



Satire in Modernism: A Comparative Study of T.S. Eliot's 'The Love Song of J. Alfred Prufrock' and Aldous Huxley's *Crome Yellow*

ID No. 388

(PP 351 - 364)

<https://doi.org/10.21271/zjhs.27.2.21>

Alan Ali Saeed

English Department, College of Languages, University of Sulaimani-Sulaimani
alan.asaeed@univsul.edu.iq

Received: 28/06/2022

Accepted: 27/09/2022

Published: 17/04/2023

Abstract

This article explores two stylistically very different texts of the modernist period, T.S. Eliot's poem 'The Love Song of J. Alfred Prufrock' and Aldous Huxley's novel *Crome Yellow*, through the comparative perspective of satire. It argues that they have more in common than may be at first supposed. The article argues in particular that the figure of Prufrock, the speaker of Eliot's poem, provides the model for Denis Stone, the poetic protagonist of *Crome Yellow* as it is shown in a comparative reading of the two texts, seen in terms of their modernist historical context.

Satire is often thought of as too didactic a literary mode to be amenable to modernism which places its emphasis instead on aestheticism and artistic experimentation and not providing lessons on how human being can be better. However, this is not always the case and Eliot's self-satirising character Prufrock has important attributes that struck a chord with the generation, who like Huxley, lived through the horrors of World War One. The character of Prufrock with all his neurotic procrastination, failed romantic yearnings and doubts about his own masculinity came to inform Huxley's own perspective on his protagonist Denis Stone in his novel and the article draws on Freud's psychoanalytic explanation of neurosis to establish this. In conclusion, the article proposes that this comparative reading of 'The Love Song of J. Alfred Prufrock' and *Crome Yellow* in terms of satire requires us to see modernist satire as a novel, innovative, non-didactic form of satire, which in its tragi-comedy can be seen as directly implicated in British attitudes to both modernity and World War One.

Keywords: Modernism, T. S. Eliot, Prufrock, Aldous Huxley, *Crome Yellow*, Satire.

Introduction

Modernism is often thought to be too high-minded, too earnest, and too serious about the importance of its predilection for aesthetic values and experimental literary forms in comparison to the didacticism of satire. In satire, ridicule is used to point to the shortcomings of the existing social world and human behaviour and it holds up evil, hypocrisy or folly to derision in order to give lessons for improvement. While satire was once known as a specific genre of poetry, it is common now to see it, as does Jonathan Greenberg (2018, p.10), as indicating a looser literary mode which 'mixes subject matter, linguistic registers, and literary traditions [and] exists in ironic or secondary relation to "higher" genres'. However, satire nonetheless generally requires a target for its ridicule and Greenberg argues (2018, p. 11) that to be satirical is 'a practice, we recognize it as an action or behavior that takes place in a specific historical context'.

Satire therefore requires cultural explication and contextualisation in order to understand what the satire seeks to achieve. Satire is in this way thought of as necessarily didactic mode, while modernism, in contrast, is usually considered to be concerned with aesthetic autonomy and stylistic and narrative experimentation. However, a recent upsurge of critical interest in the connections between modernism and satire has questioned the view that modernism and satire are opposed. Greenberg (2011) argues that modernist satire functions principally to critique Victorian sentimentality and its cult of feeling that in turn marginalises rationality and has become largely irrelevant to modernist thinking. Kevin Rulo's *Satiric*



Modernism (2021) argues that modernist satire reveals that to be modern is to be dismayed and ambivalent at being modern and everything that fissured and conflicted identity entails. As Rulo (2021, p.23) explains of its self-reflexive nature: '[t]he satire of modernism [...] is properly a satire on modernity'.

When approached through the lens of satire T.S. Eliot's poem 'The Love Song of J. Alfred Prufrock' (1915, but written in 1911) and Aldous Huxley's novel *Crome Yellow* (1921), have more in common that would be otherwise thought. T. S. Eliot's poem is a canonical modernist poem, while Huxley's best-selling novel is a marginal modernist work in terms of style, realist within its aesthetic strategies, but is distinctly modernist in its acid sensibility. However, contemporary criticism of Eliot's early work such as 'Prufrock' saw his work as satirical, even if later generations of critics tended to forget this. Eliot's celebrated poem is not only a satire of Prufrock's shallow and superficial world but of Prufrock himself. It is satire marked by deep ambivalence towards the alienated protagonist as much as the social world he is alienated from. *Crome Yellow*, Huxley's first novel, was regarded as an obvious satire when first published and subsequently regarded as such by critics. It combines the genre of Peacockian country house novel with mockery of contemporary modernist writers, artists and intellectuals. After discussing the common ground between 'Prufrock' and *Crome Yellow* as satires, the article concludes by assessing what is at stake in these modernist satires in terms of the historical context of World War One.

T. S. Eliot, 'The Love Song of J. Alfred Prufrock'

'The Love Song of J. Alfred Prufrock' (hereafter 'Prufrock') was first published in the June 1915 issue of *Poetry: A Magazine of Verse*, then republished as a poem in *Prufrock and Other Observations* (1917), which is where it was noticed as important by a broader readership. However, Ricks (1996, p. xx) cites Eliot's explanation in a letter from 1936, that the poem was composed between 1910-1911. While it is sometimes regarded as the author's reaction to World War One because of its 1917 publication, this is erroneous, nonetheless the same 1917 publication date meant it was read during the war with all the connotations that brought. 'Prufrock' itself is a dramatic monologue, a form associated with Robert Browning (1812 – 1889) but is delivered in stream of consciousness style by the protagonist and isolated, extremely self-conscious speaker, Prufrock. As an early defender of Eliot, the novelist, May Sinclair (1917, p. 13) argued that stream of consciousness allowed Prufrock's sexual repression to appear for itself:

Instead of writing round and round about Prufrock, explaining that his tragedy is the tragedy of submerged passion, Mr. Eliot simply removes the covering from Prufrock's mind: Prufrock's mind, jumping quickly from actuality to memory and back again, like an animal, hunted, tormented, terribly and poignantly alive.

Although today Eliot is regarded as a very serious modernist, due to the publication of long poems such as *The Waste Land* (1922) and *Four Quartets* (1936 to 1942), contemporary views of his earlier work often emphasised his poetry as primarily satirical. Rulo (2021, p. 75) cites Eliot's complaint to his brother in a letter of February 1920 that: 'I am considered by the ordinary newspaper critic as a Wit or satirist'. Contemporary academic reviewers also perceived Eliot as primarily a satirist. Louis Untermeyer (1885 –1977), labelled Eliot 'an acrobatic satirist' (Untermeyer, 1997, [1920], p. 128). Mark Van Doren (1894-1972) referred to Eliot as 'the most proficient satirist writing in verse, the uncanniest clown' (Van Doren, 1997, [1920], p. 125). Wyndham Lewis (2003, p. 208) himself an important modernist satirist commented retrospectively in 1950 that: 'Mr Eliot in the twenties was responsible for a great vogue for verse satire'.

Greenberg (2018, p. 10) remarks: 'Satire indeed often appears as a mock form. [...] The word mock can mean either to imitate or to ridicule via imitation'. The most obvious satiric element of the poem is its mock-heroic treatment of the successful love poem we might



expect from its title: 'The Love Song of J. Alfred Prufrock'. This mockery extends to the suggestion of prudishness in the speaker's unprepossessing name: 'Prufrock' and the incongruity of the use of an initial and middle name that is more reminiscent of a business card than a traditional love poem. The implication of the poem's title is wholly at odds with Prufrock's lack of accomplishment of even succeeding in talking to one of the women he desires to contact with in the poem. Prufrock's quest to find love is shown to be wholly unsatisfactory and it becomes clear that the epigraph from Dante's *Inferno* Canto 27, which is addressed to Dante (1265–1321) by one its residents, Guido da Montefeltro, suggests Prufrock is trapped in his own self-conscious hell of indecision and procrastination.

The commanding initial line, 'Let us go then, you and I' (Eliot, 1965, p.11, l.1), which is then partially repeated as 'let us go', twice in the first stanza, suggests the poem is a journey. However, there is some doubt whether the poem is anything more than a journey in Prufrock's tortured and self-torturing mind. Perhaps the poem is simply what Prufrock thinks while trying to decide to go and make his visit, to ask his 'overwhelming' question. It is a question whose content is never explained and which he fails to ask due to hesitancy and timidity. This is quite unlike Andrew Marvell (1621- 1678) and his great *carpe diem* (seize the day) lyric 'To His Coy Mistress' (1649–60; published posthumously in 1681), which is alluded to ironically throughout 'Prufrock' in the variants of the reiterated phrase 'there will be time'. Eliot's line recalls Marvell's (Marvell, 2005, p. 50, l.1) opening line: 'Had we but world enough and time'. It is an ironic allusion as while Marvell's speaker uses the fear of time and mortality to argue for the necessity of passionate love, for Prufrock time is instead continually used to delay action and resolution: 'In a minute there is time/ For decisions and revisions which a minute will reverse' (Eliot, 1965, p. 13, ll. 47-48). Unlike Marvell's triumphant ending in 'To His Coy Mistress' in which he argues time can be made to run faster by passion, Eliot's poem will end in self-depreciative mockery. The mermaids that he fantasises he has heard singing will also ignore him: 'I do not think that they will sing to me' (Eliot, 1965, p. 16, l.125). If Marvell's poem is in Prufrock's mind, then the contrast is ironic, because it shows Prufrock's own abject failure as an intended romantic figure in the tradition of Marvell and the love lyric more generally. Marvell's considerable wit in 'To His Coy Mistress' was turned to the purposive in his *carpe diem* argument while Prufrock's wit is mired in self-deprecation and interminable hesitation. 'Prufrock' is a mock *carpe diem* poem as it delays and defers 'the seizing of the day' for ever.

Eliot remarked of 'Prufrock' that: 'It was partly a dramatic creation of a man of about 40 I should say, and partly an expression of feeling of my own through this dim imaginary figure (cited in Perry, 2016). This suggests that while Prufrock may be a middle-aged man, it is an anxious young man's imagination of what this could mean and the comment suggests that the reader could legitimately feel Prufrock is a portrait of premature mid-life anxiety in a young-old man. F. R. Leavis (2011 [1932], p. 65) reads Prufrock as a young man: 'Prufrock and *Portrait of a Lady* are concerned with the directly personal embarrassments, disillusionments and distresses of a sophisticated young man'. Hayman (1994) discusses the difficulty of ascertaining Prufrock's actual age and the consequences of this ambiguity for reading the poem. Whatever his age, Prufrock certainly suffers from a morbid fear of being old and worries that his appearance lacks the virility to impress the women he hopes to speak to, whether his overwhelming questions is a sexual proposition, declaration of love, marriage proposal or something more philosophical (Eliot, 1965, p. 12, ll. 37-46).

And indeed there will be time
To wonder, "Do I dare?" and, "Do I dare?"
Time to turn back and descend the stair,
With a bald spot in the middle of my hair —
(They will say: "How his hair is growing thin!")
My morning coat, my collar mounting firmly to the chin,



My necktie rich and modest, but asserted by a simple pin —
 (They will say: “But how his arms and legs are thin!”)
 Do I dare
 Disturb the universe?

The bald spot and thinning hair suggest Prufrock’s anxiety about growing old, as does the loss of musculature in his arms and legs and the consequence for these in terms of his attractiveness to women. His preoccupation with his dress is also shown by his ‘necktie rich and modest’, with what he regards as its elegance of a ‘simple pin’. Further images suggest his fear of old age directly, such as whether he will be able to dare to eat a peach without embarrassing himself and further fear about whether his thinning hair means he can no longer part it from the front (Eliot, 1965, pp. 15-16, ll. 120-123):

I grow old ... I grow old ...
 I shall wear the bottoms of my trousers rolled.

Shall I part my hair behind? Do I?
 I shall wear white flannel trousers, and walk upon the beach.

White flannel trousers suggest retirement and old age, as does the soporific image of strolling on the beach.

Prufrock justifies his failure to visit and speak to the women because he fears they will laugh at him, or else at his ‘overwhelming’ question, regarding what he wants to ask as irrelevant. As Prufrock says, imagining himself collected like an insect specimen: ‘And when I am formulated, sprawling on a pin, / When I am pinned and wriggling on the wall’ (Eliot, 1965, p. 13, ll. 57-58). It is not clear if the question is romantic or if it is some over-arching questions about the meaning of life which he wants to discuss with one or more of the women and it could be a combination of both; in either case the question is an attempt to make a connection with a woman that will break him out of his own solipsism and create some purposiveness to his life. The society women, are certainly suggested as objects of sexual desire by lines such as these (Eliot, 1965, p. 13, ll. 62-64):

And I have known the arms already, known them all—
 Arms that are braceleted and white and bare
 (But in the lamplight, downed with light brown hair!)

One way to read Prufrock’s fear of being old and unattractive and how he will be consequently treated by the women in the poem is of a lack of traditional male virility and such shyness as to lead to effective impotence, which Lusty and Murphet (2014, p.7) argue is symptomatic of the fact Prufrock represents the ‘enervation of the emasculated modern man’. Prufrock projects the fear of losing his vitality due to his lack of manliness as shown by his inability to act. Prufrock’s procrastination is his most noticeable quality and one he is completely aware of, for example when he compares himself (and then takes the comparison back as it is too heroic) to the most famous procrastinator in literature, Shakespeare’s *Prince Hamlet* (Eliot, 1965, p. 15, ll. 111-114).

No! I am not Prince Hamlet, nor was meant to be;
 Am an attendant lord, one that will do
 To swell a progress, start a scene or two,
 Advise the prince; no doubt, an easy tool,

Prufrock prefers to see himself in self-deprecatory fashion as the far less prepossessing and comic figure of Polonius, the old courtier who tries to help King Claudius find out Hamlet’s true motives behind his madness and is killed by mistake by Hamlet while eavesdropping (*Hamlet* Act III, scene iv.). As is often the case in ‘Prufrock’ allusions and images to other literary works generally act bathetically to undermine Prufrock when he uses them, as we have seen in the case of the extended allusion to Marvell’s love poem.



Procrastination is Prufrock's most noticeable quality and make his portrayal feel like a satire on the consequences of his acute self-consciousness. Seamus Perry (2016) argues: 'He is a man paralysed by an overwhelming anxiety about the possibility of getting things wrong: his judgement has such nicety and fastidiousness that it never arrives at decision, let alone action'. This sense of immobilisation is there the beginning of the poem when the romantic image we might expect of an evening in its romantic glory gives way to an image that is both modern and alarming (Eliot, 1965, p. 11, ll. 2-3): 'When the evening is spread out against the sky/ Like a patient etherized upon a table'. To be etherized is to be incapable of any action like a prisoner. As J. Hillis Miller (1965, p. 139) suggests: '[h]owever far Prufrock goes, he remains imprisoned in his own subjective space, and all his experience is imaginary'.

One way to understand this procrastination is as a demonstration of neurosis and Prufrock is at once aware of his procrastination (as in the allusion to *Hamlet*) and unable to do anything about it, except to find further ways to defer deciding. Despite his interminable delay he is aware that time is not in fact endless and he fears mortality and death (Eliot, 1965, p. 14, ll. 86-87). 'And I have seen the eternal Footman hold my coat, and snicker, / And in short, I was afraid.' Characteristically Prufrock turns his fear into a kind of joke using a colloquial Americanism, 'snicker', but is clearly aware that despite the belief the poem often expresses of there being unlimited time to act, he is as bound by mortality as is anyone. The allusions in the poem which show Prufrock's learnedness and scholasticism also show how this same learning allow him to put a clever appearance that tries to hide his own inability act. Prufrock is self-effacing and socially anxious to the point at which it makes him unable to function in a normal way (he cannot enter into conversation with the woman or women he wishes to).

It is tempting to read this neurosis as a result of Prufrock's sexual repression (as May Sinclair [1917, p. 13] did in referring to the poem as 'a tragedy of submerged passion'). Eliot may have been thinking of Prince Hamlet's own view that his delay in acting was caused by too much thinking, 'sicklied o'er with the pale cast of thought' (*Hamlet*, Act III, scene I). Grover Smith (1991:47) argues that: '[I]ike Coleridge's Hamlet, [...] Prufrock temperamentally substitutes mental activity for all significant action', However, Prufrock's neurosis seems specifically related to the anxiety caused by speaking to a woman that he desires. Eliot's biographer, Robert Crawford (2015, p. 160), argues that the young Eliot grew up in a sexually repressed environment which affected him and instances the fact that Eliot in 1914, some years after composing Prufrock, worried in a letter to his friend Conrad Aiken (1889 – 1973), about his 'sexual anxiety and about not having lost his virginity'. For Sigmund Freud (2001, p. 387) neuroses often resulted from repressed sexual desires and consequent inhibitions: 'A person only falls ill of a neurosis if his ego has lost the capacity to allocate his libido in some way'. In this case Prufrock's illness is his inability to attach his libidinal desire towards any of the women in the poem. Procrastination or an inability to make decisions accompanied by lethargy was often classified at the time as *aboulia*, a diminution of the will and is the same term in French form that Eliot self-diagnosed himself with suffering from, in a letter of 1921 to Richard Aldington (1892 – 1962), where he refers to 'an *aboulie* and emotional derangement which has been a lifelong affliction' (Eliot, 2009, p. 603). While we should not too easily read Prufrock's neurosis as autobiographical, nonetheless these comments suggest that Eliot was familiar with the problem he portrays. Neurosis can be seen in the highly subjective view of time in the poem where it is hard to ascertain what is past, present and future as the paralysis of Prufrock's will means all of the things that happen seem to be occurring in reflective thought, quite in contrast to the purposive opening line of the poem which invited the reader to accompany Prufrock on a visit. Prufrock's humorous remark (Eliot, 1965, p.13, l.51), 'I have measured out my life with coffee spoons', signals how his subjective conception of the time of his own life has been both wasteful and trivial as a life spent on drinking coffee, rather than in creating any kind of achievement.



Prufrock is a lonely self-satirist, clearly aware of his own failings. The poem as a whole is a kind of tragi-comedy that refuses in typical mock-heroic fashion to make Prufrock's life the kind of heroic tragedy he might dream of. Self-deprecation and self-reproach, allied to considerable learning work to become in Prufrock's case a satirical self-dramatization. The romantic idealism inherited from the Victorians which Prufrock appears to believe in, is shown to be of little use in the modern world where the roles of men and women are much less fixed and men cannot act like their heroic Victorian forebears were able to. Everywhere Prufrock turns becomes another detour into deferral, procrastination and an excuse for interminable indecision.

Crome Yellow

Huxley's *Crome Yellow* was understood to be an exercise in dazzling comic wit and vivacious satire by early reviewers (Murray, 2009, p. 132). It remains the critical consensus that the novel is a social satire (see Meckier, 1969; Baker, 1982; Sion, 2010). However, while its satirical objects are relative clear, its aims and values as satire have remained more elusive. F. Scott Fitzgerald (1996, p. 59) remarked in a review of *Crome Yellow* from 1922: '[the novel] is a loosely knit (but not loosely written) satirical novel'. Fitzgerald (1996, p.59) in the same review, added that Huxley smashes his apparently romantic literary constructions with, 'something too ironic to be called satire and too scornful to be called irony', and further that it is a book 'that mocks at mockery.' Fitzgerald comment suggests that the novel's use of satire is both more complexly self-reflexive and ambiguous, at least when we speak of satire generically.

The model for Huxley's novel was the country house novels of Thomas Love Peacock (1785 – 1866), as Huxley himself noted (Sion, 2010, p. 21) and confirmed to Frank Swinnerton at his publisher Chatto (Murray, 2009, pp. 128-129). In Peacock's novels, such as *Nightmare Abbey* (1818), the characters represent individual ideas that are often portrayals of real-life persons, whose frequent eccentricity is the cause of satiric humour. Like Peacock, Huxley shows artists, writers and intellectuals who are mocked for their pretensions, shallowness, and affectations and being out of touch with ordinary life. Another source for *Crome Yellow* according to Woodcock (2006. p.58) was Norman Douglas' novel, *South Wind* (1917); this also borrows the Peacockian style and structure to tell the story of a 'clever young man' who is nonetheless naïve and meets a cast of eccentric artists and intellectuals. *Crome Yellow* then, is a contemporary satiric comedy of ideas where we see characters with fixated views of the world and accompanying comic interpretations of how to live in it.

Bradbury (2018, p. iii) says, *Crome Yellow* is a novel of 'obsessive ideas'; the characters are trapped within their egotistical and solipsistic view of the world. For example, Priscilla Wimbush 'cultivate[s] an ill-defined malady', to justify her exile from London at Crome, due to having lost a small fortune gambling at the racecourse (Huxley, 2018, p. 6). Priscilla is the epitome of esoteric values and while she claims that she has 'the Infinite to keep in tune with', this is all purposed towards 'casting the horoscopes of horses' or betting on '[a] match between Spurs and Villa [which] entailed a conflict in the heavens so vast and complicated' (Huxley, 2018, p. 7). Spurs refers to the football club Tottenham Hotspur and Villa to another football club, Aston Villa.) She is a kind of astrological fraud and hypocrite simply using astrology as an excuse for the baser motive of betting. Henry Wimbush is a very dull misanthrope, who admits late in the novel to Denis Stone his profound dislike of human contact and a preference to read about people in books, or even to enjoy historical artefacts, such as wooden sewage pipes, in preference to the company of human beings? Henry remarks to Denis (Huxley, 2018, p. 159): '[t]he proper study of mankind is books'. This parodies Alexander Poe's famous remark in *An Essay on Man. Epistle II* that: 'The proper study of mankind is man' (Pope, 2011, p. 106). This wittily sums up Henry's aversion to humanity (which he admits to) and his belief that the best way to know people is always second-hand.



Huxley, in effect, ridicules the academic view that the study of books as a substitute for the study of actual life.

The fact that *Crome Yellow* draws on real-life personages that Huxley met with at Lady Ottoline Morrell's salon at Garsington Manor to create many of its characters, however, led to problems for Huxley that it did not cause for Peacock. Sion (2010, p. 18) states that '[a]ccording to T.S. Eliot, many of these famous country house visitors were portrayed under disguises in Huxley's first novel, *Crome Yellow*'. This was a common view by readers from the Garsington circle. It explains Lady Ottoline Morrell's and her husband Philip Morrell's consequent outrage at the way they and Garsington were being ridiculed. Lady Ottoline Morrell (1975, p. 215) responded: 'When I read in it the description of life at Garsington, all distorted, caricatured and mocked at, I was horrified'. The Morrells felt they were portrayed grotesquely to the point of character assassination (as Priscilla Wimbush and Henry Wimbush), as were many of their guests and the whole way of life at Garsington; this subsequently led to a long rift with Huxley (Darroch, 2018, pp. 336-339). Huxley, Lady Ottoline felt, had used privileged conversations he heard at Garsington and failed to respect that it was privileged. Huxley's defence that the Morrell's were just the inspiration for parts of his characters fell on deaf ears (Murray, 2009, pp. 132-133). Amongst those guests at Garsington who inspired characters in *Crome Yellow* are: Lady Ottoline Morrell as Priscilla Wimbush; Mr. Philip Morrell as Henry Wimbush, Bertrand Russell as Mr Scogan, the philosopher; the artist, Mark Gertler as Gombauld; Prime Minister, H. H. Asquith as Mr. Calamy; the artist, Dora Carrington as Mary Bracegirdle; Evan Morgan, 2nd Viscount Tredegar as Ivor Lombard and the painter, Dorothy Brett as Jenny Mullion.

Crome Yellow differs from typical modernist texts in a variety of ways. In terms of style, it is a generally realist novel, there is no 'stream-of-consciousness' as in 'Prufrock', nor fragmentation, disorientation of the reader, nor the complex and dense set of allusions which work so effectively in Eliot's poem to set the voice of Prufrock as a character ironically against literary tradition. Though as this article argues this does not mean that *Crome Yellow* does not share in modernist sensibility what it eschews in modernist technique. It is possible to argue that because almost everything is seen from the viewpoint of one main character, Denis Stone, his viewpoint portrays him almost like Prufrock as the effective speaker although it is not a first-person narrative. Huxley's novel also differs from other typical modernist satirists such as those of Wyndham Lewis (1882 – 1957) because *Crome Yellow* refuses modernist experimentation in favour of realism, but it nonetheless shares a similarly ironic view of modernist artists and intellectuals to that of Lewis' novels.¹ *Crome Yellow* also differs from Peacock's novels more than Huxley's own comments suggest. There are several farcical incidents in *Crome Yellow*, just as we find in Peacock's novels, but they are generally sharper, more pointed or more poignant. For example, Mr Scogan disguises himself as Sesostris, the Sorceress of Ecbatana to have fun with the villagers using fake palmistry, which he believes is 'claptrap' (Huxley, 2018, p. 141), at the Bank Holiday fair. He reads grim, frequently terrifying fortunes in his tent (Huxley, 2018, p. 147):

Sometimes, after a long examination, he would just whisper, "Where ignorance is bliss, 'tis folly to be wise," and refuse to divulge any details of a future too appalling to be envisaged without despair. Sesostris had a success of horror.

Mr Scogan, while often considered to be modelled on the philosopher Bertrand Russell, according to Moran (1984) has elements of the writers Norman Douglas and H.G. Wells in the caricature. Meckier (2010, p. 37) argues that in Peacock's novels, such as *Nightmare Abbey*: '[i]n the midst of the eccentrics, Peacock often inserts a spokesman whose voice is that of sanity and reason'. However, this is not the case in *Crome Yellow*, as the protagonist Denis Stone, the young poet of twenty-three, while he thinks himself a voice of reason is shown to as trapped in his fantasies and view of the world just as much as the other characters. As Sion (2010, p. 29) remarks: 'no one in residence can think about anyone but



oneself—narcissism reigns in this microcosmic world'. Huxley removes the normalising voice of reason in exchange from a much more circumscribed character's perspective on the narrative. Denis Stone's point of view may be the main one of the novels, but it is shown to be limited and solipsistic, much like Prufrock's. Huxley intends Denis as a mocking portrayal and not a normalising one and Denis' point of view colours the entire narrative with his own limitations and dysfunctionality.

In chapter XXIV of *Crome Yellow*, Denis discovers that Jenny has caricatured him and his actions mercilessly in her private notebook, he is particularly mortified by a cartoon of himself with Anne and Gombauld dancing as he jealously look one, entitled: "Fable of the Wallflower and the Sour Grapes" (Huxley, 2018, p. 133). Upset Denis attempts to discuss his shock and severely bruised ego and self-image with Mary Bracegirdle, who quite unaware of this, wants to discuss being heart-broken by the actions of her temporary lover, Ivor Lombard (Huxley, 2018, p. 136).

It was Denis who first broke the silence. "The individual," he began in a soft and sadly philosophical tone, "is not a self-supporting universe. There are times when he comes into contact with other individuals, when he is forced to take cognisance of the existence of other universes besides himself."

He had contrived this highly abstract generalisation as a preliminary to a personal confidence. It was the first gambit in a conversation that was to lead up to Jenny's caricatures.

"True," said Mary; and, generalising for herself, she added, "When one individual comes into intimate contact with another, she--or he, of course, as the case may be--must almost inevitably receive or inflict suffering."

"One is apt, Denis went on, "to be so spellbound by the spectacle of one's own personality that one forgets that the spectacle presents itself to other people as well as to oneself."

Mary was not listening. "The difficulty," she said, "makes itself acutely felt in matters of sex. If one individual seeks intimate contact with another individual in the natural way, she is certain to receive or inflict suffering. If on the other hand, she avoids contacts, she risks the equally grave sufferings that follow on unnatural repressions. As you see, it's a dilemma."

The irony here is that neither Denis nor Mary is aware that they are talking at completely crossed purposes and their attempts to confide, become entangled with intellectual abstractions that only serve, in a Prufrockian manner, to take them further away from the situation they wish to discuss. Neither understand that they lack empathy and an ability to appreciate other people's thoughts and feelings and thus they cannot establish a sympathetic connection to the other person. In addition, it makes the case for the general failure of communication which appears to stalk the novel in the same way as 'the overwhelming question' haunts Eliot's poem; thinking through language leads them away from the concretely specific into generalised abstraction rather than the other way around.

Huxley and Eliot were friends who shared an interest in symbolist French poets such as Jules Laforgue (1860 – 1887). It is likely that Huxley read 'Prufrock' in 1917, if not previously, and discussed the poem with Eliot. Murray remarks (2009, p.88) citing a letter by Huxley to Lady Ottoline Morrell of 21st June 1917:

Huxley [...] a few weeks later, dined with T. S. Eliot at his London flat: 'Eliot in good form all considered, and he showed me his latest verses [this was the year of *Prufrock and Other Observations*] - very odd indeed: he is experimenting in a new genre, philosophical obscenity rather like Laforgue . . . very good: some in English, some in the most astonishingly erudite French.'

Whether or not Huxley had discussed 'Prufrock' specifically with Eliot. it seems unlikely that Huxley would not have known Eliot's poem. It is the character of Prufrock that



Denis Stone in *Crome Yellow* most resembles in several key respects. While Denis is only twenty-three and not 'the dramatic creation of a man of about 40' that Eliot remarked on when describing Prufrock, Denis shows evidence of being prematurely middle-aged in a similar way to the character of Prufrock's feeling of a mid-life crisis. Prufrock asserts in fear of becoming old: 'I shall wear white flannel trousers' (Eliot, 1965, p. 15. l. 121). Sally Paulsell (2003, p. 32) points out that Huxley has a similar image, when Denis wonders whether he should wear 'white flannel trousers and a black jacket, with a silk shirt and his new peach coloured tie' (Huxley, 2018, p. 15). This is the first of many similarities between Prufrock and Denis and both have a strain of vanity as regards clothes and physical appearance. Denis worries that his blond hair 'had the hint of a greenish tinge about it' and 'his coat [...] discreetly padded, made him seem robuster than he actually was' (Huxley, 2018, p. 15). Prufrock (Eliot, 1965, p. 12, l. 41) was worried that the women he hoped would admire him would instead think: ('But how his arms and legs are thin!') As with Prufrock this is suggestive of dandyism, neurosis self-obsession and self-dramatization that is at odds with their failed romantic behaviour towards women.

Perhaps the most telling similarity however is that Denis Stone like Prufrock is a neurotic and procrastinator, in Denis' case he is in love with Anne Wimbush but he can never pluck up the courage to tell her that he loves her in the same way that Prufrock can never summon the nerve to speak to the women he longs for in the poem. Like Prufrock, Denis often uses and describes actual things in terms of his knowledge of literature and continually over-analyses rather than acts as he admits to Anne Wimbush (Huxley, 2018, p. 19). 'I can take nothing for granted, I can enjoy nothing as it comes along. Beauty, pleasure, art, women - I have to invent an excuse, a justification for everything that's delightful.' When Anne then suggests in response that he needs a nice wife and a regular job, Denis remarks: "What I need is you." That was what he ought to have retorted, that was what he passionately wanted to say. He could not say it. His desire fought against his shyness'.

Like Prufrock he has missed his opportunity and like Prufrock he is often mired in melancholy where in Denis' case he lifts his spirits with one of his banal Georgian poems; self-regard for his abilities as a poet is his main consolation. Anne falls in a walk in Crome's garden where he tries unsuccessfully to explain his love for her and she twists her ankle. Denis then tries to kiss her unsuccessfully, clumsily kissing her ear as she turns her head and inspired by cinema-heroism attempts to carry her back to the house but promptly drops her after 'five staggering steps' (Huxley, 2018, p.91): 'Anne was shaking with laughter.' I said you couldn't, my poor Denis'. If Denis can only inspire Anne's pity, then the mock-heroic episode also points to his lack of traditional masculinity very much in the manner of Prufrock. As Anne suggests earlier (Huxley, 2018, p.90): '[s]he had never thought of Denis in the light of a man who might make love'. The episode with him dropping her seems to confirm this problem of masculinity. Both Denis and Prufrock are satiric representation of a Victorian sentimentalised view of romantic feelings towards women and both Prufrock and *Crome Yellow* can be seen to align with Greenberg's (2011) argument that modernism seeks to ridicule such sentimental and impractical ideals about romance. Later, after seeing Anne and Gombauld embracing by the fountains and believing that Anne has fallen for Gombauld's more positively masculine charms and his sense of action, Denis climbs up the tower at Crome to self-dramatically contemplate suicide. However, his enjoyment of his moment of staged despair is interrupted by Mary Bracegirdle. who is sleeping there, and he almost falls over the parapet by accident (Huxley, 2018, pp.163-164).

Why had he climbed up to this high, desolate place? Was it to look at the moon? Was it to commit suicide? As yet he hardly knew. Death--the tears came into his eyes when he thought of it. His misery assumed a certain solemnity; he was lifted up on the wings of a kind of exaltation. It was a mood in which he might have done almost anything, however foolish. [...] He paused at the corner of the tower,



looking now down into the shadowy gulf below, now up towards the rare stars and the waning moon. He made a gesture with his hand, muttered something, he could not afterwards remember what; but the fact that he had said it aloud gave the utterance a peculiarly terrible significance. Then he looked down once more into the depths.

"What *are* you doing, Denis?" questioned a voice from somewhere very close behind him.

Denis uttered a cry of frightened surprise, and very nearly went over the parapet in good earnest.

Denis' action and thoughts are treated to systematic bathos by the narrative voice throughout and are the more the funnier because of Denis' high regard for himself. While Denis is aware of his neurotic limitations (such as his lack of action and procrastination), he continues to believe that there is something special about him, even in terms of his rather insipid and adolescent poetry. For example, he still admires his own poem that he writes for the Crome fair despite the fact it only sells three copies. In fact, Denis is deeply representative – just another Prufrockian young man. While Prufrock was aware of his derivative and comic nature, comparing himself to Polonius and questioning whether he had any originality, Denis remains blissfully unaware of how derivative he is. This is demonstrated in a comic episode in the novel, when Mr Scogan accurately describes the novel that Denis is writing (Denis has admitted he is writing one) without Scogan having seen it. This leads Denis to tear up the extant chapters in manuscript in a fit of pique. Mr. Scogan 'groaned' (Huxley, 2018, p. 13):

"I'll describe the plot for you. Little Percy, the hero, was never good at games, but he was always clever. He passes through the usual public school and the usual university and comes to London, where he lives among the artists. He is bowed down with melancholy thought; he carries the whole weight of the universe upon his shoulders. He writes a novel of dazzling brilliance; he dabbles delicately in Amour and disappears, at the end of the book, into the luminous Future."

Denis blushed scarlet. Mr. Scogan had described the plan of his novel with an accuracy that was appalling. He made an effort to laugh. "You're entirely wrong," he said. "My novel is not in the least like that." It was a heroic lie.

Emmet Stinson (2017) does not discuss Huxley, who is too much of a realist to fit the critical paradigm he establishes. However, his argument that a romanticist such as Peacock and a modernist such as Wyndham Lewis share a self-reflective sense of satire which critiques the aesthetic autonomy of the artwork has relevance to Huxley's *Crome Yellow* at the level of content, if not that of form. Huxley satirises Denis' belief that his poetry is separate or transcendent of the life he lives, while Mr Scanton's crude summary of Denis' novel can be seen as satirising *Crome Yellow* itself (whose plot is very much like that of Denis' planned novel). As Sion argues (2010, p. 31), Denis Stone like the other characters in *Crome Yellow* 'experiences no growth but is only self-absorbed at the conclusion of the novel'. This lack of character development is perhaps both typical of much satire and makes Denis Stone very similar to Eliot's character 'Prufrock' who remains trapped in the same melancholy, loneliness, solipsism, impotent masculinity and neurosis with which he began the poem. As much a failure at romantic love as Prufrock, Denis remains unable to talk to women in any meaningful way; his tic of storing up what he regards as good poetic lines for later use suggests his poems lack the same spontaneity that he does as person. *Crome Yellow* also ends in an image of death much like Prufrock with the image of 'drowning' but even more mocking. Denis after being convinced by Mary to break off his visit to Crome because of his despair at Anne's entanglement with Gombaud is convinced by Mary to arrange to be called back to London urgently by telegram. He then discovers to his chagrin that he has made a colossal mistake in listening to Mary and that Anne now wants him to stay but he cannot



decide what to do after the telegram summoning him to London has arrived (Huxley, 2018, pp. 169-170).

The car was at the door--the hearse. The whole party had assembled to see him go. Good-bye, good-bye. Mechanically he tapped the barometer that hung in the porch; the needle stirred perceptibly to the left. A sudden smile lighted up his lugubrious face.

“It sinks and I am ready to depart,” he said, quoting Landor with an exquisite aptness. He looked quickly round from face to face. Nobody had noticed. He climbed into the hearse.

Even at this emotional moment Denis, like Prufrock relies on quotation. In this case from Walter Savage Landor (1775-1864) and his poem ‘Finis’ in order to try to describe his experience. However, unlike Prufrock’s use of quotations this seems more trite and pretentiously at odds with its context. A further irony within the novel is whether, if many visitors to Garsington are caricatured in *Crome Yellow*, then whether Denis Stone is Huxley’s own self-portrait? This view is one Huxley suggested himself in a letter to Lady Ottoline Morrell, (third of December 1921), defending *Crome Yellow*, where he refers to the novel having, ‘[a] caricature of myself in extreme youth [which] is the only approach to a real person’ (cited in Murray, 2009, p.132). Huxley began his career as a poet and frequently like Denis bicycled to Garsington. Critics have also taken this view further. Meckier, (2012) sees Stone as the kind of Georgian poet that Huxley avoided becoming, a refutation by parody of his earlier sentimental poetic attitudes. Meckier (2012, p.20) says Huxley intends Stone’s ‘funereal departure from *Crome* [...] the comic demise of a poet of meagre promise’. If we assumed that Denis Stone the hapless, self-conscious poet is a self-caricature of Huxley himself, then Huxley clearly did not see himself as exempt from the satire he was advancing, or at least only his cynicism provided a partial barrier against this. As Rulo (2021, p.23) says of modernist satire in general it is: ‘a mode of satire that includes the satirist within the realm of its attack’. Mr Scogan’s cynicism/stoicism stems from his own view of the extreme contingency of the universe and the absurd futility of life. Mr Scogan says to Denis (Huxley, 2018, p. 167): "Worried about the cosmos, eh?" [...] 'What's the point of it all? All is vanity. What's the good of continuing to function if one's doomed to be snuffed out at last along with everything else?' It was for such reason critics at the time such as Joseph Krutch (1971 [1922]) referred to *Crome Yellow* as a ‘futilitarian’ novel, one which suggested every action was ultimately futile but which did so in a dazzling and entertaining way.

Fitzgerald (1996, p. 60) remarked in his review of *Crome Yellow* that it was ‘too ironic to be satire’ and both Eliot’s poem and Huxley’s novel are too ironic and corrosive to be traditional satire because the lessons for personal and social improvement are unclear. This is congruent with Jean Weisgerber’s (1973) argument that satire points to norms while irony gestures towards an unknown truth. Both Huxley and Eliot point towards a hollowed out present but do not know what positivity can redeem the situation. As Malcolm Bradbury (2018, p. iii) argues, *Crome Yellow*, ‘analyse[s] a time when chatter does not disguise despair, people all live alone in their own individual worlds of story, and all lives, as Denis comes to see, are parallel straight lines’. Huxley, points as much to despair as hilarity in the effect of his satire in *Crome Yellow*, which critics such as Krutch (1922) discussed in early reviews of the novel. As Swinnerton (cited in Murray, 2009, p. 148), Huxley’s reader at his publisher Chatto suggested, *Crome Yellow* is ‘a direct outcome of the mood of dissatisfaction, even despair, by which honest thoughtful young people were seized as they saw the consequences of four years of slaughter. [...] They all feel the world is a revolting place, and a hopeless place. [...]’. Huxley remarked to his father about his later novel, *Antic Hay* (1923): ‘[i]t is a book written by a member of what I may call the war-generation for others of his kind; and ... it is intended to reflect – fantastically, of course, but none the less faithfully – the life



and opinions of an age which has seen the violent disruption of almost all the standards, conventions and values current in the previous epoch' (cited in Murray, 2009, p. 54).

Conclusion

Traditionally satire is a lesson with didactic intent, whose aim is to make us better human beings and societies by pointing out our weaknesses and suggesting necessary and required changes. However, for the modernist satire explored here, the lessons to be drawn seem much less clear, or even non-existent. In Huxley's case their point of view seems despairing. It is unclear what lessons we as readers are meant to learn from texts such as 'Prufrock' or *Crome Yellow*. In the case of Eliot's 'Prufrock' the self-satirising speaker with his sense of impotence, melancholy, neurosis and his wasted life points instead to the irremediable condition of the alienated subject within modernity while simultaneously mocking Victorian sentimentalism, yet offers little to take the place of such traditional values. Modernist satires are of a particularly ironic kind because their lessons are so ill-defined in terms of norms. Prufrock is conscious of his procrastination and how badly he measures up to the poetic tradition whose resources he draws on in his love song unlike the figure of Denis in *Crome Yellow*. The poem fails to measure up to anything in the past that it compares itself to by means of copious allusions. 'Prufrock' suggests that self-satire may give us limited insight but that sadly, there is little we can do with that knowledge once we have it, except perhaps to laugh at our sad predicament.

For a later generation, such as Huxley, the qualities embodied by 'Prufrock' as an experience of alienated modernity pointed also to the fragmenting and disintegrative experience of World War One. The publication of 'Prufrock' in 1917 as part of *Prufrock and Other Observations* seemed to set the poem in the context of World War One, even if the poem was written in 1910, sometime before that European calamity. 'Prufrock' in its images of impotence, neurosis and a purgatorial, pointless existence seemed to point to the themes of masculinity in crisis which becomes even more critical after World War One when a generation of young men were killed and traumatised. Simultaneously, 'Prufrock' points forward to the additional crisis prompted by the wholesale disillusionment with reason and ideas of progress after that same war. Prufrock replayed in the guise of the less aware Denis Stone becomes an emblem of the futilitarianism of the World War One generation and their sense of intellectual and emotional impotence. Modernist satire can point to what is wrong but not to what should be done to improve the situation, or it cannot conceive if any such betterment is even possible. T.S. Eliot's 'Prufrock' became an emblem of satire for the 'lost' generation of World War One, who came of age during the war or shortly afterwards, as a profoundly disturbing symptom of their present.

Works Cited

- Baker, R. S. (1982) *The Dark Historic Page: History and Historicism in Aldous Huxley's Social Satire, 1921-39*. Madison, WI: University of Wisconsin Press.
- Bradbury, M. (2018) 'Introduction', in Huxley, A. *Crome Yellow*. London: Vintage: 2018. pp. i-v.
- Crawford, R. (2015) *Young Eliot: From St Louis to The Waste Land*. London: Jonathan Cape.
- Darroch, S. J. (2018) *Garsington Revisited: The Legend of Lady Ottoline Morrell Brought Up-to-Date*. Eastleigh, UK: John Libbey Publishing.
- Eliot T. S. *The Letters of T. S. Eliot Volume One: 1898-1922*. Hugh Haughton, H. and Eliot, V. (eds.) London: Faber and Faber.
- Eliot, T.S. (1961) 'The Love Song of J. Alfred Prufrock', in Eliot, T. S. *Selected Poems*. London: Faber and Faber, pp. 11-16.
- Fitzgerald, F. S. (1996) 'Aldous Huxley's *Crome Yellow*' [*St Paul Daily News*, February 26th 1922], in F. Scott Fitzgerald on Authorship. Bruccoli, M. J. and Baughman J. S. (eds.) Columbia, SC: University of South Carolina Press, pp. 59-60.



- Freud, S. (2001) *The Complete Psychological Works of Sigmund Freud - Volume 16: Introductory Lectures on Psycho-analysis, Part 3*. London and New York: Vintage Classics.
- Greenberg, J. (2011) *Modernism, Satire and the Novel*. Cambridge UP.
- Greenberg, J. (2018). *The Cambridge Introduction to Satire*. Cambridge: Cambridge University Press.
- Hayman, B. (1994) 'How Old is Prufrock? Does He Want to Get Married?', *CLA Journal*, College Language Association, 38 (1), pp. 59–68. Available at: <http://www.jstor.org/stable/44324947> (Accessed: 12 January, 2022).
- Huxley, A. (2018) *Crome Yellow*. London: Vintage.
- Hazelgrove, J. (2000) *Spiritualism and British Society Between the Wars*. Manchester, UK: Manchester University Press.
- Krutch, J. W. (1971) 'An Elegant Futilitarianism: Review of *Crome Yellow* in *The Literary Review*, 4th March 1922, ii. p.464', in Watt, D. (Ed.) *Aldous Huxley: The Critical Heritage*. London: Routledge, pp. 68-71.
- Leavis, F. R. (2011 [1932]) 'T.S Eliot', in *New Bearings in English Poetry*. London: Faber and Faber, pp. 60-100.
- Lusty, N, and Murphet, J. (2014) 'Introduction', in *Modernism and Masculinity*. Cambridge: Cambridge University Press, pp.1-16.
- Meckier, J. (1969) *Aldous Huxley: Satire and Structure*. London: Chatto.
- Meckier, Jerome. (2010) 'Aldous Huxley: Satire and Structure', in Bloom, H. (ed.) *Bloom's Modern Critical Views: Aldous Huxley*. New Edition. Infobase Publishing, pp. 31-41.
- Jerome M. (2012) *Aldous Huxley: From Poet to Mystic*. Münster: Lit Verlag.
- Lewis, W. (2003) *Collected Poems and Plays*. Munton, Alan (ed.) Sisson C. H. (intro.). Manchester: Fyfield Books.
- Marvell, A. (2005) *The Complete Poems*. Donno, E. S. (ed.) Harmondsworth: Penguin pp. 50-51.
- Miller, J. H. (1965) 'T.S. Eliot' in *Poets of Reality: Six 20th Century Writers*. Harvard University Press, pp. 131-189.
- Maude, U. 'Introduction: Modernism, Experimentation and Form', in Maude, U. and Nixon, M. (eds.) *The Bloomsbury Companion to Modernist Literature*. London: Bloomsbury Academic, 2018, pp.1-18.
- Miller, J. H. (1965) 'T.S. Eliot' in *Poets of Reality: Six 20th Century Writers*. Harvard University Press, pp. 131-189.
- Moran, M. (1984). 'Bertrand Russell as Scogan in Aldous Huxley's *Crome Yellow*', *Mosaic: A Journal for the Interdisciplinary Study of Literature*, 17(3), pp. 117–132. Available at: <http://www.jstor.org/stable/24777684> (Accessed: 12 January, 2022).
- Morrell, O. (1975) *Ottoline at Garsington: Memoirs of Lady Ottoline Morrell, 1915-1918*. Gathorne-Hardy, R. (ed.) London and New York: Knopf.
- Murray, N. (2009) *Aldous Huxley: An English Intellectual*. London: Hachette Digital.
- Naremore, J. (1970) 'The Imagists and the French "Generation of 1900."' *Contemporary Literature*, 11(3), pp. 354–374. doi: <https://doi.org/10.2307/1207793>
- Paulsell, S. A. (2003) 'Color and Light: Huxley's Pathway to Spiritual Reality', in Bloom H. (ed.) *Bloom's Modern Critical Views: Aldous Huxley*. New York, NY. Chelsea House, pp. 25-52.
- Perry, S. (2016). 'A Close Reading of the "Love Song of J. Alfred Prufrock"', *The British Library*. Available at: <https://www.bl.uk/20th-century-literature/articles/a-close-reading-of-the-love-song-of-j-alfred-prufrock> (Accessed: 26 December 2021).
- Pope, A. 'An Essay on Man'. in *The Rape of the Lock and Other Major Writings*. Damrosch, L. (ed.) Harmondsworth: Penguin, pp. 95-135.
- Quintero, Ruben. (2006) 'Introduction: Understanding Satire', in *A Companion to Satire: Ancient to Modern*. Oxford: Blackwell Publishing, pp. 1-12.
- Ricks, C. (1996) 'Preface', in Eliot, T. S. *Inventions of the March Hare: T.S. Eliot Poems, 1909-1917*. Ricks, C. (ed.) Thompson Learning, pp, xi-xxxiii.
- Rulo, K. (2021) *Satiric Modernism*. Clemson, SC: Clemson University Press.
- Sinclair, M. (1917). 'Prufrock and Other Observations: A Criticism', *Little Review: A Magazine of the Arts*, 4 (8), pp. 8-14. December. *The Modernist Journals Project*. Brown University and the University of Tulsa. Available at: http://modjourn.org/render.php?id=1297804984437501&view=mjp_object. (Accessed: 12 February, 2022).
- Sion, R. T. (2010) *Aldous Huxley and the Search for Meaning: a Study of the Eleven Novels*. Jefferson, NC: McFarland.
- Smith, G. (1991) 'The Fascination of Hamlet', in Brooker, J. S. (ed.) *The Placing of T.S. Eliot*. Columbia & London: University of Missouri Press, pp. 43-59.
- Stinson, E. (2017) *Satirizing Modernism: Aesthetic Autonomy, Romanticism, and the Avant-Garde*. London: Bloomsbury Academic.
- Swift, J. (1992) *Gulliver's Travels*. Ware, Herts: Wordsworth Editions.



- Untermeyer, L. (1997) 'Irony De Luxe', [Freeman. June 1920. vol. i. pp. 381-2] in Grant, M. (ed.) *T.S Eliot: The Critical Heritage Vol. 1*. London: Routledge. pp. 126-130.
- Van Doren, M. (1997) 'Anglo-Saxon Adventures in Verse', [Nation. 26th June 1920, vol. cx. 856 a.] in Grant M. (ed.) *T.S Eliot: The Critical Heritage Vol 1*. London: Routledge. pp. 125-126.
- Weisgerber, J. (1973) 'Satire and Irony as Means of Communication', *Comparative Literature Studies*, 10 (2), pp. 157-172. Available at: *JSTOR*, <https://www.jstor.org/stable/40246147> (Accessed: 12 February, 2022).
- Woodcock, G. (2006) *Dawn and the Darkest Hour: A Study of Aldous Huxley*. Montreal, QU: Black Rose Books.

تهنز له مۆدیرنیزمدا: تووژینه وههیهکی بهراورد له شیعی "گۆرانی خوڤه ویستی جهی ئەلفرید پروفروک" ی تی ئیس ئیلیوت و پۆمانی "کرۆمی زەرد" ی ئەلدۆس ھاگسلی

ئالان علی سعید

به شی ئینگلیزی، کۆلیژی زمان، زانکۆی سلیمان - سلیمان
alan.asaeed@univsul.edu.iq | Alan.Ali.Saeed@gmail.com

پوخته

ئهم تووژینه وههیه به دوا داچوون دهکات بۆ دوو دهقی تهواو جیاواز له پووی ستایلیستیکه وه له سهردهمی مۆدیرنیزمدا ، که بریتین له شیعی "گۆرانی خوڤه ویستی جهی ئەلفرید پروفروک" ی تی. س ئیلیوت و پۆمانی "کرۆمی زەرد" ی ئەلدۆس ھاگسلی له پوانگهی تهنزه وه به مهبهستی خستنه پوو که ئەوان هاوبهشیان ههیه زیاتر لهوهی که له سهره تادا گریمانە دهکرا. تووژینه وههیه که باس لهوه دهکات که کارهکتەری پروفروک، که قسهکەر له شیعه کهی ئیلیوتدا مۆدێلێک دهخاته پوو بۆ دینیس ستون، پالەوانی شیعی پوهکی زەرد وهک چۆن دياره له خویندنه وهی بهراوردکاری ئه و دوو دهقهدا له پووی زهمینهی میژووویه وه.

زۆرجار تهنز به شیوازیکی زۆر پهروه دهی داده نریت بۆ ئەوهی بتوانریت لهگهڵ چهرخه مۆدیرنیزما بگونجیت که لهبری ئەوه جهخت دهخاته سهر جوانیناسی و تاقیکردنه وهی هونهری. لهگهڵ ئەوه شدا، ئهم تووژینه وههیه باس لهوه دهکات که ههمیشه ئەمه وا نییه و که سایهتی خوڤه زلزانینی پروفروک خاسیه تیکی گرنگی ههیه که په یوه ندییهکی زۆری بهو نهوهیه داوه که وهک ھاگسلی له ترسناکیهکانی جهنگی جیهانی به کهمدا ژیاون. پروفروک بهو هه موو دواخستنی دهمارگیری و حهسرهتی پۆمانسی شکستخواردوو و گومانهکانی له پیاوهتی خو، دیدگای ھاگسلی بۆ پۆمانه تهنزه کهی هتیا به ناوه وه. له کۆتاییدا تووژینه وهه که ئەوه نیشان دهکات که ئهم خویندنه وه بهراوردکاریه بۆ گۆرانی خوڤه ویستی و کرۆمی زەردی ئەلفرید پروفروک و دهخوازیت که له تهنزیکتی نوو و داهینه رانه و نا پهروه دهی له تهنز سهیری مۆدیرنیزم بکهین، که دهتوانریت له کۆمیدیا تراژیدیدا وهک ئەوهی راستهوخو ئیوه گلابیت سهیر بکریت سهبارت به هه لۆیستی بهریتانیا به رامبه ر به مۆدیرنیزم و جهنگی جیهانی به کهم.

و شهی سه رهکی: مۆدیرنیزم، تی. ئیس ئیلیوت، پروفروک، ئەلدۆس ھاگسلی، کرۆمی زەرد، تهنز

الهجاء في الحداثة: دراسة مقارنة في قصيدة "أغنية الحب لجي ألفريد بروفروك" لتي. إس. إليوت ورواية 'الكروم الأصفر' لألدوس هكسلي

الان علی سعید

قسم الأنكليزية، كلية اللغات، جامعة السلیمانية
alan.asaeed@univsul.edu.iq | Alan.Ali.Saeed@gmail.com

ملخص

تقوم هذه الدراسة باستكشاف نصين مختلفين تماما من الناحية الأسلوبية في فترة الحداثة وهما قصيدة "أغنية الحب لجي ألفريد بروفروك" لتي. إس. إليوت ورواية "الكروم الأصفر" لألدوس هكسلي من حيث منظور الهجاء من أجل الدفع بأنه لديهما قواسم مشتركة أكثر من ما هي مفترضة في البداية. يدفع البحث بأن شخصية بروفروك، المتحدث في قصيدة إليوت، تقوم بعرض نموذجاً لدينيس ستون، البطل الشعري للكروم الأصفر كما هو موضح في القراءة المقارنة للنصين من حيث سياقهما التاريخي.

كثيراً ما يتم اعتبار الهجاء على أنه أسلوب تعليمي للغاية بحيث يكون قابلاً للحداثة التي تركز عوضاً عن ذلك على الجمالية والتجريب الفني. رغم ذلك، تجادل هذه الدراسة بأن الأمر ليس كذلك دائماً وأن شخصية بروفروك التي تسخر من نفسها تمتلك سمات مهمة ضربت على الوتر الحساس لدى الجيل الذي عاش مثل هكسلي في أحوال الحرب العالمية الأولى. أتى بروفروك بكل ما لديه من ملاحظة عصافية، وشوق رومانسي فاشل وشكوك حول رجولته بغية الإطلاع بوجهة نظر هكسلي في روايته الساخرة. وفي الختام، يقترح البحث أن هذه القراءة المقارنة لأغنية الحب لجي ألفريد بروفروك والكروم الأصفر يستلزم منا أن ننظر إلى هجاء الحداثة كشكل جديد وإبداعي وغير تعليمي من الهجاء، والذي يمكن النظر إليها في الكوميديا المأساوية على أنها ضالعة بشكل مباشر في المواقف البريطانية تجاه الحداثة والحرب العالمية الأولى.

الكلمات المفتاحية: الحداثة، تي. إس. إليوت، بروفروك، ألدوس هكسلي، الكروم الأصفر، الهجاء.