

POETIC SYNTHESIS OF THOMAS ELIOT AND GALAKTION TABIDZE

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There are several essential characters in the poetry of Tomas Eliot and Galaktion Tabidze, representatives of post symbolist course of XX century and main traditions determining of their creativity are especially clearly expressed not only in similar, but also in sharply different creativity. Proceeding from this point of view I count it expedient and justified to analyze the creativity of these two greatest poets.

Despite of the fact, that both poets are representatives of two opposite courses of post symbolism, Tomas Eliot (“Barren Land” period), “spoken – ironic”. Galaktion – “serious – esthetic”, “from evil flowers” mainly “cycle of ideal”, “evening harmony” he exposes his proximity to the similar verses. Urban and “realist” verses of “Splin” with their miserable olds, beggars, inexpensive prostitutes and frowning streets are more attractive for Eliot.

It is the truth that sometimes Galaktion feels himself in a town or motherland as Hamlet in Denmark, but also his town and motherland are beautiful and attractive: “slow fire broke out on town”. Town of Tomas Eliot reminds us Paris of Emil Zola: “morning reminds us itself with sick smell of acidic beer”. Torchy theatrical lounges of “Artistic flowers”, effective trembling hands near the forehead and general esthetic environment are as unfamiliar for Eliot, as it is very hard to imagine hard root officials, frowning suburbs and interiors where “gossips”, “empty people” act in the world of Galaktion.

Dislike Tomas Eliot, irony in poetic passages of Galaktion are not noticeable. It is revealed by the fact, that he has little connection to Laforge and Lotreamon, in any case – not irony. “Dead father” of Galaktioni is Verlen, and Laforge is “Dead father” of Tomas Eliot. “Laforge was the first, - writes Tomas Eliot, - from whom I mastered speech and who helped me to find my abilities”.

Eliot sharply disparities two types of arts: romantic and classic: “I think, that difference between classicism and romanticism is difference between wholeness and fragmentariness, maturity and immaturity, order and chaos”. For him classicism is devotion towards religion and traditional institutions, and romanticism – is liberalism, he annihilates it as everything and everyone what and who are fruit and first-born of “atheist humanism”. I think G. Tabidze also would sign to this.

Love with Galaktion is carried out in not infrequent ideal sphere. “Distant Mery” is unimaginable with Eliot. Madam of Eliot Prufrok is very usual woman, who has no

poetic crown. Also Mr. Prufrok does not remind us ipostas of lyric "I" of Galaktion. Mr. Prufrok sees so: "No, I am not prince Hamlet, God bless me. I am polite, I have cunning a little, and I am careful and attentive, haughty, sometimes aware, sometimes almost funny".

The moon of Eliot is similar to old prostitute (School of Laforge!). The moon of Galaktion is beautiful ("Magic of the moon"), awakening of the nature connects to the sense of admiration, and "April is the strictest month. It rises lilac from dead land" to Eliot. Compare evening view of these two poets: "Evening lies in the velvet slope as a book, blue and old" and evening lied so, as an anesthetized patient on a table".

In the creativity of both poets of genius unexpected motives are shown. Unexpectedness to Eliot implies unification of elevated and trivial. The author of "Barren Land" and "Four Quartet" freely addresses to the elements of incompatible style system, uses together natural details, phrases of colloquial language and intonation; also mythologizes from Bible or quotes from the poem of Dante. It sobers reader as electroshock "synthetic cologne", which unexpectedly appears from the tragedy of Shakespeare in the context of grandiloquent lines taken almost without changes and dedicated to the richness and luxury of Cleopatra. In modern bathroom of "Barren Land" unexpectedly appears Tirezius. Galaktion uses "middle" or "high" style and "law style", more – principle of mixing "three types" is very hard to find in the lyrics of Eliot.

Eliot addresses to myth more consistently and purposefully, he references the canonical content of myth, by the means of myth he makes parallels between the past and modernity and with this way "he confers form and concept to the sights of senselessness and chaos, what is the name of modern history".

There are many general among the poetic creativity of these two great poets. First of all these are the dependent towards language and in development of his poetic style styles of both poets are shown, barocal abundance for discharging and getting simplicity, this transition happened in the creativity of both poets as a jump.

Determination of poetry thought as an ideal by Eliot is correspondence not only to "Four Quartet", but also to many creature of late Galaktion – "to create the poetry with its concept which will be poetic without any outer poetry, plundered till the end and so transparent, that words are not paid attention, but only what they express. Such kind of purpose had Beethoven – his late work had one purpose, to go beyond the music".

Among great English poets of XX century Galaktion and Eliot are close to French model of verse with typological signs, line of representatives of "serious – esthetic" – Woless Stevens. True if so, only lyric of Galaktion of 1915-27 years is enough in Anglo American literal critic for confirming the falseness of moral idea, as if in the poetry of XX century first of all everything innovative connects to colloquial ironic

of poetic forms, what is not new for Galaktion as for Eliot. In the creativity of Eliot and Galaktion is simple to find as different elements as general signs of their creativity, what confirms originality and simplicity which characterizes their creativity once more.

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Summary

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Many essential characters of Tomas Eliot and determined main traditions are shown especially not only similarities, but also during comparison with different poet. In this respect, it will be justified to compare him with great poet of XX century – Galaktion Tabidze. It is the truth that these both poets are representatives of two opposite courses of post symbolism. Tomas Eliot (“Barren Land” period), “spoken – ironic”. Galaktion – “serious – esthetic”, “from evil flowers” mainly “cycle of ideal”, “evening harmony” he exposes his proximity to the similar verses. Urban and “realist” verses of “Splin” are more attractive for Eliot.

There are many general among the poetic creativity of these two great poets. First of all these are the dependent towards language and in development of his poetic style styles of both poets are shown, barocal abundance for discharging and getting simplicity, this transition happened in the creativity of both poets as a jump.

To create the poetry with its concept which will be poetic without any outer poetry, plundered till the end and so transparent, that words are not paid attention, but only what they express – this is determination set as an organ purpose for many creatures of Tomas Eliot and Galaktion.