

Eliot's Treatment of the Chorus: A Steady Logical Structure (1) *The Rock and Murder in the Cathedral Case in Point*

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ABSTRACT: This study is an investigative method on Thomas Stearns Eliot's multipart theatrical development and progress in the use of a very ancient dramatic technique. It is the implementation of the chorus in his dramas. The paper is an attempt to shed light on the way Eliot employs the technique of the chorus into his plays. The study tries to track the procedure of Eliot in applying the chorus in his plays, tracing the development he reached with particular reference to *The Rock and Murder in the Cathedral* as *Case in Point* and as an imitation of the ancient Greek style and device. It equally, sheds light on the traditional Greek dramas from which Eliot hunted his themes. The study -analytically and critically – starts with an introduction on Eliot and his theory on the chorus. Then the task moves ahead to deal with the usage of the chorus in *The Rock*. After that, the work shifts to the second point that investigates the play *Murder in the Cathedral* and to be followed by the conclusion.

KEYWORDS: *ancient technique, drama, plays, twentieth century, T. S. Eliot*

I. INTRODUCTION

T. S. Eliot is a distinguished dramatist, a poet, and a great critic who substantially influenced English literature and principally contributed to the revival of English poetic plays in the previous century. He was born in Saint Louis, Missouri, in the United States of America. His birth year, 1888, is by the death of Matthew Arnold which refers to the absence of a star and the coming of another. Eliot passed away in 1965 at the age of seventy-seven in England. "Eliot wrote poetry and critical essays and reviews before turning to poetic drama" (Dahami, 2017b, p. 89). He was occupied with writing poetic plays in the modern age, but such drama had better use a contemporary language as its means. "From *The Rock* in 1934 to *The Elder Statesman* in 1958, Eliot's attempts to rehabilitate verse drama in English theater have been seen as brave but inherently challenged, and ultimately unavailing" (Simpson, 2010). Drama was first produced in religious supplication, dance, and other services. Accordingly, the chorus was a compelling character which, proved vital to drama. The plays of ancient times depicted the religious nature of all nations. Drama discovered its speech in the incantation of the priests and fighters. It reflected the convictions of several countries as they found the supremacy of drama in teaching decent and spiritual principles. Progressively this art form progressed into what is called the play.

The chorus in drama, in a manner of speaking, is a central mouthpiece of the author. It, chiefly, accentuates the tragic moments in a play through its comments. "Greek drama followed specific dramatic techniques. Eliot also was reminded of the fact that Greek drama included music and choral passages, which gave the playwrights the freedom to express beyond the boundaries of the plot" (Elmo Raj, 2018). The definition of the Chorus in the ancient Greek drama, according to Supryia (2009), is a collection of persons "who sang and dance, commenting on the action of the play. A chorus was also used to chant odes. The chorus has its origins in an ancient Greek religious event and was later used in Greek tragedies and roman plays" (p. 59). Furthermore, Harding (2011), states that the chorus "serves a number of other key functions. It gave Eliot a poetic mouthpiece to articulate some of his most powerful lines without having to worry too much about the development of character" (p. 129). It is capable of communicating the voice of the playwright as well as inspiring the heart and delivering the soul and inspires the thoughts of the audience. On the word of Cuddon (1999), we find another definition that it is a collection of actors "at a religious festival, especially fertility rites. By some process of grafting or symbiosis, Greek tragedy acquired (or grew out of) these choral rites. At any rate, the Chorus became an essential and integral part of Greek tragic drama" (p. 133).

Thomas Stearns Eliot, in his critical essay 'The Three Voices of Poetry', declares that there are three crucial voices of poetry. The second voice is the expression of the poet speaking to the audience. Consistent with Eliot,

the second and third voices have the possibility to be suitable for the dramatic chorus. In his suggestion, Eliot confirms the weight and significance of the chorus. These are the voices of the poet sending his message to the spectators. It is more explicit in *Murder in the Cathedral* that the “chorus is composed of the women of Canterbury, and as Eliot explains the task of applying, in this instance, what he calls the third voice, which is the poet speaking as characters to other characters” (Murphy, 2007, p. 168). According to Eliot’s comments in his essays and his dramas, he started to reproduce the use of the chorus in his first two works. Still, later on, he increasingly tried to do away with it in his later dramas until he generally avoided the manipulating of the chorus as an autonomous character.

Eliot's dramas are stretched out of poetry since he started his career as a great poet before turning his preference to poetic drama, and no one denies the opulent of dramatic elements in his poetry.

That can be touched in the chorus of his tentative, incomplete play *The Rock*, in which it has mostly been received as a poem. Again, another instance is seen in the chants of the chorus of the poor women of Canterbury in *Murder in the Cathedral* as a distinct verse (Dahami, 2018c).

Eliot started when he was requested to deal with the choruses of his first experiment, *The Rock*, a piece that has a religious motif and theme. After that, he wrote the ritual play *Murder in the Cathedral*, which found its original spectators in a religious setting entirely applying the ancient Greek techniques.

II. THE ROCK

The play, *The Rock* (1934) is the second tentative dramatic piece of work by Eliot after *Sweeney Agonistes*. In this dramatic piece, Eliot had only to inscribe the arguments as poetic dialogues. He had only to incorporate a number of choral chapters. The content of the commission was with the proviso that the choruses should comprise some implication, significance, and consequences to the purpose of the celebration and each chorus to be performed in a definite time on the playhouse. Eliot declared that simply a scene apart from the choruses had been written by him. “No poem in modernist literature, maybe in all literature, is as much about the establishment of a new/renewed Church as is T. S. Eliot’s Choruses from the Rock” (Sicari, 2012).

The Rock displays the difficulties which vary from age to another. It is usually an “uneven piece talking about a number of topics in various styles and tones. However, the foremost idea is the construction of a church, and its significance and meaning in history and the difficulties that stand in front of the builders” (Dahami, 2017a, p. 45). The chorus, in this piece of work, signifies the voice of the church. It is composed of ten females and seven males. They are dressed in half masks to demonstrate their impersonality. The importance of this play is the chorus. In writing about this piece of work, Browne (1969), comments that Eliot is talented and gifted because of being a poet rather than a playwright. In this tentative dramatic piece of work, Eliot put the best of his writing into the poetry of the choric comments on life and religion. He says; it is marvelously trained and skilled. With colored stones, dresses and theatrical masks, staying in a hard “and motionless block round about the central figure of the Rock, the chorus ... gives direction to the play. In spite of its physical immobility, it is the chorus that gives the pace to the action of the players” (p. 83).

As stated by Dahami (2016), “The dramatic verse differs from other ordinary verse. In a poetic play, verse constitutes the third voice of poetry, in which the poet” is stating, not what he might reveal in his own person, nonetheless what he might reveal within the limits of an invented character addressing another developed character. Eliot confessed that composing the choruses for this tentative play provided him with significant insight into the elementary distinction between verses meant for a single spokesman and verses intended to be chanted by several speakers as a chorus. Commenting on such a case, Eliot says:

I learned only that verse to be spoken by a choir should be different from verse to be spoken by one person; and that the more voices you have in your choir, the simple and more direct the vocabulary, the syntax, and the content of your lines must be. This chorus of *The Rock* was not a dramatic voice; though many lines were distributed, the personages were unindividuated (Jackson, et al. 2014, p. 194; Eliot, 1957, p. 91).

Eliot was conscious that the choral chants in this pageant represent an essential level in his progression, advancement, and development towards the accomplishment of great poetry as a medium for this purpose. Choric speaking will lose its sense if it is not forceful. “Eliot tangibly influenced the drama of Auden and Isherwood, especially their impact on *Sweeney Agonistes* and *The Rock*. Auden comprehends the splendor and chances of the choric method and then reshapes it with his technique” (Dahami, 2019). Choric speaking should keep time. The tone and speed of speaking should not be of many variations because the single voice is more reasonable than many voices speaking together.

The choric verse should be written in free verse. If variety is necessary, it should be essential in the metrical structure, and if the dialogue is close to speech, the choric verse should be close to chant. Browne, in his essay ‘The Dramatic Verse of T. S. Eliot, has commented, saying that: “The verse in *The Rock* is limited to an impersonal Chorus, so characterization is not called for. But a contemporary speech rhythm is essential” (Tambimuttu, et al. 1984, p. 197).

The first chorus talks about the astringent and bitter accusation of the contemporary age of scientific civilization. Talking about the city, “the Chorus describes as a monument of asphalt and detritus, a dark temple to modern excess and decay” (Chinitz, 2009, p. 23). The second chorus denotes the position of citizenship. It is an odd matter for people to converse on the subject of the relations among men and not about the connection between man and God. The third chorus highlights that all that they construct is unproductive, worthless, and in vain without the help of God. “In this work we see Eliot declaring the need to remember death, remember God and build. His church is reiterated and the need for a leader is also set forth” (Mathiapparanam, 2009). Nobody can shield himself or his city without the backing and patronage of God. The fourth and fifth choruses refer to the complications and impediments that surround the creators of the temple.

In the sixth chorus, there is a demonstration of harassment and tyranny that missionaries have agonized in the past. The seventh chorus, according to Eliot, expresses the imminent advent of Christ. The eighth chorus again introduces the dim times in the past when the heathens and pagans corrupted and polluted the holy places. The ninth chorus portrays the significance and the meaning of creation. The Creator gives human beings the authority of creation, and as a result, a man should employ his creation to serve God. The connotation of ‘serving’ here means worshipping Him. The last chorus, which is the tenth, clarifies the worth of sacred and holy places.

Again, it is with the Chorus that Eliot is poetically and gracefully most successful. It owes much to the rhythms of spiritual verse, with its frankness, straightforwardness, and openness of syntax, emphatic reiterations, and rhythmical variety. It is vital to mention in this connection the variance between the meters of conversation and choral meters. If the meter is too regular, the choral dialogue will reduce it to the monotony of a singsong style. Moreover, the choric verse should be written in free meters, and the variety must be unconscious in metrical structure. Howarth (1964), comments on the occasion saying; “Teaching himself the choric art in *The Rock*, Eliot used it to perfection in *Murder in the Cathedral*. The choruses of *The Rock* are far above that ‘hackwork’ which some critics have labelled them, and are often beautiful, but those of *Murder in the Cathedral* are among Eliot’s greatest poetry” (p. 307).

Eliot’s use of portrayals, metaphors, descriptions, and explanations are practically feasible and not merely decorative. They help the dramatist to express his connotation more accurately and to intensify and upsurge the emotions. The principal descriptions in the talks of the Chorus are drawn from two springs: from nature and the lifespan of the poor. In *The Rock*, Eliot trusts choral verse for two foremost reasons. The first is that the action of the play is restricted, which makes Eliot focus on the two main themes, death and martyrdom. The second motive is that writing poetry for the first time for the stage could be ideal in Choral verse than in dramatic discussion or negotiation.

Gardner (1968), supports this idea, when she says, “The real drama of the play is to be found in fact where its greatest poetry lies—in the choruses” (p. 136). So, the primary or central event might be better through chanting-speaking-like. The listeners conceive the speech of the chorus as a degree of poetic expression that relies mostly on intoning, not everyday speech. On the other hand, critics add that the prominence on the verse of the Chorus as an essential component makes the drama a successful specimen of Eliot’s perfect of poetic drama as stated by Eliot himself in ‘The Need for Poetic Drama’. In this piece of theatre, the choral verses, with their neat amalgamation of short and long lines, generate a substantial emotional variation. The singers progressively move from the mood of fear and anxiety, which was born out of an enormous catastrophe.

Auden did not fully imitate Eliot in his manner of writing drama, but he, mostly, learned from Eliot the essential techniques of writing drama in verse. Auden much appreciated *The Rock*, saw the beauty and chances of an innovative choric method, and assimilated it and repeated it using his own approach. In the meantime, Eliot was elaborating and enhancing his chorus as he arranged his play *Murder in the Cathedral*. The outcome was a successful play of English choruses in which Eliot carefully dramatized the work of *The Rock*, where Auden converted such art in his own play *The Dog Beneath the Skin*. (Dahami, 2018a)

Some of the pleasantest verse in *The Rock* has been given to the Chorus of the women of Canterbury who also play a vital dramatic function in linking the Greek manner of rituals with the rituals and common life. After writing this piece of work and before writing *Murder in the Cathedral*, Eliot was very much occupied with the question of discovering a poetic and dramatic method and language close to the modern dialogue.

III. MURDER IN THE CATHEDRAL

Murder in the Cathedral (1935) is Eliot’s first complete modern achievement in the field of plays. It is written with a diversity of meters along with two extended segments of prose. There is a free verse for the conversation with the Chorus of women of Canterbury and the Priests. It is with the Chorus that Eliot is elegiacally, poetically, and gracefully most successful. “The Chorus represents a powerful speech revealing that it has for a moment glimpsed the deeper significance of the murder” (Dahami, 2017a, p. 49). “In the present century [20th Century] the introduction of choric speaking enabled poets to experiment with the use of a fully-fledged chorus, notably by T. S. Eliot in *Murder in the Cathedral*” (Coyle, et al. 2003, p.373). The play is nearer to the Greek

tragedy of Aeschylus than to any other model. Eliot has written this piece of drama, according to Browne (1969), "in a style closely allied with those of the dramas which sprang, both in Greece and medieval Europe, from liturgy. The purpose of the play was to be the same as that of most Greek tragedies" (p. 37).

The play deals with the misfortune of Thomas Becket, Archbishop of Canterbury. The play "was recognized as not only an important work on a religious theme but as an interesting contribution to theatre in terms of technique and structure" (Cooper, 2006, p. 88). This drama proves the ability of Eliot to regain the use of the chorus, as an old Greek technique, in modern language. A suitable structure was obtainable to Eliot to develop *Murder in the Cathedral* as an example of a common movement. He appropriated the spectacle and the Greek chorus that constitute the core of Greek drama as significant points of dramatic reference. Eliot presented the women of Canterbury, the Knights, and the Tempters to increase the time limit of the drama. It signifies a persuasive speech revealing that it has glimpsed the more profound worth of the murder. "In *Murder in the Cathedral* the poetry of the choruses elicits the dignity of the poor women of Canterbury, betokening the toil and patience of their lives, the sorrow and privilege of their witness in the play" (Howarth, 1964, p. 305).

This piece of drama has a classical body of tragedy as it was shaped by the great artists, Aeschylus and Sophocles, in ancient Greece. Eliot was aware of the traits of Greek tragedy. Moreover, Eliot, in *Murder in the Cathedral*, implemented the chorus "as a central device of the play, a chorus of the women of Canterbury that imitates the role of the chorus in ancient Greek tragedy, while especially emphasizing its dramatic and real impotence" (Wilson, 2016). Eliot uses definite devices, strategies, methods, and designs of the old Greek saying that he has merged with splendid skill two of the well-known strategies of Greek tragedy done by Aeschylus, the first important standard of conventional tragedy.

Eliot emulated Aeschylus in opening *Murder in the Cathedral* to close the crisis. Moreover, the use of the Messenger who declares the coming of the protagonist is one of the methods of Greek plays which Eliot has used in the play. Eliot tracked Aeschylus in using the chorus as an essential part of his play. In an interview, Eliot stated that the Greek theatre had not been thoroughly examined and studied; only a few of its conventions, values, ideologies, and principles have been measured and followed. He adds that the use of the chorus does not merely denote the copying and imitating of the Greek model but using it to agree with contemporary theatre.

The chorus is a theatrical method to state the action. It is an intermediary and witness which, from time to time, moves singing odes. Eliot has explained the main functions of the Greek chorus in 'The Need for Poetic Drama' that "The chorus has always fundamentally the same uses, it mediates between the action and the audience. It intensifies the action by projecting its emotional consequences, so that we as the audience see it doubly, by seeing its effect on other people" (pp. 79-80).

Greek plays provided Eliot with the dramatic possibilities of the function of the chorus, but Eliot infused such a role with religious thought by concentrating on the spiritual relationship between the women of Canterbury and the priests. "Eliot was able to use drama as a vehicle to express his spiritual and religious views since it provided him with objectivity and subdued any manifest moral teaching" (Mathiaparanam, 2009). His first extraordinary employment of the choric appearance in a dramatic composition is in his tentative carnival, *The Rock*. Despite the fact that it lacks the integrity of his other dramas, *The Rock* renders Eliot the valuable opportunity of discovering the dramatic possibilities of the chorus in contemporary plays.

Eliot wrote this play by adapting the device of the chorus of *The Rock* and supplementing *Murder in the Cathedral* with a range of a verse form suitable for combined speaking. "The Chorus denotes a commanding speech illuminating that it has glanced at the profound significance of the action. It is the talent of Eliot to make the speech of the chorus simple and of modern poetic style" (Dahami, 2018b). Though *The Rock* is a play of no concrete action and the choruses do not show any contribution to the action, they communicate in a sort of music resonating with diverse shades of powerful emotions like bliss, joy, reproach, anger, and sadness. The chorus of this piece of work denotes a significant milestone in Eliot's design of a new verse structure that associates serious chants with contemporary speech rhythms and underlines its capacity for a wide range of communication.

In this drama, Eliot has effectively exploited the foundations and sources of the tentative play, *The Rock*. The chorus, in this piece of work, shows parallelism, analogy, and comparison between the past and the present. The chorus in Greek plays, after Aeschylus, started losing its worth. It was reduced to adornment or a convention of the past. However, this old convention was reincarnated and made suitable to the English stage by poets such as John Milton and Swinburne. None of them, however, succeeded as Eliot did in the contemporary age. He succeeded in re-establishing it to its old dignity accorded by Aeschylus in his tragedies. The exigencies and requirements of a religious play have caused a closer integration of the chorus with the main action than was possible even in the plays of Aeschylus.

Unlike the later dramas of Eliot, the chorus in this piece of drama performs a critical and crucial role in this drama. It is clear that the choric tactics which Eliot has employed in this piece of drama can be classified into two types - direct chorus and indirect chorus. "The words of the Women of Canterbury were not only the comment on the fore-ordained assassination, but they were also an adequate poetic statement of the feeling of foreboding that culminated in Munich, and its conscious sham" (Grant, 2006, pp. 460-461). The direct chorus is

that which consists of the poor charwomen of Canterbury. This may be taken as the central figure of the play, and it helps the dramatic action. *Murder in the Cathedral* features a chorus of ordinary women intended to speak for and to a popular audience. Yet its elevated diction, richly “poetic” imagery, and deliberately conspicuous versification do not point the way toward a verse drama” (Chinitz, 2009, p. 76).

The women of Canterbury in the play is central, indispensable, and crucial insofar as it demonstrates the steady progress of the action. Moreover, it strengthens the emotional and religious intensification of this drama. The play is not the tale of a mendicant, but of a protagonist, an exceptional and extraordinary man. “But the common man has a part in it; the Women of Canterbury speak for the poor, the forgotten and overlooked. Eliot's motif is their justification: suffering; they perform their part in God's play of the world” (Howarth, 1964, p. 332).

In this play (1935) “the women of Canterbury, functioning like a Greek chorus, are ‘living and partly living” (Bloom, 2003, p. 76). The chorus stands as the common people and reveals a type of alteration of the meaning in this drama. Eliot says, “The chorus in *Murder in the Cathedral* does, I think, represent some advance in dramatic development: that is to say, I set myself the task of writing lines, not for an anonymous chorus, [like that of *The Rock*] but for a chorus of women of Canterbury – one might almost say, charwomen of Canterbury” (Eliot, 1957, p. 91). In this piece of drama, the women of Canterbury become a vigorous part of the play. It becomes the mouth of the char-women of Canterbury who valued, appreciated, and esteemed their master, Becket. Besides, the indirect chorus can be seen in diverse instances through the combination of the voices of the tempters, the priests, and the knights when they, in agreement, express some impersonal opinions or some universal feelings.

As Eliot himself declared, he employed the Greek chorus, but he introduced it in an ethical manner. The chorus in Euripides' plays simply conveys relief or indicates a condition of transition from anxiety to beauty or even music. In contrast, Eliot makes the chorus develop a living representation of common humanity. In this piece of drama, it speaks about emotions such as sadness, anguish, and pain. It also demonstrates the conquest and forebodings of the future. The chorus of women of Canterbury works as a commentator, as well as a narrator recording the progress of the events.

In this piece of drama, the chorus has the forewarning of impending destiny from the very beginning of *Murder in the Cathedral*:

Are we drawn by danger?

Is it knowledge of safety, that draws our feet

Towards the cathedral? What danger can be

For us, the poor, the poor women of Canterbury? What tribulation

With which we are not already familiar? There is no danger

For us, and there is no safety in the cathedral. Some presage of an

Act

Which our eyes are compelled to witness, has forced our feet

Towards the cathedral. We are forced to bear witness (Eliot, 1969, p. 239).

The chorus who signifies the common humankind wrapped up in the insignificant concerns of everyday life. They are compelled by some mysterious powers to witness an event and spontaneously perceive themselves to be part of this event. The meaning of witnessing here is strongly presented through the chants of the chorus of women of Canterbury: “For us, the poor, there is no action, /But only to wait and witness” (Eliot, 1969, p. 240). In addition to that, the “audiences would have been able to identify with the chorus's reluctance to become witnesses and with their abject sense of guilt prompted by Becket's murder” (Däumer, 2006). Thomas Becket “opens the door of the cathedral for his murderers. Prince Hamlet fights against ghosts as Thomas Becket against his tempters. They both succeed in rejecting temptations and give full meaning to their deaths, or rather, to their lives” (Popescu, 2018). Eliot created certain links with the audience in order to join them in celebrating the triumph of a saint. One link is seen through the sermon and the apology of the four Knights at the end of this drama. Another link is provided through the prophecy of the women of Canterbury.

Murder in the Cathedral commences at the moment Thomas Becket arrival after seven years of expulsion to France under the backing of the French King as well as the protection from the Pope in Rome. The hidden threat on the occasion is spoken by the women of Canterbury. It speaks about the unsafe, hazardous, and risky event which is hidden for them that they just feel and expect its ensuing. The Chorus gossip at a time when the year is about to come to an end, and it declares the birth of a new one. The occasion is different from any hardship that the chorus has endured. The anticipated event will distract and annoy the impact of the chorus and distress the rhythm of nature.

After the women of Canterbury finishes, the priests enter. In the discourse of the priests, there is no hint of the profound implication of the Archbishop's coming back. Nevertheless, the chorus, with its intuition, predicts his return. The Chorus of women of Canterbury highlights that they will all be safe if the Archbishop travels back to France. Now Becket is ready for the misfortune, which the Chorus prophesied earlier. The Priests, the women of Canterbury, and the Tempters speak in turn about the process of death. It shouts in great fear of the danger that is creeping towards them all.

The second part of this drama starts with interpretations and comments by the Chorus about peace between Becket and King Henry. The Chorus is not certain if it is a tangible peace or just a pretense. The Chorus of women of Canterbury feels a sense of danger about it. The Chorus notes that peace and concord will not bring real peace.

The concept of tragedy in *Murder in the Cathedral* is not only restricted to the character Becket, but it is also shared, in a relative allotment, by the rest of the characters. The tragedy starts with the suffering of the Chorus, the prophesiers of the allusions and hints of catastrophe, calamity, and ruin. This includes the plight of the women of Canterbury, the murder of Becket, and the sin of the four Knights.

The Chorus, in this piece of drama, represents common people with their surface knowledge of life. Eliot used the women of Canterbury in this piece of drama as an imitation of the traditional old Greek usage of the chorus, but he subsequently made a renewed experiment with the chorus in the next production, *The Family Reunion*. He tried to interlace the chorus into the right consistency of *Murder in the Cathedral* by providing the choric role to some other real characters.

IV. CONCLUSION

The plays of Thomas Sterns Eliot have found an everlasting and eternal location in the theatre of English plays for the contemporary stage. The skill of the usage of the choruses from complete applying of ancient style to escaping them gradually in Eliot's last dramas is evident through his gradual choice of language. Through his critical articles and his plays, Thomas Sterns Eliot has significantly thrived in creating and making the choruses for his dramas and developed them from old style to modernity in the plays of the twentieth century. As such, critics comprehend that all of Eliot's dramas are significant landmarks in the expansion of English drama in the twentieth century and Eliot has significantly contributed to create plays of modern language, gradually reducing the ancient convention and use of the chorus to be contemporary in the contemporary age and using a contemporary language.

Eliot commenced with a tentative play, *The Rock*, where the characters are just choruses. The total play is composed of choruses. There are no other characters. As his second experiment, it is expected from him to create a play more poetic than dramatic; however, it, as well as *Sweeney Agonistes*, was the first step for Eliot to go ahead with more mature play. It is his first complete fruitful play, *Murder in the Cathedral*, in which he applied the chorus as it is used in early Greek plays. He masterfully and gradually moved from a complete choral literary work such as *The Rock* to a better play that has the characteristics and components of a perfect play. Eliot used the chorus as an ancient Greek technique irrespective of hints and insinuations of implicit modern traditions to match his theories and criticism to make drama contemporary in all its components. T. S. Eliot had the ability to show a difference in which it can be estimated as progress in the implication of the choruses.

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