Eliot at Westminster Abbey in 1965.

2. ANALYSIS

2. 1. “THE LOVE SONG OF J. ALFRED PRUFROCK”

In Eliot's poetry the effects made by sound are distinctively musical. They are not generally presented as being musical devices but leave the reader with that effect, especially when the poems are read aloud. The most noticeable musical uses of sound occur in *The Waste Land*, but there are anticipations of this in earlier poems, like “The Love Song of J. Alfred Prufrock”. The poet Ted Hughes, in an introduction to a reading of the poem in London, saw Eliot's musicality as one of the poem's unifying and enduring features, claiming that the work is “wide open [...] to those who can hear it as a musical composition” and that “the form of the poem is dominated, even determined, by Eliot's music” (3).

As with music from the same aesthetic, it is the ear which must pick out the articulating material in poetry. In this poem, what provides a structure is the different tones of voices of the narrator. Although the intellectual frame of reference is wide, including Dante, Shakespeare, the Bible, and even some mythological imagery, the search for identity is still prominent within it. Through Prufrock, a character unable to find his place in the world, Eliot is able to portray the emptiness of the age. Since the narrator does not belong to a place nor the other, it is carried through the poem's own form, providing musicality and fluidity to the poem somehow. What is relevant here is that Modernist music often proceeds the same way, avoiding fixed structures and thus relying on the material of music's own form. The voice of the narrator relies on music and that is the reason why the poem builds its own structure and

meaning through experimentation with rhythm, for instance, in the lines “But though I have wept and fasted, wept and prayed” or “I have seen them riding seaward on the waves”.

Eliot in “The Love Song of J. Alfred Prufrock” depends on the vision of singing, conversation and way of talking: It alludes to the oral. In this poem, a visible and marked rhythm is obvious since the beginning through means such as rhyme and alliteration. Even though there is not a defined meter, the effect of singing is expressed since the first insertion of the poetic voice to a “You”; the form of the poem is created according to the following rhymes, which can be internal rhymes (“And for a hundred visions and revisions”), end rhymes (“Let us go, through certain half-deserted streets/ The muttering retreats”) or identical rhymes (“Come back to tell you all, I shall tell you all/ If one, settling a pillow by her head/ Should say: “That is not what I meant at all/ That is not it, at all.”) and their combination create a particular rhythm.

According to M. Beaufils’ *Musique du son, musique du verb*, the exterior structure of the poem resembles “an expanding and intricate spiral” in which “numerous and complex ramifications” are generated (210). The first apparent thing is the alternation of accented syllables with unaccented syllables through two different metric schemes: iambic and trochee, but the poem has no consistent rhyme and no regular pattern to the rhythm. Nevertheless, there are many rhymes in the form of couplets imitating the Shakespearean blank verse such as “ices” / “crisis”, “platter” / “matter”, “flicker” / “snicker” which makes the poem look like a song, as it is indicated in the title.

It is not only the explicit references to music that appear in the poem which make it look like a song: “Beneath the music from a farther room”, “I have heard the mermaids

singing, each to each”, but also different aspects which provide musicality and therefore makes it look like the poem’s title: A love song. From the very beginning, the rhetorical device of repetition is used, the narrator invites the reader to join him in its experience, “Let us go then, you and I” (line 1) and repeats its invitation in the following lines “Let us go, through certain half-deserted streets” (line 4) and at the end of the stanza, “Let us go and make our visit” (line 13).

The constant use of choruses reinforces the characteristics of the song; In addition, it helps him to return to subtopics within the poem itself. The presence of the first can be observed in the next couplet: “In the room the women come and go / talking about Michelangelo”. Not satisfied with the use of choruses, the author carries out a kind of deliquescence of a poetic image. He names it and takes it up in the following verses operating slight semantic changes, I exemplify: “The yellow fog that rubs its back upon the window-panes”. And, later, it presents almost the same image; the change from “back” to “muzzle” implies depth, from the outside to the inside. Eliot was influenced by French symbolist poets, such as Jules Laforgue. Throughout the rhythmic motif in “The Love Song of J. Alfred Prufrock”, the musical imagery is drafted in symbolist speech. The musical features are also connected with symbolism, through the use of juxtaposition (“Have known the evenings, mornings, afternoons”), irony (“Do I dare/ Disturb the universe?/ In a minute there is time”), image (“window-panes”, “half-deserted streets”) and symbol (“I have measured out my life with coffee spoons”) the poem evokes certain experiences and emotions. It seems like this free verse poem is a free musical composition which builds itself according to the emotional flow of feelings.

In Eliot's poem certain images are repeated "either sporadically or with some degree of regularity and frequency" as Surette suggests in "The Music of Prufrock" (13). The images are grouped in complexes. For instance, the image of the yellow color is repeated in the next stanza, thus, linking both stanzas and introducing a new recurrent theme: time; "There will be time, there will be time", "There will be time to murder and create", "And time for all the works and days of hands". The reiterations have the function of bringing musicality to the verse. And these, in Eliot's poetry, play their poetic role: they give rhythm, a significant load to the treated picture and, on the other hand, help the poet to mark and return to a subtopic. Each of the phrases frames one of the situations of the lover, of the old Lazarus in love, undecided, the one defeated in love. The reiterations mark the theme of the elaboration of the loving dialogue, the possibilities of expressing the great truths: time for the afternoon to die slipped against the window panes; time to prepare a face appropriate to the love situation ... time for indecisions, those that mark and condemn the interlocutor.

In the poem the argument proceeds through motifs on the ideas of time, confused signals and meanings, a street plan as a metaphor for rhetorical forms, and through the use of question such as "Have the strength to force the moment to its crisis?". Beneath the conversational tone of the poem's opening, there is a careful concentration in abstract thought of themes and images. The urban landscape ("terrace, "narrow street"), the sea ("chambers of the sea", "silent seas", "waves"), the feeling of drowsy sensuality, the tendency to avoid ultimate questions and leave destinations unspecified are all present in some form ("Music and The Word in the Works of T.S. Eliot and James Joyce" , 67). These images show

harmony or contrast: “I have heard the mermaids singing each to each / I do not think that they will sing to me”.

From the poetic field, the word gets its own musicality. Particularly, this kind of genre, poetry, has that common element with music, and this is the abstraction, which not all types of writing can achieve, such as prose. John Cage affirms: “In my opinion, poetry is not prose for the reason that poetry is formalized. It is not poetry because of its content or antiquity, but for the fact that it permits musical elements to be introduced in the world of words” (37). Rhythm is to music what word is to the idea and this parallelism makes it more complete and complex, when we talk about poetry. The idea of music has always been inserted in some way in poetry, explicit or implicitly, deducing the musicality that sounds mentally while reading or listening any rhymed verse.

“The Love Song of Alfred Prufrock” follows a repetitive scheme pattern, with recurring images and motifs, quotes and also phrasal and verbal repetitions: “How so I presume?” (lines 56,63,70). In the next three stanzas in which this refrain is repeated the narrator focuses on the things he has done, changing from the verbal tense present simple to present perfect: “I have measured out my life with coffee spoons/ I know the voices dying with a dying fall/ Beneath the music from a farther room”. In these verses, as an example, it is noticeable the constant repetition of consonants such as the sound /f/, this consonance is a feature used in musical lyrics to provide fluidity and move the reader through the whole poem, that is why this characteristic is often repeated in previous and subsequent stanzas. It is also important to focus on punctuation marks, which make the reader pay attention to certain aspects, stop at some points, or rise the pitch of tonality of the words read out loud. This is particularly obvious from lines 75 to 86. The stanza begins with a exclamatory

sentence: “And the afternoon, the evening, sleeps so peacefully!”. This calls the reader’s attention and avoids wanderings now that the reader is centred on. Next, suspension points provoke a kind of ellipsis which stops the reading and calms the rhythm somehow from the previous call of attention: “Asleep ... tired ... or it malingers”. This slowing down of the rhythm prompts the feelings that are trying to be expressed by words, the feeling of getting asleep, of being tired. The following lines with a section between brackets: “Though I have seen my head (grown slightly bald) brought in upon a platter”, changes somehow the tempo of the verse for a moment to specify something. In the very next line there is a dash which unifies two parts within the same line: “I am no prophet — and here’s no great matter”. This link is unnecessary because there is already the link “and” but being there not only provokes the reader to focus on the second part of the verse that is being emphasized with the dash but also makes the reading stop for a moment and return to the normal tempo that is being created in the poem as it is read.

As discourse organizing, the rhyme in “Prufrock” fulfills the function of spelling to the ear recognising a repetitive beat. Additionally, the repetition goes further than the harmonic and aesthetic distribution of phonemes and the poem creates a stifling sound and recalls a voice tangled in its own song. In this poem, Eliot was focused on economising the use of language and evading verbal complex forms. As Eliot is conscious of the importance of cultivating the narrator’s ironic voice, the individual subject in the poem authenticates itself in that voice (“T.S.Eliot and The Music of Poetry”, 73). According to Beaufils, the interest of Eliot’s poems is on showing how the poet’s existential truth might be replaced by the imposed conventions of rhyme, rhythm and the musical shift of phrase (64). By reading “The Love Song of Alfred Prufrock”, it is suggested that language is both symbolic and

musical, with the aim of rising the “unheard” music. So what Eliot achieves with this is to connect feelings with words, and that is accomplished through musicality, since for a Modernist poet what counts is sonority rather than the meaning of the words.

2.2. “THE HOLLOW MEN”

“The Hollow Men” is a reflection of human existence and importance not only in this world but also in some spiritual world, for its many references to dreams and other kingdoms, maybe referring to Heaven or hell. In this poem the musical characteristics are even more clear due to the fact that the poem is full of repetitions which provide a particular rhythm and even create choruses which make the poem look very much like a song. The reader is not provided with the narrator’s identity, either where they are or why they are in that mood, but the image of the hollow men can be extrapolated to the nineteenth century pessimistic society.

As mentioned above, repetition is the most significant and bounteous component in this poem divided into five different sections. In addition to the fact that it connects various areas of the poem, it even shows up within the same line (“behaving as the wind behaves”, line 35). The first repetition in the poem appears in lines 1-2 in section I: (“we are the hollow men/ we are the stuffed men”). Since the very beginning the poem presents a grammatical structure which is going to be repeated throughout the whole poem. This basic structure is seen again in section III (“this is the dead land/ this is the cactus land”) and section IV (“the eyes are not here/ there are no eyes here”). This redundancy makes possible the construction of short lines which ease the reading and provide certain rhythm. With this, Eliot also

reinforces the negative state of the men. Towards the end of section I, the last couple of verses are rehashed (“as the hollow men/ the stuffed men”), encompassing the entire thought of hollowness and emptiness. In lines 11-12 (“shape without form/ shade without colour/ paralyzed force/ gesture without motion”) the structure of one element without the other, is by all accounts featuring the fundamental topics in the poem. These ideas are “dropping” each other by an arrangement of “binary oppositions”, in section V too (“between the idea and the reality/ between the motion and the act falls the Shadow”, etc). This combination of opposite elements (idea v reality, motion v act, conception v creation, emotion v response, desire v spasm, potency v existence, essence v descent) with the link “without” and its repetition provides musicality to the poem while reading it.

The repetition of elements is recurrent all over the poem. The most ordinarily rehashed ideas are the voices (depicted in lines 5-8 and 25-27), the eyes (referenced in lines 14, 19, 22, 52, 53 and 62), the stars (lines 28, 44, 54, 64) and numerous references to “death’s other kingdom” in section II, which shows up all through the poem with various names (“death’s dream kingdom” in line 30, “twilight kingdom” in line 38, “this valley of dying stars” in line 54, “this broken jaw of our lost kingdoms” in line 56, “this last of meeting places” in line 57 and “death’s twilight kingdom” line 58). Another sort of repetition is helped out through invalidation or negation (“Eyes I dare not meet in dreams/ these do not appear/ let me be no nearer/ no nearer/ not that final meeting/ the eyes are not here/ there are no eyes here”). This idea of negation may be related with the concept of binary oppositions mentioned above (“Analysis and Interpretation of The Hollow Men”). It implies the repetition of words, linking both parts of the lines and the different sections of the poem, creating an overall melodic sense in the composition.

The renowned American composer Vincent Ludwig Persichetti and the British composer Denis Aplvor, composed a piece named “The Hollow Men, for trumpet & string orchestra, Op. 25” and “The Hollow Men” in 1944 and 1958 respectively, reflecting Eliot’s poem into music. In remarking upon his way to transform “The Hollow Men” into music, Aplvor revealed the degree to which he had seen musical characteristics in the poem:

A remarkable feature which must immediately strike a musician, is the music-like mode of construction employed by the poet. [...] The effect is not impressionistic, as, for instance, are certain parts of Joyce’s *Finnegans Wake*, but the poem employs, deliberately or unconsciously, musical devices - in reality variations on thematic fragments - which form the basis of the art of composition. What a composer does in the way of subtle variation - argumentation, diminution, inversion, echoes, mirror-images and reappearances for dramatic effect - is the method used by Mr. Eliot in his theme of “death's kingdom”; “lost kingdoms”; “death's other kingdom”; “death's twilight kingdom”; “death's dream kingdom”; and “For Thine is the Kingdom”. (26)

In section III it is important to mention the use of assonance: “The supplication of a dead man's hand”. This alliteration of vowels (mainly vowel “a”) provides rhythm and even onomatopoetic qualities. This device helps to imagine the music behind every word and enhance the connection between the word and the meaning of the poem. It sets up a beat and a rhythm that unifies the poem, much like the tune of a song.

Section IV is full of alliterations too, the images of the eyes (“The eyes are not here/ There are no eyes here”; “The eyes reappear”), the valley (“In this valley of dying stars/ In this hollow valley”), the stars (“dying stars”, “the perpetual star”), the kingdom (“This broken

jaw of our lost kingdoms”; “Of death's twilight kingdom”). Researcher Elizabeth Hellmuth Margulis, director of the Music Condition Lab in the University of Arkansas, agrees that “repetition serves as a handprint of human intent,” (74). Repetition is implicit to music and alliteration is used in poetry to make clear the message and intention of the poem. It seems like Eliot is following a principle of music, based on “repeat the theme. Repeat and repeat again as the pace mounts” (William Carlos Williams, 54).

Part V changes in an extreme way the tone of the poem in a vile manner. The repetitive children’s song is no longer pleasing since the comfortable “mulberry bush” is turned into a “prickly pear”, making the rhyme like some misshaped endurance of a crude serenade. Next, we find a shortened section of three lines with gaps, as though the reader had to fill them to finish them: “For Thine is/ Life is/ For Thine is the”. This suddenly stops the rhythm of the poem. The last stanza recalls the previous nursery rhyme, but now it gives a universal voice and it seems like a ritual chant that is being sung out loud:

“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 with a whimper”

Taking into account Eliot’s theories regarding the connection between poetry and music alluded to in the introduction, we need to highlight their relationship with Apollonius’s conception of the melodic forms occurring in “The Hollow Men”. Eliot commented that one of the properties in which music concerns the poet most is the sense of structure. He contended that musical design exists in poetry regarding a structure containing both recurrent imagery and dominant imagery. He likewise alluded to the possibility of recurrent themes

("hollow", "kingdom", "eyes", "dry", "broken", "fading", "dream", "stone" and "shadow"), which are as natural to poetry as to music, expressing that there are possibilities for verse which bear some analogy to the development of a theme by different groups of instruments ("The Music of Poetry", 14). Within such a structure, the poet, as indicated by Eliot, may use devices such as "dissonance" ("Here we go round the prickly pear/ Prickly pear prickly pear", "For Thine is / Life is/ For Thine is the"), as a method for accomplishing "transitions between passages of greater and lesser intensity, to give a rhythm of fluctuating emotion essential to the musical structure of the whole" ("The Music of Poetry", 15).

Eliot gave the example of St. John Perse's poems, where there is an absence of "links in the chain" (8): "For Thine is / Life is/ For Thine is the". This method is employed so that the reader has to imagine the images produced with the words. Eliot leaves up to the reader three incomplete verses with a space to be completed. The missing links in the chain, which should guide the reader to an overall meaning and understanding, is also a dominant feature of Modernist music, based on exploring the untraditional.

"The Hollow Men" is not mainly characterized for its rhyme since it is a free verse poem, yet it plays an important role. In Part I, the last line of the stanza rhymes with one of the previous ones. The majority of rhymes are consonant: crossed/lost (lines 13-15), column/solem (lines 23-27), staves/behaves (lines 33-35), tenderness/kiss (lines 49-50), alone/stone (lines 41-47), existence/essence (lines 87-88). The reason why rhyme plays an important role is no other than giving musicality to the composition, as the melody of a song.

As respects rhythm, when the poem is read out loud the reader might end up exhausted, for the poem does not include many grammatical pauses and when it does, it is made in order to emphasize certain words ("paralyzed force, gesture without motion"). In

section V, both tone and rhythm change. The beginning of the section, which looks like a nursery rhyme from line 68 to line 71: “Here we go ‘round the prickly pear/ Prickly pear, prickly pear/ Here we go ‘round the prickly pear/ At five o’clock in the morning”, is catchy but it contrasts with the end of the section and the last stanzas, that turn monotonous (“Between the conception/ And the creation/ Between the emotion/ And the response”) and once more points out that space between, that hollowness.

3. CONCLUSION

It could be concluded that Eliot's early contact both with Jazz music and black culture and the social elites of the era, have been a great influence in his literary works. Furthermore, the influence of important composers from previous centuries and from the twentieth century; the incipient modernist trend during the first decades of the twentieth century; and his mental health, have leveraged the development of "The Love Song of J. Alfred Prufrock" and "The Hollow Men". This dissertation has analysed how, even though these poems are not characterised by having a set rhyme, they have a particular rhythm, which is granted by rhetorical features like assonance, dissonance, consonance, repetition or ellipsis. I have shown how these features reflect musicality and how important they are in making words make sense through their sound. At the same time, sounds are reminiscent of ordinary speech, and their insertion in poetry makes it closer to the reader, mainly because it helps to express feelings. Furthermore, Eliot's essays relating music and poetry are the basis for the understanding of the musical influence on the author. Not all poems are musical or melodious, but it is true that music is always inserted into poetry, either implicitly or explicitly.

Both poems share common rhetorical devices that are reminiscent of music but also have specific characteristics that make each one have a special and different rhythm. In "The Love Song of J. Alfred Prufrock" the rhythm is created by the different voices and tones of the narrator, and it seems that the poem is composing itself. Rhyme is not the dominant feature of the poem but the different types of rhymes that appear in the verses provide fluidity and rhythm. The use of choruses appear not only in "The Love Song of J. Alfred Prufrock" but also in "The Hollow Men" and attract the reader's attention, as happens in a song. Some

other aspects make the rhythm stop so that the reader reflects on the meaning of particular words which are emphasized. This occurs in “The Love Song of J. Alfred Prufrock” through grammatical marks and in “The Hollow Men” through the lack of certain words, which highlight that sense of hollowness and provoke an ellipsis in narration that decelerate the tempo. Apart from the chorus repetition in “The Hollow Men”, the main feature of this poem is repetition, which eases the creation of short lines and provides rhythm. Eliot plays with the tone of the poem, going from what looks like a nursery rhyme to a continuation of lines that only render negative imagery.

The influence of music on Eliot's poetry and vice versa has been so large that he has also influenced composers such as V.L. Persichetti and D. Applvor, mentioned previously in this dissertation, who turned his poem “The Hollow Men” into music. Both works belong to different years and therefore to different vital moments in Eliot's life, but the essence is the same: Seeking a break away from tradition through experimentation with rhythm and rhyme. The artistic factor of the poems is perfectly complemented by the sound waves that words transmit. This is why these poems are so special and Eliot's work has been so influential from Modernism onwards.

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