

**Ministry of Higher Education
And Scientific Research
University of Al-Qadisiya
College of Education
Department of English**

Wallace Stevens' "The Comedian As the Letter C"

As A Mock- Epic

Submitted By

Zainab Mousa

Kahdim Abdzaid

Supervised By

Prof. Qasim Salman Sarhan (Ph.D)

Abstract

The present paper is devoted to analysis Wallace Stevens' poem "The Comedian As the Letter C" as a mock-epic which documents," the phases of his spiritual crisis and the ways the poet follows to deal with it in order to unravel its complexity.

Crispin's anticipated Colony and the announcement of suggestion by which that province will be introduced are considered as a skeletal foresight of Stevens' preeminent fiction. Crispin's deserting of the province and his slip by into the prompt universe of sense delights and household lack of involvement. In this sense, Crispin's baffled wonderful yearning exemplifies Stevens' own particular inability to convey the preeminent fiction to its full realization. Crispin, as "Harvest time's abridgment," suspects Stevens' own later topic of dissatisfaction and thrashing. This investigation of "The Comedian as the Letter C" depends on the speculation that a point by point learning of these images and subjects in a noteworthy early sonnet can serve to clear up for the peruser and to amplify his pleasure in the investigation of the later verse in which he attempted to criticize the cutting edge American writer's confusing scrape.

The present paper is separated into two sections and a conclusion. Section one falls into two sections, section one manages Wallace Stevens' life and vocation, while section two manages ridicule epic in writing. Section two focuses on Wallace Stevens' "The Comedian As the Letter C" as a deride epic ballad

The conclusion sums up the findings of the paper

الخلاصة

" The Comedian as the Letter C " خصصت هذه الورقة لتحليل قصيدة والاس ستيفنز باعتبارها ملحمة بطولية ساخرة توثق "مراحل أزمته الروحية والطرق التي تتبعها الشاعر للتعامل معها من أجل كشفها (حلها) ".

يعتبر مشروع مستعمرة كريستين المعروضة وبيان الاقتراح الذي سيتم من خلاله تدشين هذه المستعمرة حدسا عظيما لخيال ستيفنز الأسمى. تخلي كريستين وهو اشبه بالبطل الملحمي عن المستعمرة وسقوطه في عالم الملذات المباشر والتأثرية الداخلية. بهذا المعنى، فطموح كريستين الشعري المحبط يصور فشل Autumn's ستيفنز نفسه في جلب الخيال الاسمي في ثمرة شعره الناضجة (الكاملة) ، حيث ان " تتوقع أن يتناول ستيفنز في وقت لاحق موضوع الإحباط والهزيمة. تستند هذه Compendium الى فرضية مفادها ان المعرفة "The Comedian as the letter C" الدراسة التي تحمل عنوان التفصيلية لهذه الرموز والمواضيع في قصيدة مبكرة كبرى يمكن ان تساعد في التوضيح للقارئ وتوسيع نطاق سروره في دراسة الشعر الاحق الذي حاول السخرية من الازمة المتناقضة للشاعر الأمريكي الحديث.

تقسم ورقة البحث الى فصلين وخاتمة ، وينقسم الفصل الأول الى جزئين ، الفصل الأول يتناول حياة والاس ستيفنز ومهنته ،بينما يتناول الجزء الثاني الملحمة الوهمية الساخرة في الادب . الفصل الثاني يركز كقصيدة ملحمية ساخرة . "The Comedian as the letter C" على قصيدة والاس ستيفنز وتلخص الخاتمة ما توصل اليه البحث.

CHAPTER ONE :INTRODUCTION

“Eventually, all things merge into one, and a river runs through it. The river The stream was cut by the world's awesome surge and keeps running over rocks from the storm cellar of time. On a portion of the stones are ageless. Under the rocks are the words, and some of the words are theirs. I am haunted by waters.”

Norman Maclean, “A River Runs Through It”

1.1 The River in Literature

The symbolism of the river is thought around its temperament as a moving waterway. Moving water is ready to discover its way through about any sort of physical hindrance until the point that it merges with the sea. A river's movement has also prompted being used ,as a symbol of life. In writing as throughout everyday life, cities and towns regularly spring up on riverbanks, seemingly, enlivened by the river's development .The source of the river, commonly small mountain streams, indicates the beginnings of life and its gathering with the sea symbolizes the finish of life.¹

The river in writing is also used as a sign of boundaries and of roadways and as a limit. The river is used to show the distinction amongst human progress and those outside of it. The river, has also been used, as a symbolic passageway into the core of the wilderness and as a descent into the crude idea of mankind specifically, the Amazon or the Congo River .2

Water is resurrection, life, a feeder, a position of pleasure which is the reasonable symbolization yet in addition a «seductive whore». Flaubert composed just watching the seine and in *Madame Bovary* the river is a place for seduction. Water could turn into a dim illustration of viciousness, and ruthlessness. While in Herman Melville's novel *Moby Dick* and Ernest Hemingway's novella "The Old Man and the Sea" worked completely this topic. Water frequently conjuncts in writing the two poles, the two opposites, life and death.³

River symbolism has had an imperative influence in numerous story genres. This symbolism, however, is somewhat conflicted. J.E. Cirlot notes that river symbolism

“corresponds to the creative power of nature and time. On the one hand it signifies fertility and the progressive irrigation of the soil; and on the other hand it stands for the irreversible passage of time and, in consequence, for a sense of loss and oblivion.”⁴

In the book *Jung And The Story Of Our Time*, Laurens van der Post notes that a river is the image of :

“water already in movement, finding its own way through great ravines, helping all finished waterfall and fast through conditions of outside threat, to rise in place and triumphant for association with the sea out of which it rose as vapour at the beginning.”⁵

Laurens van der Post says that it succeeds in doing so:

“...only because it finds its own way without short cuts, straight lines, or disregard of any physical impediments but in full acknowledgement of the reality of all that surrounds it, implying

that the longest way round is the shortest and only safe way to the sea ... The Rhine is one of the considerable fanciful rivers of the world, a dull and irate stream, as dim and in as strange a fury and passion to get to the sea as the Congo issuing straight out of the darkest focal point of Africa.”⁶

It is the immense development of rivers which have offered rise to marking them with them with personalities and seeing in them symbols for the progression of life itself from small frothing mountain streams to seething youth to death at their conjunction with the seas and oceans. Rivers have had an essential effect in stories. They were essential breaking point markers in western films and crossing the Rio Grande had a symbolic significance past the for the most part speedy and simple demonstration of moving across a conduit. Besides, symbolizing boundaries they also symbolize roadways into the core of continents and civilizations or far from the core of continents and development .7

The Amazon River provides a passageway into the core of the wilderness ecosystem as does the Congo River. In narratives using trips up extraordinary rivers the symbolic significance of this setting has to do with an entry to the unrefined heart of mankind. By going up a river, the character must push against the normal stream of the river's stream and this presents a significant struggle to overcome. A standout amongst the most famous stories of the twentieth century, Joseph Conrad's *Heart of Darkness*, demonstrates a standout amongst the most feasible uses of consolidating the symbolic establishment setting with the fundamental thought of the story. This is finished by Kurtz's outing up the river into the "heart of darkness."⁸

Notwithstanding giving a passageway into the core of a landmass and a country, a river can also give a method for escaping from the way of life of the

country. The stories of Tom Sawyer and Huckleberry Finn use the "Mississippi River" as something to stream down, with the momentum, and far from human advancement .9

Significantly, cities on rivers go up against a symbolic significance in stories. There are cities like St. Louis at the intersections where smaller rivers stream into the considerable rivers. There are cities like Memphis and Cincinnati which are along awesome rivers. There are cities like New Orleans and London which are at the mouth of unprecedented rivers .10

The epigraph of Kathleen Dean Moore's "Riverwalking" comes from the conspicuous British philosopher R. G. Collingwood and likens the "life of the mind" to "the stream of a downpour through its mountain-bed." Moore, who teaches and writes about such topics as environmental ethics and basic reasoning at Oregon State University, moves past disciplinary boundaries in "Riverwalking". In one of the twenty brief essays that comprise the book, each titled with the name of a river, she recalls being pulled in to the study of philosophy because its essential esteem was clarity, whereas such fields as the study of composing seemed awash in ambiguity.¹¹

While rivers are a vehicle for taking her off-campus, these abstract essays serve as a vehicle for taking Moore's past her professional planning: in the discipline of philosophy, she has discovered that , basic matters are kept separated from each other for clarity. Composing allows her to observe ambiguity. All of the essays of "Riverwalking" identify with instinct by the river. Each take up an experiential or connected subject as an issue, connects the topic to a river (regardless of whether two or three the connections are genuinely loose), and

moves toward some sort of resolution, whether that entails simply perceiving more precisely the possibility of the issue or a further created response, say, solace, understanding, trust Moore uses "Riverwalking" to offer a substitute method to manage ideas, philosophy, and considering. Life and ideas may not be the same thing, yet rather they are, in Moore's book, related to one another. The essays swing to rivers remembering the ultimate objective to consider life and a significant part of the time use the idea and experiences of "family" to consider association. These essays are nevertheless philosophical (cherishing or aspiring to or seeking out wisdom), a sort of composing that promotes smart request and imaginative propositions .12

One reason for Moore's get some distance from philosophy and toward composing and rivers becomes unequivocal in the essay "Winter Creek," which features the "art of hitting around" in the territory of moving water. Whereas for Moore formal systems of philosophy use precision and abstraction with the true objective of clearness and conviction, an excess of is let alone for consideration (e.g., questions of "home," land, "work").13

In S. T. Coleridge's "Kubla Khan", The artist connects his existence with the river which associated with it youth ,or exquisite creative ability startes from a mysterious set out source ,rcaches its summit of imperativeness and control and after that wanes into a similarly mysterious demise symbolized by the mixing of the river with the diminish immense sea.14

1.2 The Image of The River in American Literature

In the territory United States, rivers serve to associate state to state, inside with

outside, the past to the present, be that as it may they also segment places and peoples from each other. These connections and divisions have offered rise to a diverse gathering of composing that explores American nature, reaching out from development accounts of seventeenth-century Puritan colonists to magazine articles by twenty-first-century enthusiasts of outrageous sports. Using earnest American writings to choose both what composing can instruct us with respect to rivers and, conversely, how rivers empower us to think about composing, The significance of rivers introduces readers to the rich universe of streaming water and some of the diverse ways in which American writers have used rivers to understand the world through which these waters flow.¹⁵

Grasping a crossover, essayistic is a section abstract hypothesis, part social history, and part hands on work the significance of rivers connects the humanities to various disciplines and scholarly work to the land. On account of working up a hypothesis of palindromes or perusing works of American written work as varied as Henry David Thoreau's *A Week on the Concord and Merrimack Rivers* and James Dickey's *Deliverance*, McMillin urges readers toward their own special transcendental backtracking interpretive encounters. The possibility of texts and the possibility of "nature" require diverse and versatile understanding; illustration requires significance and focus as well as creative reasoning, expansive mindedness, and attracted association making. By taking us upstream as well as down, McMillin draws consideration with respect to the capacity of rivers for improving our sense of place and time.¹⁶

From 1937 to 1974 a series of sixty-five books each on a specific North American stream showed up under the august etching of *Rivers of America*. From the Kennebec River of Maine to the American River in California, these works

assembled the stories of some of the most unmistakable examples of streaming water in the landmass. Everything considered, the series is just a raindrop in the sea of significant materials. Rivers assumed basic roles in American writings previously Americans were doing the composition There are more examples of works that do the last than do the previous. For instance, Wyman H. Herendeen's *From Landscape to Literature: The River and the Myth of Geography* offers an insightful history of rivers with a focus on British written work before 1900; Prudence J. Jones has recently published an imperative study of rivers in Roman written work; and two volumes by John Seelye that investigate the piece of rivers in U.S. scholarly history from the season of investigation to the early republic provides a significant resource for historians and artistic critics. These works, composed for scholars in the writers' respective fields, are flooding of information in regards to the life of the past and the import of rivers in Western culture.¹⁷

One of America's greatest nature writers, John C. Van Dyke, catches this life cycle of the Colorado in his book *"The Desert"*. The business of the Colorado, he notes, "from its rise in the Wind River Mountains of Wyoming to its last disappearance in the Gulf of California, seems almost disastrous in its swift transitions." He tells the account of the Colorado River from "first experience with the world" high in the Wyoming mountains to its "passing" in the Gulf of California.¹⁸

Van Dyke describes the life of the river like a person:

"It starts out so happily upon its course; it is so clear and unadulterated, so sparkling with sunshine and spirit. It dashes down mountain valleys, gurgles under boulders, swirls over waterfalls, flashes through ravines and gorges. With its sweep and skim and its silvery giggle it seems to have a cheerful existence ."¹⁹

And afterward after youth the time of struggle of grown-up life:

"Be that as it may, too soon it plunges into precipitous canyons and enters upon its wild struggle with the encompassing rock. Presently it boils and foams, leaps and strikes, thunders and shatters. For hundreds of miles it wears and worries and undermines the stone to its destruction. In the midst of the long centuries it has hacked down into the crust of the earth five thousand feet. However, ever the stout walls keep casting it back, continue stirring it into bubbles, beating it into foam." 20

At that point the time of seniority

"Finally, its gorge courses run, exhausted and helpless, it is pushed through the escarpments, thrust out upon the desert, to discover its way to the sea as best it can. Its spirit is broken, its vivacity is extinguished, its shading is developed to a dim red - the trail of blood that leads up until the very end ."21

Lastly, it meets its "annihilation" or passing by streaming into the Californian Gulf:

"Tediously now it drifts across the desert without a swell, without a moan. Like a harmed snake it drags its length far down the long wastes of sand to where the blue waves are flashing on the Californian Gulf ."22

And the waters of the Colorado, remain a mystery to those who try to understand it:

"The Silent River moves on carrying desolation with it; and at every step the waters grow darker, darker with the stain of red - red the hue of decay... there is just a single red river and that is the Colorado...there is in excess of a facade about the shading. It has a profundity that seems luminous but then is sadly misleading. You don't see beneath the surface regardless of to what extent you look into it. As we endeavor to see through a stratum of porphyry as through that water to the bottom of the river."23

CHAPTER TWO :INTRODUCTION

2.1 Walt Whitman's Life and Career

Walt Whitman was considered on May 31, 1819, in West Hills, Town of Huntington, Long Island. He was the second of nine youngsters, immediately nicknamed "Walt" to distinguish him from his father Walter Whitman .1

Whitman moved with his family from West Hills to Brooklyn, living in a series of homes, to a constrained degree because of horrendous investments .Whitman recollected on his childhood as generally restless and miserable, given his family's troublesome money related status.2

At age eleven Whitman finished up formal schooling. He by then sought work for propel pay for his family; he was an office kid for two lawyers and later was an understudy and printer's miscreant for the step by step Long Island newspaper the Patriot, changed by Samuel E. Clements . There, Whitman got some answers concerning the printing press and typesetting. He may have expressed "sentimental bits" of filler material for occasional issues. Clements aroused controversy when he and two friends attempted to reveal the corpse of Elias Hicks to influence a plaster to type of his head. Clements left the Patriot shortly from that point, possibly as a result of the controversy 3

Clements left the Patriot shortly a while later, possibly as a result of the controversy .The going with summer Whitman worked for another printer, Erastus Worthington, in Brooklyn. His family moved back to West Hills in the spring, yet Whitman remained and acknowledged a position at the shop of Alden Spooner, supervisor of the primary Whig week after week newspaper the Long-Island Star. While at the Star, Whitman transformed into a customary supporter of the adjacent library, joined a town debating society, started going to theater performances, and

anonymously published some of his earliest verse in the New York Mirror. He kept working for various printing houses from 1835 to 1837. He also filled in as an instructor anyway he was not content with it .4

After this, he returned to New York City and filled in as a publisher, editor, pressman, and distributor and even gave home transport in the Long Islander which his own specific newspaper .There are no known surviving copies of the Long-Islander published under Whitman . By the summer of 1839, he found an employment as a typesetter in Jamaica, Queens with the Long Island Democrat, modified by James J. Brenton . He got out shortly starting there, and made another undertaking at instructing from the winter of 1840 to the spring of 1841. One story, possibly whimsical, tells of Whitman's being chased a long way from a showing work in Southold , New York in 1840.5

In the midst of this time, Whitman published a series of ten editorials, called Sun-Down Papers From the Desk of a Schoolmaster , in three newspapers between the winter of 1840 and July 1841. In these essays, he grasped a constructed persona, a strategy he would use every single through hello career.6

Whitman moved to New York City in May, at first working a low-level work at the New World, working under Park Benjamin, Sr. in addition, Rufus Wilmot Griswold. He continued working for short periods of time for various newspapers; in 1842 he was publication supervisor of the Aurora and from 1846 to 1848 he was editor of the Brooklyn Eagle. He also contributed free fiction and verse all through the 1840s.7

Whitman lost his position at the Brooklyn Eagle in 1848 in the wake of

siding with the free-soil "Barnburner" wing of the Democratic party against the newspaper's proprietor, Isaac Van Anden, who had a place with the conservative, or "Hunker", wing of the social occasion. Whitman was a delegate to the 1848 establishing convention of the Free Soil Party.⁸

Whitman anticipated that would compose a distinctly American epic and used free verse with a mood based on the Bible. At the finish of June 1855, Whitman surprised his brothers with the as of now printed first version of *Leaves of Grass*. George "didn't think it worth perusing Whitman paid for the distribution of the first version of *Leaves of Grass* himself and had it printed at an adjacent print shop in the midst of their breaks from business jobs. A sum of 795 copies were printed. No name is given as maker; instead, going up against the cover sheet was an engraved picture done by Samuel Hollyer, but 500 lines into the body of the substance he calls himself "Walt Whitman, an American, one of the roughs, a kosmos, disorderly, fleshly, and sensual, no sentimentalist, no stander above men or ladies or separated from them, no more modest than immodest".⁹

Whitman's verse is just in the two its subject issue and its lingo. As the colossal lists that make up a vast bit of Whitman's verse show, anything and anyone is reasonable diversion for a number. Whitman is stressed over chronicle the new America he sees creating around him. Just as America is far various politically and in every practical sense from its European counterparts, so excessively must American verse distinguish itself from previous models. Thus we see Whitman softening new ground up both subject issue and diction.¹⁰

As it were, be that as it may, Whitman is not too unique. His slant for the

quotidian links him with both Dante, who was the first to compose verse in a vernacular tongue, and with Wordsworth, who famously stated that verse should hope to speak in the "lingo of ordinary men." Unlike Wordsworth, regardless, Whitman does not romanticize the average workers or the peasant. Instead he takes as his model himself.¹¹

For Whitman, spiritual fellowship depends on physical contact, or if nothing else region. The body is the vessel that enables the soul to experience the world. Thus the body is something to be worshipped and given a specific power. The friendship Whitman shows for the bodies of others, the two men and ladies, comes out of his thankfulness for the linkage between the body and the soul and the fellowship that can come through physical contact. He also has awesome respect for the conceptive and generative powers of the body, which mirror the judgment's time of verse.¹²

Whitman's style remains consistent all through, notwithstanding. The agile structures he employs are flighty anyway they reflect his law based ideals. Lists are a way for him to join a wide assortment of items without imposing a pecking request on them. Observation, as opposed to analysis, is the basis for this sort of verse, which uses couple of metaphors or various types of symbolic lingo. Anecdotes are another favored contraption. By transmitting a story, every now and again one he has gotten from another individual, Whitman hopes to give his readers a sympathetic difficulty, which will empower them to fuse the record into their own specific history.¹³

The sort of tongue Whitman uses sometimes supports and sometimes seems to discredit his philosophy. He habitually uses obscure, remote, or designed words.

This, regardless, is not proposed to be rationally elitist but instead is instead planned to signify Whitman's status as a special person. Vote based system does not necessarily mean sameness. The inconvenience of some of his vernacular also mirrors the necessary defect of connections between individuals: regardless of how hard we endeavor, we can never thoroughly understand each other.¹⁴

Whitman, all things considered, avoids rhyme schemes and other regular excellent devices. He does, in any case, use meter in masterful and imaginative ways, consistently to duplicate characteristic speech. In these ways, he is prepared to demonstrate that he has mastered customary verse yet is never again subservient to it, just as vote based system has finished the subservience of the individual.¹⁵

Whitman ensured that following a long time of pursuing "the usual rewards", he resolved to twist up an essayist. He first investigated distinctive avenues in regards to an assortment of conspicuous artistic genres which spoke to the social tastes of the period. As ideal on time as 1850, he started composing what may progress toward getting to be "Leaves of Grass," a social occasion of verse which he would continue changing and revising until his passing in 1892.¹⁶

Whitman emphasizes the association between the body and the soul on and on in his verse. According to Whitman, the human soul consists of two parts - psyche and body. The body is the vessel through which the soul experiences the world, and is subsequently sacred. Whitman does not search for godlikeness inside abstract concepts yet rather, he finds "God in nature and in the human body" to put it in Horton and Edwards work .¹⁷

Perhaps the most startling aspect of Whitman's verse for the front line

peruser is not its free-verse outline, to which readers have ended up being accustomed, however the extraordinary metaphysical trusted that underlies so a considerable measure of it. Whitman is simply the supreme artist of the expanded. His delightful persona constantly celebrates, as a fait accompli, the accomplishment of the target to which Romanticism and Transcendentalism aspired: a state of being in which humankind's sense of separateness and isolation in the universe is crushed, a state in which subject and question are united, and the seeing self feels significantly associated, sincerely and spiritually, with the rest of creation.¹⁸

2.2 The Image of The River in Whitman's "Crossing Brooklyn Ferry"

"Crossing Brooklyn Ferry" dramatizes a simple, standard inclusion in such a way as to symbolize the mystic solidarity that pervades all mankind and the universe. The crossing on the ship by its outstandingly nature brings together in time numerous diverse individuals, holds them together in solidarity, lifts them for a moment past the compass of space and time, by then disperses them. The artist sees during this season of transcendence, when the ship crowds are held suspended on the water between the shores, a symbol of the human destiny and destiny. the artist here indicates the enthusiastic improvement of the anthem: The essayist will fuse himself with a specific ultimate objective to persuade him of the universal personality. ¹⁹

"Just as you feel when you look on the river and sky, so I felt,

Just as any of you is one of a living group, I was one of a group,

Just as you are refresh'd by the gladness of the river and the

brilliant stream, I was refresh'd,"²¹

Every one of the images of the ship scene are conjured in inventory to assist in the moving toward character. And afterward the artist pauses again in Section 5 and asks:

"What is it then between us?

What is the tally of the scores or hundreds of years between us? Whatever it is, it avails not distance avails not, and put avails not."

He next turns to the close passionate relationships that fuse him with the peruser, and he asserts:

"I too had been struck from the buoy always held in solution,

I too had receiv'd personality by my body,

That I was I knew was of my body, and what I should be I knew I

should be of my body."

A concoction figure of a solid hastened from a liquid (the individual soul 'energized' from the oversoul or universal spirit). The artist (like the peruser) had been touched by the 'diminish patches,' had known 'what it was to be evil.'²²

The storyteller describes the water as "the simple, conservative, well-join'd scheme, myself disintegrated, every one disintegrated yet part of the scheme." as such, water is the most basic component which allows until the end of time. It is also the very substance which carries the soul after death. In both of these functions, it ever remains one unit, with most of the smaller particles coordinating and making the aggregate. Because of this reality, the limit of water to share in both the living and spiritual realms can be discerned. 23

Subsequently the basic character of the human world, which passes starting with one age then onto the next unaltered, becomes good with water, which carries men into life and takes them away with finish consistency. The storyteller confirms this interweaving life and passing capacity when he notes, "I too had been struck from the buoy always held in solution" . Water permitted him his human frame and his life, keeping him above water in the living domain until the point when his chance finished; now it carries him along, across the waters, and to the opposing shore. Water gives every person, every life, its own specific manner to stream and experience the various facts of the world, and it also carries all lives away .24

In death, water next imparts the spirit on its second enterprise toward a bound together, spiritual association in a desire to fashion a progression between the present and what's to come. The storyteller states that water is that "which fuses me into you now, and pours my significance into you". Those who once lived now live respectively in death, just as the particles of the water all get together to outline a single unit. The spiritual space is just the accompanying state of existence, one which everyone experiences together and follows along in the same current. This is the reason, upon the affirmation of death, a man cries, "Stream on,

river! Stream with the surge tide, and ebb with the ebb-tide!" . 25

After death, the spirit can finally consent to the entire process of life. Passing is never again a weight to a man's thoughts; it is a reality. Moreover, the result is not an existence in solitude from various spirits. In this way, the sob perpetually and passing to continue is a complete affirmation of the human and spiritual being, neither of which could ever exist without the other. Definitely, by then, the storyteller and each man who follows him, reaches the opposite side of the water.²⁶

In the spirit world, the soul realizes life is basic to live and is a special moment in time. Nevertheless, it is in the soul where one houses one's truest being, and after death, this life, similar to the consistently streaming water, can never be possessed. In death, water next imparts the spirit on its second trek toward a bound together, spiritual contribution in a desire to deliver a congruity between the present and what's to come. The storyteller states that water is that "[w]hich fuses me in."²⁹

"Stream on, river! stream with the surge tide, and ebb with the ebb-tide!

Skip on, crested and scallop-edged waves!

Gorgeous clouds of the sunset! soak with your splendor me, or the men and ladies generations after me!

Cross from shore to shore, countless crowds of passengers!"

As the peruser, we are without a moment's delay the future "flawlessness," sitting tight for the landing of the ship, but since we are currently presently living, we are the travelers as well. In the last line, Whitman refers to "the soul," as if there were just a single, without ownership. There is also a slight resound with the unwritten word "entire" as if the words may mean the same thing. Whitman has joined the disparate elements of the group and has moved closer to his kindred travelers by envisioning a brought together entirety. The dualities of the sonnet are resolved: light and dull, peruser and essayist, past and future, life and passing all turn out to be quickly the same as the ship approaches the shore.³⁰

CHAPTER THREE :INTRODUCTION

3.1 T. S Eliot's Life and Career

As one of America's first modernist poets, Thomas Stearn Eliot's exceptional style and subject issue would affect writers for the century to come. Eliot had both American and English ties. He was considered in St. Louis, Missouri, on September 26, 1888. He was educated at Harvard. Nevertheless, he settled in London in 1915 and acquired British citizenship in 1927. To numerous individuals, he is the artist who obviously expresses the sense of loss and break of present day world-a view that is obvious from the title of flawless works such as "The Wast Land" and "The Hollow Men".¹

Eliot was an author, dramatist, and artistic reporter. The family, Unitarian in religion, was descended from one Andrew Eliot who left East cod, Summerset, England in the mid-seventeenth century and settled in Massachusetts in America. His earliest writings showed up in the magazine of Smith Academy, St Louis in 1906. In the following year he entered Harvard, where he modified and contributed poems to the Advocate. While still in school he composed several poems, including the title work, published in Prufrock and other Observation (1917).²

Eliot's essential scholarly interest was philosophy, and in 1910, furnished with Harvard Bergson (1859-1941). In 1911 he was a graduate assistant in Philosophy at Harvard, and in 1914 he went to Germany with the point of studying Philosophy at Marburg. In September 1914, the war having started, he went instead to Oxford-Philosopher F.H. Bradley.³

In 1915 Eliot married, and instructed for a long time before joining a bank, where he was to work for eight years. In the midst of this time he was and supervisor of the Egoist, a London magazine, he was also composing verse, still influenced by the French symbolist poets. He was also studying the "metaphysical" poets and the Jacobean drama.⁴

The most convincing of his books was "The Wast Land" Waste Land (1922), a long sonnet resolved to Pound, who suggested the extensive revisions Eliot made in the manuscript. The verse, which deals, as it were, with the question of human distance and estrangement in the post-World War I period, is a series of closely related sections whose coupling together non-literal string is the search for the "Blessed Grail". It depicts pessimistically humankind's unquenchability and lust,

its need and desire for recovery. No anthem could have been all the more perfect for its time.⁵

"The Waste Land" was momentous in that Eliot supplied extensive notes and references for it, driving readers to see it as a more imposing record than it truly is. Eliot later confessed that he incorporated the documentation, a considerable amount of which is misleading, to fill space. The sonnet is more imperative for its fresh and vigorous use of vernacular and for its control of metrics than early critics, misled by the documentation, credited it.⁶

In 1927 Eliot took British citizenship, and was gotten into house of prayer of England. His essays "For Lancelot Andrewes" (1928). In 1930 he published *Ash Wednesday*. In addition, his verse *Four Quartets* (1943) increasingly reflected this association with a regular culture. His first performance was *The Rock* (1934), a presentation play. This was trailed by *Murder in the Cathedral* (1935), a play dealing with the assassination of Archbishop Thomas a Becket, who was later consecrated. *The Family Reunion* showed up in 1939. *The Cocktail Party*, based upon the old Greek show *Alceste* by Euripides, turned out in 1950 and *The Confidential Clerk* in 1953.⁷

In 1947 Eliot's significant other from whom he had been separated for quite a while, kicked the pail after a long illness. In 1957 he married Valerie Fletcher. Eliot passed on of emphysema in London on January 4, 1965. Eliot's verse was first censured as not being verse by any stretch of the creative energy. Another criticism has been of his widespread interweaving of questions from various authors into his work notes on the waste land which follows after the sonnet, gives the source of a significant number of these, yet not this preparation has been shielded as a

necessary saving of custom amid a period of break, and absolutely essential to the work, as well including richness through startling juxtaposition .8

3.2 The Image of The River in T.S. Eliot's "Dry Salvage"

The Four Quartets has been known as the greatest philosophical song of this century. It considers the relationship between life in time, an existence of servitude and suffering, and life in time everlasting, adaptability, and happiness .water had left a strong impression on Eliot clearly from his earliest days. Not exclusively did he play as a tyke among the "Dry Salvage" on the Atlantic sea coast, he also horsed around on the beaches of the Mississippi which rushed along the west bank of St. Louis where he was raised, and it is these two unprecedented ordinary forces from adolescence, the river and the sea, that help the symbolism that washes all through the sonnet .9

The sonnet's first lines in actuality imply the Mississippi, yet they also suggest the two other mind blowing rivers for the duration of Eliot's life, London's befouled Thames of The Wasteland and, in the phrase "strong darker god," India's sacred Ganges of the Bhagavad-Gita. 10

"I don't know much about gods; yet I feel that the river

Is a strong darker god sullen, untamed and unmanageable,

Patient to some degree, at first perceived as a boondocks;

Useful, untrustworthy, as a transport of business;

At that point just an issue standing up to the manufacturer of bridges.

The issue once solved, the dark colored god is almost overlooked

By the dwellers in cities ever, be that as it may, implacable."¹¹

The first piece of the lyric is exceedingly figurative. It emphasizes the energy of nature over mankind dissecting and looking at the picture of the sea and the river. The ballad mentions: " a strong dark colored god" which can be the Mississippi river or the Thames that had incredible impact in Eliot's life .¹²

Eliot uses the symbolism of a river presumably inspired fundamentally by the Mississippi River of his childhood to represent primal forces of the common world, including time, that we can never tame, and that we are distanced from. Eliot makes the river's part as a primal power of nature express when he says that its cadence is present in the seasons .¹³

"His beat was present in the nursery room,

In the rank ailanthus (tree) of the April dooryard,

In the smell of grapes on the harvest time table,

What's more, the night hover in the winter gaslight."

The sonnet states: "The river is inside us". It means that the river is the life

that dwells inside persons. Consequently, our association with the river is profound and certain, and it is an illustration to the cycle and stream of man's life from birth to death. Unmistakably, the river is something that is receptive to humans. Despite what might be expected, the sea is endlessness, it represents mystery and nobody can know its depths we just know its surface. The sea is the place our lives stream and they join: "the sea is about us". It is the thing that links past and future in an unbounded present. What's more, the ballad presents the double characteristics of water as imaginative and destructive because it is "sullen, untamed and unmanageable" as well as it represents the cycles of nature and life.¹⁴

"The river is inside us, the sea is about us;

The sea is the land's edge also, the rock"

The ballad is described as a sonnet of water and expectation. It begins with images of the sea, water, and of Eliot's past; this water later becomes a representation forever and how humans act. The sea is delineated as epitomizing a much more prominent mystery, and a far more prominent risk to humankind. It is the primal depths of the world in which the distant past continues in the present, tossing onto the beach.¹⁵

"Into which it reaches, the beaches where it tosses

Its hints of prior and other creation:

The starfish, the horseshoe crab, the whale's spine."

The sea, similar to time and nature, is a constant threat we investigate, which may be what leaves "anxious stressed ladies , Lying caution, ascertaining the future," holding up to see if husbands, sons and fathers who fish its depths will return home. "Dry Salvage" presents the photo of the sea-coast. This verse introduces time as straightforwardly associated with the existence of the person. The contrast in the opening of the sonnet is non-literal, between the purposeful anecdote of the river and the illustration of the sea. 16

As indicated by Gardner:

"The first development [of "The Dry Salvages"] is based on the contrast between two metaphors, the river of life and the sea of life. The river is an old illustration for the life of man, and its stream of the seasons from spring to winter, and that of man's life from birth to death. The river means that what we should get a kick out of the opportunity to ignore, our servitude to nature. In spite of the way that it can for a period be disregarded, it can assert its vitality by catastrophe as well as by its inescapable progress. 'The river is inside us'; we feel it in our pulses."17

Eliot turns to consider the Hindu god Krishna, who teaches that the future and the past are the same what's to come is, in a sense, adequately past. Eliot concretises this idea in the photo of an old book that has never been opened: its pages have decayed and yellowed, and stay to be opened at some point later on, yet the book as of now belongs to the past (subsequently 'yellowing'). When we pull back on a voyage, we are not the same individuals who left the harbor or who will accomplish their destination. This is an entry to the idea, first illustrated in 'Consumed Norton', of living right now .18

The river and the sea, the drop and the sea, are simultaneously one of a kind and the same. For Eliot, all oppositions are found in the photo of water itself. Containing each and every transitory state inside it, the endless sea is an out of date insight which litters the shoreline with "hints of earlier and other creation:/The starfish, the maverick crab, the whale's spine." It also tosses up the destruction of humankind's disparate and desperate endeavors, containing inside its "numerous voices" the woeful sounds of time¹⁹

“The tolling bell
Measures time not our time, rung by the unhurried
Ground swell, a time
Older than the time of chronometers, older
Than time counted by anxious worried women
Lying awake, calculating the future,
Trying to unweave, unwind, unravel
And piece together the past and the future,
Between midnight and dawn, when the past is all deception,
The future futureless, before the morning watch
When time stops and time is never ending.”

The bells of sea vessels toll out the moments of human life on the timeless sea, and the dependable Penelopes weave together the beguiling pasts and the futureless futures sitting tight for their absent Odysseuses. The season of the sea predates time ("chronometers"), and the weaving of lamenting wives for absent husbands is an endless cycle that envelops both the time that does not exist ("stops") and the time that never ends, which are the two extremes of the same thing eternity.²⁰

Eliot's verse is always lit up by his memoir. The Mississippi of his landlocked childhood was supplemented by the presence of the sea in the vacations

his family would spend in Massachusetts. Eliot figured out how to sail in Gloucester Bay and "Dry Salvage", "presumably les trois sauvages," were a gathering of three rocks with a reference point, and which were a danger to sailors.²¹

"Here the impossible association

Of spheres of existence is genuine,

Here the past and future

Are vanquished, and accommodated,

Where activity were otherwise development

Of that which is just moved"

Their presence in the number evokes the dangers of seafaring, as well as their being "three savages" also produces a sense of hunch as Odysseus may fear Scylla and Charybdis, the cyclops, or the sirens' song. To be at sea is to be dove into the risky enterprise of life. As Eliot moved himself into the experience of England, his sheltered adolescence on the safe banks of the river opened into the savage and dangerous sea. He says, as advancement has made one stronger, one has started to give watchful consideration to the river and, by extension, to reality about nature. It is, notwithstanding, the stuff one is made of, and it is "watching and pausing," and will presumably have its day yet again. ²²

The fifth section concludes "Dry Salvage" by reeling off most of the ways in which mankind has attempted to divine the future: to 'haruspicate' is to try to tell the future by taking a gander at the entrails of animals, while looking at the tomb is enchantment, and analysis of dreams is oneiromancy (generally given another twist by Sigmund Freud's psychoanalysis, which Eliot seems never to have given much time). So long as the world remains confusing and unusual, and the future dubious, such acts of (attempted) divination will continue.²³

"Here the impossible association

Of spheres of existence is genuine,

Here the past and future

Are vanquished, and accommodated,

Where activity were otherwise development

Of that which is just moved"

Then again, the sea is "season of another kind, the season of history ... Individual man launches himself on this sea of life and makes his short voyage, one of countless similar voyages". The river, over the eons, has been crystallized by philosophers and poets into an analogy for time, as the sequential stream of past, present, future, and incredible time everlasting, and Heraclitus' stream that can't be stepped into twice, Eliot informs: independence and time everlasting, the one an expression of the other, the individual river a tributary of the vast encompassing sea. ²⁴

CHAPTER FOUR : INTRODUCTION

4.1 Langston Hughes Life and Career

Langston Hughes was imagined in Joplin, Missouri, on 1871. He experienced youth in a progression of Midwestern residential areas. In the midst of secondary school in Cleveland, Hughes composed for the school step by step paper, changed the yearbook, and started to compose his first short stories, verse, and passionate plays. His first bit of jazz verse, "When Sue Wears Red," was composed while he was in secondary school. Subsequent to continuing forward from secondary school in June 1920, Hughes came back to Mexico to live with his dad, needing to persuade him to empower his to hope to go to Columbia University. 1

Hughes worked at various odd employments, previously serving a short residency as a gathering part on board the S.S. Malone in 1923, consuming a half year making a trip to West Africa and Europe. In the midst of his shot in England in the mid 1920s, Amid his possibility in England in the mid 1920s, Hughes wound up being a touch of the diminish ostracize gathering. In November 1924, he came back to the U.S. to live in Washington, D.C. The next year, Hughes selected in Lincoln University, an extremely dull school in Chester County, Pennsylvania. He joined the Omega Psi Phi gathering. After Hughes earned a B.A. degree from Lincoln University in 1929, he came back to New York. Aside from movements to the Soviet Union and parts of the Caribbean, he lived in Harlem as his essential

home for the rest of his life. In the midst of the 1930s, he transformed into an occupant of Westfield, New Jersey. 2

First published in 1921 in *The Crisis* official magazine of the National Association for the Advancement of Colored People (NAACP) "The Negro Speaks of Rivers", which transformed into Hughes' signature verse, was assembled in his first book of verse *The Weary Blues* (1926). Hughes' first and last distributed sonnets showed up in *The Crisis*; a more essential measure of his ballads were distributed in *The Crisis* than in some other diary. 3

Hughes and his counterparts had diverse objectives and yearnings than the dull professional class. Hughes and his colleagues attempted to diagram the "miscreant" in their specialty, that is, the guaranteed existences of blacks in the lower social-money related strata. They censured the divisions and preferences inside the dull assembling in light of skin shading. 4

Hughes composed what may be considered their manifesto, "The Negro Artist and the Racial Mountain", published in *The Nation* in 1926:

"The more young Negro artists who make now hope to express our individual dull skinned selves without fear or shame. In case white individuals are pleased we are upbeat. If they are not, it doesn't have any effect. We know we are flawless. Also, shocking, as well. The tom-tom cries, and the tom-tom laughs. If minorities individuals are pleased we are cheerful. In case they are not, their displeasure doesn't have any effect either. We manufacture our temples for tomorrow, strong as we likely am mindful how, and we stand over the mountain free inside ourselves ."

5

In 1930, his first novel, *Not Without Laughter*, won the Harmon Gold Medal for composing. Immediately before across the heap up expressions gifts, Hughes got the assistance of private benefactors and he was bolstered for a long time going before distributing this novel. The legend of the story is a youngster named Sandy, whose family should manage an assortment of battles because of their race and class, notwithstanding identifying with each other. In 1931, Hughes helped layout the "New York Suitcase Theater" with dramatist Paul Peters, craftsman Jacob Burck, and essayist Whittaker Chambers, an associate from Columbia. In 1932, he was somewhat of a board to make a Soviet film on "Negro Life" with Malcolm Cowley, Floyd Dell, and Chambers. In 1932, Hughes and Ellen Winter composed a show to Caroline Decker endeavoring to perceive her work with the striking coal excavators of the Harlan County War, in any case it was never performed. It was judged to be a since a long time back, simulated purposeful notoriety vehicle excessively obfuscated and excessively massive, making it impossible, making it impossible to be performed .6

Hughes' first gathering of short stories was distributed in 1934 with *The Ways of White Folks*. He likewise transformed into a notice board part to the recently restricted San Francisco Workers' School. In 1935, Hughes got a Guggenheim Fellowship. That year that Hughes built up his theater troupe in Los Angeles, he understood a desire identified with films by co-recording the screenplay for *Way South*.7

In 1943, Hughes started publishing stories about a character he called Jesse B. Semple, routinely construed and spelled "Straightforward", the customary dull man in Harlem who offered insights on topical issues of the day. Despite the way

that Hughes at times responded to solicitations to teach at schools, in 1947 he instructed at Atlanta University. In 1949, he consumed three months at the University of Chicago Laboratory Schools as a social undertaking instructor. In the district of 1942 and 1949 Hughes was a continuous creator and served on the creation driving collection of Common Ground, an abstract magazine focused on social pluralism in the United States distributed by the Common Council for American Unity (CCAU).⁸

He composed books, short stories, plays, verse, musical dramas, articles, and works for kids. With the consolation of his closest sidekick and essayist, Arna Bontemps, and supporter and pal, Carl Van Vechten, he composed two volumes of gathering of memoirs, *The Big Sea* and *I Wonder as I Wander*, and likewise translating two or three works of composing into English. From the mid-1950s to the mid-1960s, Hughes' pervasiveness among the more vigorous time of dull scholars wavered even as his notoriety reached out far and wide. With the slow progression toward racial blend, numerous dull journalists considered his compositions of diminish pride and its relating topic obsolete. ⁹

Hughes required vivacious diminish scholars to be objective about their race, however not to despise it or escape it. He valued the focal purposes of the Black Power progression of the 1960s, however trusted that a segment of the more enthusiastic diminish authors who kept up it were excessively furious in their work. Hughes' work *Panther and the Lash*, after death distributed in 1967, was proposed to demonstrate solidarity with these scholars, however with more prominent limit and without the most pernicious shock and racial haughtiness some showed up toward whites .Hughes kept having admirers among the more noteworthy more youthful time of diminish essayists. He a significant part of the

time helped authors by offering counsel and acquainting them with other persuading individuals in the composition and distributing groups. This last assembling, including Alice Walker, whom Hughes discovered, saw Hughes as a legend and a case to be copied inside their own particular specific work.¹⁰

Langston Hughes was the most unmistakable African American creator of the twentieth century, an essential figure in the Harlem Renaissance, and a genuine faultfinder of bias and segregationist arrangements. In his verse he attempted to address, and what's more for, the dull masses while as yet bringing home the bacon from his composed work, which construed drawing in white groups of onlookers, as well. One of his bona fide developments was to consolidate the African American vernacular and social conventions, including the rhythms of dull music, into his verse .On May 22, 1967, Hughes kicked the container in New York City at 65 years old from on fusions after stomach surgery identified with prostate tumor .¹¹

4.2 The Image of The River in Langston Hughes' "The Negro Speaks of Rivers"

"The Negro Speaks of Rivers" is Langston Hughes' most anthologized verse. Hughes composed this concise verse in fifteen minutes in July, 1920, while crossing the Mississippi on an arrangement ride to visit his dad in Mexico ,when he was just seventeen. It is one of Hughes' most tried and true poems, and its subject set up the emphasis of a considerable measure of his consequent verse. Hughes' poems might be separated into two or three classifications: dissent poems, social study, Harlem poems, society poems, poems on African and negritude topics, and distinctive verse on various other nonracial subjects and topics .¹²

"The Negro Speaks of Rivers" fixates on African and negritude subjects. Hughes' composition dependably demonstrates an ID with Africa, and his later verse on African subjects and African topics exhibits his making advancement and information of the history and issues of Africa. Alongside its emphasis on African topics, this verse so piercingly and drastically communicates being a dull American that it guarantees Hughes' methodology with distinction .13

The flawlessness of unfathomable significance and the setting the immense sloppy stream flashing in the sun, the kept cash and tinted summer mists, the surge of the prepare toward the diminish, all touched an energetic sensibility delicate after the desolate day. The sentiment radiance and passing, of desire and misery, participated in his creative imperativeness. An expression came to him, by then a sentence. Drawing an envelope from his pocket, he started to scribble .14

Through the pictures of the river, Hughes follows the historical scenery of the African American from Africa to America. The sloppy Mississippi influences Hughes to consider the parts that rivers have played in mankind's history. The hidden three lines present the subject of the verse. The essential picture of water symbolically speaks to the historical setting of humanity, seeing how rivers are more old ever. Langston Hughes was significantly stressed over the history and social state of his family. "The Negro Speaks of Rivers" mirrors the creator's enthusiasm for the two points. This sonnet likewise talks about a spiritualist association of blacks all through the world, for it follows their history back to the formation of the world, giving them confirmation for crossing time and for establishing the best group establishments that mankind has ever known .15

"The Negro Speaks of Rivers" offers a wide depiction of the immense diminish commitment in somewhat in excess of one hundred words. The song centers around four rivers the Euphrates, the Congo, the Nile, and the Mississippi and gestures to every river's part in the storyteller's social history. In spite of the storyteller's rehashed usage of the pronoun "I," the peruser rapidly understands that the storyteller isn't a honest to goodness distinct individual and to make certain couldn't be since the occasions outlined in the verse happen over such a wide traverse of mankind's history. The storyteller is the representation of each and every dull individual and offers in the encounters of all who have gone before him. The verse conveys a message of solidarity and connectedness among Africans and their relatives a message not as every now and again as possible heard at the time.¹⁶

"I washed in the Euphrates when dawns were youthful.

I assembled my cottage close to the Congo and it quieted me to sleep.

I viewed the Nile and raised the pyramids above it.

I heard the singing of the Mississippi when Abe Lincoln

went down to New Orleans, and I've seen its sloppy

bosom turn all brilliant in the sunset ."¹⁷

The four rivers referenced in this verse live in three distinct mainlands. Each void into a substitute course, and every ha a reasonable (yet unique) real and

significant relationship generally perusers. The Euphrates, which starts in eastern Turkey and moves through Syria and Iraq, and finally into the Persian Gulf, is the longest river in western Asia. The most tried and true references to the Euphrates are dated around 3500 BCE, close to the absolute starting purpose of human progress, or, as Hughes' sonnet says, "when dawns were lively." The Euphrates might be the most seasoned river, yet the Congo is the most significant, progressing through 11 African nations previously cleansing into the Atlantic Ocean. Hughes exhibits the constructive result of both of these rivers on the sonnet's speaker. Because of the Congo, it is the sound of this significant river that ushers in rest .18

Things get more confused as one moves to the Nile and the Mississippi, as the two rivers are earnestly associated with servitude and the related issues of work, abuse, and legislative issues that Hughes evokes. In the two cases, Hughes changes this servitude through the sonnet's knowing. As the storyteller of the sonnet with no assistance raises the pyramids over the Nile (which keeps running from Uganda into the Mediterranean Sea), he both summons and deletes 1,000 years of subjugation in Egypt. Despite the way that the line about the Nile is possessed by one person (who remains in for some), the line about the Mississippi enables us to see (and hear) slaves at the same time. Here, Hughes reviews the latest snapshot of, we may state, a human progress at fomentation. The pictures of gloriousness and demise, and of desire and hopelessness, all entwined in his fiery sensibility, impacting him to make one of his most fantastic poems.19

"I've known rivers:

Old, dusky rivers.

My soul has developed profound like the rivers."

The usage of words, for instance, "soul" and "rivers" enables Hughes to touch the most significant emotions and phenomenal longings of his own spirit and the souls of his family. With the use of the words "significant," "stream," "desolate," and "obsolete," Hughes portrays the honest to goodness rivers that were associated with dull history, at the same time featuring the long and sublime history of his race. With this anthem, Hughes, consistently called "the artist of his family," dives into the significant well of African American history, obliging it with general African history .20

As a matter of first significance, when Hughes depicts the progression of the rivers from better places to end in the sea or in more prominent water bodies, he symbolizes the change of the blacks from the peripheries to the standard assortment of America . Regardless, a similar change depicts their astonishing change from distance to confirmation. The way that every single one of the rivers Hughes specifies in his poems, for instance, the Congo, the Nile and the Mississippi that end in more noteworthy waterways features the blacks' digestion with the pervasive culture in American culture. Hughes does not focus on the more prominent water bodies which wrap the rivers; rather, he focuses on how the rivers enhance those water bodies and add to their lucidness .21

These rivers speak to the solid rootedness of the blacks and their association with their own particular space, yet they have come and passed on with them the custom and culture of Africa recollecting the genuine goal to discover put in the New World. They pass on alongside them recollections from the terrains through

which they go so as to at long last come to America . Hughes' purpose of meeting isn't the torment related with the excursion of the blacks on their approach to manage America , in any case it is the disappointment of the American culture to get by without the consistent African culture .The dull culture engages American composed work and the ordinary assortment of American culture in light of the path that from one perspective, the rivers, in his number, identify with their sources or country and on the other, they end in America . In this way, African composed work has a propensity to cover diverse scholarly angles, and it is always showing signs of progress and progressing. It connects between the African standard and the American get-together. Hughes proposes that the American order or the white society should welcome the entry of the African standard as the more prominent water bodies welcome the section of the rivers, and the social digestion should be finished .22

Right when the rivers blend with the sea or the sea, they constitute an undistinguishable and orchestrated unit. Thus, when the African get-together winds up perceptibly one with the American standard, the result would be a strong order that joins the African and the American societies in a single casing which is the artistic statute. Hughes predicts the entire compromise of the American and African societies when he describes the change of the rivers to the more prominent water bodies .Hughes isn't stressed over the physical absorption of the blacks in the new land; rather, his stress is the loss of African custom because of the antagonism constrained on diminish composed work by the white society. Subsequently, he recommends social compromise as the best course of activity that stick both the African culture and the comprehensiveness of the American artistic get-together .23

Conclusion

The river is naturally associated with the model picture of the adventure which has legendary and historical significance to American individuals . The river is a piece of the exceptionally American landscape both regular and mythic. it is always associated with the polarity of perpetual quality and change which is necessary for keeping up the machine of nature .Moreover, the river in the brain of poets is always utilized as an analogy for the transition of psychological day by day encounter.

Rivers are interesting to poets because they join a straight record of starting, focus and end with a dull stream of endless reviving, as the source is refreshed by the same material that forms the end. Without a doubt, this sense of alluvial reusing informs one of the greatest of all river "poems".

In *Crossing Brooklyn Ferry*, Walt Whitman takes a substitute approach. His river is a relentless present into whose stream he plunges fast to have his spot with those who come after him. Where Hughes laments exclusion, Whitman celebrates solidarity in diversity; everything stream with the river and push toward getting to be as one in its stream. The artist steps into the same river once.

The river is always present; it does not change after some time. Also, consider the advancement of water, how it ebbs and flows between things. Likewise, consider how water needs to be crossed. At several moments in the verse, the author sees an appearance in the water. Consider what a reflection is.

"The Dry Salvages" appears then to be the exception in not consciously addressing the verse's stress with words and with the Word of God. Notwithstanding it is in this gathering of four that the subject is most specifically and totally made. It begins by pulling in consideration with respect to words through the empty wordiness of those periphrastic phrases which would tame the destructive vitality of an awesome river.

Langston Hughes reaches into the significant past in his verse "The Negro Speaks of Rivers"; here the river gives significance to the speaker's soul, as well as to his vitality to outlast the less fluid segment of oppression that governs his recurring

pattern circumstances. The juxtaposition with the Euphrates, Congo and Nile serve to turn the Mississippi, at any rate for a moment, into an essentially African river.

وزارة التعليم العالي
والبحث العلمي
جامعة القادسية
كلية التربية
قسم اللغة الإنجليزية

قصيدة والاس ستيفنز "The Comedian As the Letter C"
كقصيدة ملحمية ساخرة

إعداد:

كاظم عبد زيد

زينب موسى

إشراف:

د. قاسم سلمان سرحان

2018-1439