

Review Article

## Eliot's Treatment of the Chorus: A Steady Logical Structure (3) *The Confidential Clerk* and *The Elder Statesman*: Case in Point

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**Abstract:** This study is a scrutiny investigative approach on T. S. Eliot's complex dramaturgical development and progress in the implementation of a very olden dramatic practice. It is the operational of the chorus in Eliot's verse dramas. This analysis is the third continuous effort to track the treatment that he employs in dealing with the chorus from antiquity to a modern approach. The study tries to pursue the procedure of Eliot in using the chorus in his dramas, tracing the progress Eliot reached with particular reference to his two final plays *The Confidential Clerk* and *The Elder Statesman* as Case in Point. The study uses descriptive-analytical and critical methodology. It begins with a brief outline of Eliot and his theoretical views on the merits and demerits of the chorus in drama. Then the task moves ahead to examine and analyze Eliot's usage of the chorus in *The Confidential Clerk*. Later, the work moves to the next part that explores the play *The Elder Statesman*. The study ends with discussion, conclusion, and recommendations if there is any.

**Keywords:** ancient technique, antiquity-modernity, drama, plays, Thomas Stearns Eliot.

### INTRODUCTION

An innovator critic, a poet and a playwright, T. S. Eliot is an English literary figure who was born in Saint Louis, Missouri in the USA in 1888. He passed away in 1965, reaching the age of seventy-seven in Britain. He has noticeably inspired English poetry and drama, particularly poetic drama, and mainly influenced the revival of English literature in the modern age. "Eliot, in his critical essay, 'The Social Function of Poetry', points out that Emotion and feeling ... can only be fully expressed in the vernacular language which a particular people has fashioned for itself through many generations" [1]. He was engaged in writing poetic plays in the twentieth century, but such plays should use a modern tongue as its means. T. S. Eliot "wrote poetry and critical essays and reviews before turning to poetic drama [2, 3]". According to Chiari [4], says that to contemplate that *The Confidential Clerk* might have been inscribed in prose or that it might have brought supplementary poetry is to inquire for something dissimilar from what the playwright tried to do. The style of poetry that some poetry-lovers might crave to watch on the playhouse cannot be connected with themes like that style of *The Confidential Clerk*. It might only be connected with emotion-laden or heroic themes, with highly modified and moderately symbolic personalities that require another poet-dramatist and, principally, another public.

English Drama was first created in sacred and pious incantation, supplication, invocation, dance, and other ceremonial services. Therefore, the chorus was an imperative personality who proved energetic to drama. The chorus is a "performing part of the act; he was engaged in that collaboration of the audience with the artist which is necessary in all art and most obviously in dramatic art [5]". The ancient drama drew upon the spiritual instincts of all individuals. It found its language and speech in the chanting of the ministers, presbyters, priests, clerics, of the church, and warriors. It reproduced the religions of numerous countries as they found the influence of drama in edifying ethical, moral, holy, and religious values. Steadily this art formula extended into what people call the play.

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The involvement of the chorus in drama, as critics might say, is a significant mouthpiece of the playwright. It, chiefly, accentuates, emphasizes, and highlights the tragic moments in a drama through its comments and remarks. As critics and analysts of dramaturgy such as Supryia [6], believe that, in Greek drama, a chorus is a group of people, who danced and sang, commenting and remarking on the action of any involved play. "The Athenian stage got relief through the chorus" [7].

In Greece, both comedy and tragedy took their rise from religious ceremonial. We may think of the latter as starting from a chorus of worshippers standing or moving in a circle round the altar of a god, chanting in unison and indulging in unrehearsed dance. The first movement towards the dramatic came when one member of the chorus separated himself from the rest, uttering lines to which the chorus collectively replied. Once this single 'actor' had established his position, the rest was simple. Two actors, and then three, made their appearance, and with them formal dialogue took shape [8, 9].

The chorus is used to chant and recite odes. It is derived from an ancient Greek sacred event and was far along used in Greek and Roman tragedies. Additionally, Harding [10], adds that the chorus serves many other significant functions. It provided the dramatist with a lyrical mouthpiece to say and convey some of his most mighty and influential lines without having to worry so much about the progress of characters in a play. The chorus is capable of stating the voice of the playwright along with inspiring the heart and redeeming the soul and stimulates the thoughts, opinions, and judgments of the spectators. The chorus is a group of actors at a religious, centenary, ceremonies, or carnival, particularly fertility rites. By a sort of development of grafting or association, Greek tragedy acquired such choral ceremonies. In any event, the chorus became an essential, vital, fundamental, and essential part of Greek tragedies.

Our poet-dramatist was significantly and seriously indebted to the Greek tragedies for employing the chorus. Eliot discovered that the chorus could intervene between the spectators and action. It also strengthens the event by envisaging its emotional values, magnitudes, consequences, and concerns, so that critics, as spectators, see it doubly, by considering its consequence on other audiences. Eliot's employing of the chorus, however, varies significantly from its Greek source. The chorus is unlike the usual original Greek chorus in that its role is not to enlighten and elucidate the event, but to convey its baffled powerlessness to comprehend what is happening.

As stated by our playwright in his critical and literary essays and his practice of plays, Eliot started to imitate and reproduce the involving of the chorus in his first two plays, however, later on, he gradually attempted to dispense with it in his later dramas until Eliot generally avoided applying the chorus as autonomous character. Eliot could dispense with the chorus in his final plays such as *The Confidential Clerk* and *The Elder Statesman*, but he replaced the involvement of the choruses with ghosts and specters. It is thought-provoking to consider how often Eliot has from using choruses to specters. Sometimes he applied both – the chorus and ghosts – in one play. The specters in *The Rock* are traditional; however, those in *Murder in the Cathedral* are uncertain, strange, and confusing. "The first three Tempters are now seen as psychological images of the past, 'ghosts' (like Gomez and Mrs. Carghill in *The Elder Statesman*. They are the occasion for a review of his past as friend of the king, and of confrontation with the fact that spiritual authority puts the soul in even deadlier danger than temporal power [11]".

In *The Family Reunion*, we meet the Eumenides who pass from legends into supernaturalism.

What then followed were more contemporary works, beginning somewhat with *The Cocktail Party* and then continuing most assuredly with *The Confidential Clerk*, in which both the verse and the plots, despite certain complications of motive intended to keep up dramatic suspense and audience interest, are hardly distinguishable from the light fare associated with drawing-room dramas and comedies depicting the peccadilloes of the well-to-do [12].

In *The Cocktail Party*, the wife Lavinia raises from the antiquity as from the grave, to be reunified with her husband, Edward Chamberlayne. Ostensibly, the only drama of Eliot's that does not involve a specter is *The Confidential Clerk*. In his last drama, *The Elder Statesman*, there are two phantoms in Lord Claverton's past who reappear to haunt him. It is not shocking that he made use of phantoms in his earlier plays bearing in mind the statement in his critical essays, but why Eliot goes back to their use in his last play, *The Elder Statesman* is questionable. Nor is it astonishing that his specters would have nothing to deal with the sitting room and spiritualism.

Ghosts and specters are conjured up to elucidate the known, not to reveal, or display the unknown. In addition to that, they are familiar creatures observed under an unfamiliar feature or else residents of a real-world masked by period and age. "Their secret lies in the meaning attached by Eliot to tradition: that an understanding of one's buried life, with which are buried the lives of others, can help one understand the self that is rooted there" [13].

"He believes that drama in verse is a center of cultural and proper rehabilitation" [14]. From his earliest tentative poetic dramas up to his last two successful poetic plays the same as *The Confidential Clerk* and *The Elder Statesman*, T. S. Eliot signifies a confident curve of the progress of contemporary English drama. Such plays establish a closely correlated group, for they do with spiritual and sacred themes, and are built on a distinction between the man who profoundly understands and the others who are blind in a mystical sense. They see only the superficial sense.

"Drama first was fashioned as religious chant and dance. Poetry with its beat, cadence, rhythm, pattern, and rhyme demonstrated to be vivacious to drama [15]". Several critics determine that the serious motive and intention of Eliot's dramas; the dialectic lives characterized by "real-false-and-buried [16]".

No doubt that the last sentence was written with a smile, but it was true that his progress from 'Preludes' to *The Confidential Clerk* had brought him to absolute serenity. No longer, for Eliot, did the worlds revolve like ancient women, gathering fuel in vacant lots. So far as a man may, he had conquered time; so far as such awareness is possible, he had apprehended the self [17].

Dramas of interaction, knowledge of evil, tension, the problems of self-familiarity, investigation, guilt, and contrition, an apparition of past memories – issues that make Eliot's plays laden with a metaphysical quandary at various levels. Illustrating analogs between Greek original drama and Eliot's dramas offered him the chance to explore structural variations and modifications in his dramas. For instance, the ritual design causing the plays is traveled, and both modern relevance and resonance of the original are brought out to the surface. Nonetheless, Eliot, in his search for a suitable modern communicative means in his drama. He struggled, especially for his later plays such as *The Cocktail Party*, *The Confidential Clerk*, and finally, *The Elder Statesman*, to write "a sort of verse created to be as near as the sound of the language of the same life[2]".

### **The Confidential Clerk**

*The Confidential Clerk* [18] is one of the more reasonable experiments in English poetic drama. The primary basis of the play that Eliot reveals as Euripides's 'Ion', offers the origins of this theatrical story. The play might also be connected in general to the legend of the foundling chief actor raised in ignorance of his exalted parenthood. *The Confidential Clerk* bears the same theme as that of *The Elder Statesman*. "The last plays are about the difficulties of identity, coming to terms with what appearance contains and conceals, and the ways in which shared memory creates subtle unities [19]". Thus, the dominant theme is a quest for identity. It is a theme of modern as well as common significance.

The play presented a unique type of dramatic tongue that has a sort of flexibility and a delicately hypnotic and rhythmic inspiration, impact, and stimulus. The play possesses "the distinction of being a wholly original work virtually devoid of anything but the most conventional theatrical antecedents or models. That does not make it inherently better or more effective work by any means, but it does make the drama more self-referential [20]". In his quest for a distinguished modern principle to articulate the impediment of modern-day comprehension and appreciation, Eliot turned away from the chorus, the direct inspiration and meddling of the playwright, and poetic and rhetorical intermission. Eliot wrote *The Confidential Clerk* for the commercial theatre so as to endeavor to get to the bottom of the glitches of the need and requirement of public, besides the moral conventions and traditions that can be shared by contemporary spectators. "In his quest for a new verse drama convenient to contemporary spectators of the modern period, Eliot wants to create a new form for new theatre, which can be used as a vehicle for developing new watchers[21]" and he greatly succeeded.

After the excellent triumph *The Cocktail Party* achieved, the dramatist was stimulated to write another play. Naturally, there were some drafts to be hammered out in debate and argument with his friend and producer of the plays, E. M. Browne. The subsequent play is *The Confidential Clerk*. Chiari, [4], discerns that *The Confidential Clerk* indicates the accomplishment of Eliot's search for a perfect combination of poetic and dramatic form as well as personalities and action. "This is a play of resignation. Eliot's clerk is an ordinary man of business, and all the characters are people ordinary enough, with the partial exception of Colby, the new clerk [17]". Moreover, "The characters in *The Confidential Clerk*, where Eliot sacrificed poetry even more ruthlessly than in *The Cocktail Party*, speak lines which are verse in typography but prose in cadence [16]". *The Confidential Clerk* was, to a reasonable extent, warmly received before it was shifted to the Lyric Theatre in Shaftsbury Street in which it was acted for some months.

The dramatist, in *The Confidential Clerk*, as it was in *The Cocktail Party*, utilizes a new manner of writing. Eliot adopts the tradition of communal comedy since, as Visweswara [22], states that the dramatist believes that plays and performances are the most socially appropriate of the arts. Eliot avoids the use of monologue and straight chorus, but the chorus is indirectly around. The chorus is implicitly recognized in Eggerson. Jolly Das [23], supports the idea in which "Eggerson unites in his person the part of the chorus of Greek drama and the role priest" (p. 201). "What attracts our eyes is the language that Eliot masterfully modernized, it can go with the current tongue of modern common people, and that

is an ambition for Eliot [8]". He definitely brings verse closer to modern language. Such a "language must be gracious enough to affect the hearer, as the same as poetry attains. The verse used in drama needs to be appropriately flexible to express the pettiness of everyday talk [1]". Eliot navigates beyond the tragic disposition and temperament for integrating both the tragic and comic descriptions of existence.

In a press conference after the first presentation of this play held in Edinburgh, the poet-dramatist said: "If one wanted to say something serious nowadays it was easier to say it in comedy" [24]. The play was mostly welcomed as a diverting, attractive, and proficiently constructed piece of comedy. *The Confidential Clerk* shows Eliot as a fruitful and popular comic playwright. He leaves the comic concern in this witty drama to the two personalities, Lucasta, the illegal daughter of Sir Claude, and the orphan B. Kaghan, who is later to comprehend that he is the missing child of Lady Elizabeth. C. Smith [25], gives her remarks on the purpose of making *The Confidential Clerk* a comedy declaring: in implementing the comic system to suit his own ends, the playwright took convinced existing features of the high-comedy custom "and used them to point up his own set of spiritual meanings" (p. 188). Furthermore, Eliot used the improbability of farce to produce an affected melodramatic situation. Different from its previous counterpart, *The Cocktail Party*, it is a male's drama rather than a female's drama. Having provided already to the paramours of the drama, a comedy, a melodrama, a tragicomedy, and a carnival, Eliot converts this play into a farce.

Another vital theme of the play is career choice. Sir Claud has inherited a business from his father, but at heart is an artist manque. Colby Simpkin is a younger dabbler in music who is engaged as a confidential clerk in Eggerson's place. Colby, who is of doubtful origins, can choose one of several fathers who offer them to guide his footsteps [26].

The play deals with the tale of misplaced children, investigating parents, and incorrect identities. *The Confidential Clerk* is a drama with new personalities. However, it, from its heading, is 'neutral' since the dramatist did not use expressions like 'personal secretary' or 'private secretary' that were the natural expressions of the age. In *This play* "the verse is further 'thinned', the dialogue less stylized and the comic effects limited to the traditional comic situations of misplaced children and divine intervention to solve issues of identity [27]". In *The Confidential Clerk*, the dramatist again went back to the Greek playwright Euripides's *Ion* for appropriating his theme. According to Jones [24], "For the bases of the plots of his next two plays" [Eliot's last two plays], the playwright "turned to the tragicomedies of Euripides and, taking pains to 'conceal the origins', transformed them into modern comedy" (p. 155).

Sarkar [28], states that because of Eggerson, who relatively plays the role of the chorus in *The Confidential Clerk*, the spectators come to distinguish about Lady Elizabeth's financial views in addition to his amiable humor (p. 231). As it is the sort and habit of life in western society, *The Confidential Clerk* presents an ineffectual relationship between the elderly parents and the young descendants. There are no avid, adoring, loving, passionate, or enthusiastic ties between them. The symbol of the garden in *The Confidential Clerk*, just like the guardians of *The Cocktail Party* and the sanatorium of *The Elder Statesman*, is one of the strategies, methods, and tools that T. S. Eliot has utilized in his poetic plays to illustrate his innovation, inventiveness, and literary experience and awareness. The dramatist applied the expression 'garden' to connote a confidential and secret place for a person to articulate his own craving that no one knows, and all the symbolical gardens of the personalities in this play are imaginative but the garden of Eggerson that is a real one. "*The Confidential Clerk* and *The Elder Statesman* are attempts at attracting a wider public. Eliot tries to achieve this objective with the help of a modern setting, unobtrusive verse, and also by concealing their religious messages within a conventional framework [26]".

### **The Elder Statesman**

*The Elder Statesman* [29] is the last production of the playwright in the field of drama. Once more, T. S. Eliot could achieve in *The Elder Statesman*, a modern verse drama almost avoiding the chorus as well as evading any prose writing. "In *The Elder Statesman*, however, there is no strict and direct use of the chorus, which he had deserted for good. Nevertheless, as already distinguished, the soliloquies of Lord Claverton and the amalgamation of different machinery in the form of specters or ghosts, the chorus almost glances from behind the screen.

The dramatist's attempt to make a new genre that would be together dramatically convincing and spiritually thoughtful in terms and expressive to the contemporary age is a goal which has to be endorsed, particularly when it has been championed by one of the foremost verse talents of the twentieth century. The chorus has never been totally dispensed with because Monica is playing the part of the supplementary indirect chorus.

Out of experience and practice, it appeared that *The Elder Statesman* shows Eliot's knowledge, ingenuity, and creativity in merging Greek dramaturgy with modern society and innovative contemporaneousness. He "faced several problems and greatly worked on solving his complications such as the averting of the blank verse of the fifteenth century as well as linking the hole between the daily speech of contemporary society and the language of historical period of the

play [8]". The play was first proposed to be named *The Rest Cure*, then changed into *The Man Who Changed His Name*, but lastly, the heading was stable as *The Elder Statesman*. It deals with the dilemma and predicament of self-recognition. As in the preceding four plays, here also, the playwright has to have recourse to trusting the ancient Greek drama. In *The Elder Statesman*, Eliot appropriates the theme of *Oedipus at Colonus* by Sophocles. The ideas of resemblance between the play and its Greek counterpart *Oedipus at Colonus*, are evident in the representation of Lord Claverton, a retired statesman in quest of a resting place, which goes together with his daughter and pays a quick visit by his son.

The last play of Eliot, *The Elder Statesman*, holds the moral tones of the well-mannered society in the post-war period, though it is not connected with the comedy of manners. One might say that the play contains the Divine Comedy of current life – as in Eliot's time – which the dramatist's work as a whole suggests. The play bears some connection with *Oedipus at Colonus*. Both the two plays have similar depth; there is the father-daughter affiliation, stated in terms of shared love and mutual understanding.

The point is supported by Chaturvedi [30], pointing out that in this play, Eliot takes as his ideal Oedipus at Colonus that is a sequel to Oedipus the King. The main character, Lord Claverton, is an updated version of Oedipus whose withdrawal corresponds to the self-imposed exile of the latter. "Lord Claverton in *The Elder Statesman* is dogged by a life of lies— his corruption of Culverwell, his jilting of Maisie Mountjoy—as Eliot's theme of inner unknowability declines into the more easily comprehensible, less interesting subset of hypocrisy[31]". Claverton's daughter Monica and his son Michael are the matching part of Antigone and Polyneices in Oedipus. The lifeless man that Claverton runs over corresponds to the father whom Oedipus had slain in ignorance (p. 68). Additionally, *Oedipus at Colonus* supplies this play with a fitting skeleton. The dominant outline of the two plays is the association of father-daughter.

Furthermore, the playwright in a letter to E. M. Browne [32], states that Harry's occupation needs to be finalized by *Oedipus at Colonus* or an *Orestes* (p. 107).

*The Elder Statesman* is a new prototype of *The Family Reunion*. *The Family Reunion* is a social play that deals with the relationship of sons with their parents. Harry Monchensey is haunted by ghosts of a past sin of his father and his younger aunt, Agatha, and he has to atone for them. He is against his mother in her wish to make him settle in Wishwood. Harry is haunted by the invisible furies for a past family sin [3].

The play is a social one similar to *The Family Reunion*, which copes with the relationship of a pensioned political frontrunner, Lord Claverton, and his past selves. Lord Claverton, like Harry, is also haunted by specters but of a different sort. Claverton's specters are personalized. They track him for his own past iniquities, sins, or turpitudes. "Having had the chance to confess his secrets to someone whom he loves, Monica, Lord Claverton feels that he is now well on his way toward exorcising these ancient ghosts, as it were, and it may seem that the moral dilemma in which Lord Claverton has unexpectedly found himself has nearly resolved itself" [20]. *The Elder Statesman* reveals the unknown past of a dead man. Lord Claverton's ghosts of the past are disturbing forces which he has carried inside himself for several years. When they come closer to him, he is jolted into self-finding, similar to Harry in *The Family Reunion*, who is jolted by seeing the Eumenides who urge him take a new approach towards his suffering; his current unwanted companions are not specters but messengers of redemption. Claverton, unlike Harry, does not only understand the specters of his past but also admits his responsibility towards them. Some critics such as Smith [25] and Slusser [13], state that when the main character Claverton is advanced by Gomez, the piercing, and Mrs. Carghill, the retired Shaftsbury street nightingale, Claverton is shocked into self-judgment, the same as Harry in *The Family Reunion* is shocked by the invisible Eumenides into accepting a new attitude toward his suffering by the help of Agatha.

In *The Elder Statesman*, the author makes the personalities completely human and contemporary without interruption of any supernatural or inhuman intervention. In writing this drama, the playwright comes closer to the conventions and values that he desired to bring to life. Eliot thrived in this aim in this play where the modern, ordinary tongue is transmuted to music. The dramatist, in *The Elder Statesman* and the previous plays, tied himself to the community and to the social glitches that overwhelm families and society. Generally, western society in the modern age faced social difficulties emanating from diverse classes, particularly the aristocratic upper-middle class.

Critics notice how the poet-dramatist develops ease of contact, communication, and interaction in terms of his ecstatic and happy relaxing in the later stage of life. Smith evaluates *The Elder Statesman* as Eliot's "personal testimony to his discovery of a transforming love late in his life that seemed to change the meaning of all that had gone before [16]". his trust in probable rebuilding the soul via personal concession, confession, and revelation to a truly accepted darling one. The critic's beliefs are the essential impression, idea, inkling, and clue behind the play.

The play closes, as it commenced, with a scene of love between the two paramours, Monica and Charles, where they together tackle the meaning of Lord Claverton's demise. Both of them realize that the shared love of the two will be their redemption, deliverance, and rescue. Because it is one of Eliot's points, the play ends in tranquillity. Serenity and stillness are the most skilled division of mood, attitude, and atmosphere. C. H. Smith [25], once again comments that "Only in Eliot's latest play, *The Elder Statesman*, does human love become the earthly reflection of divine love and thus a positive value" (p. 26). Additionally, in this play "while the verse form has been technically preserved, the tone is more somber, and the lyric passages are saved for the young lovers, to emphasize the theme of human love as an instrument of purgation and salvation [27]"

The play is the last of the dramatist that Eliot wrote it after obtaining adequate experience and skill to support him for reaching his intention of writing a contemporary play and to publicize through it his thoughts.

The arrangement, classification, and structure of events in a dramatic plot do not need to be strictly rational and carefully sound. Part of the event might be emblematic or symbolical, and even the nonstandard, unusual or irrational are allowed in the build of the event. The author, in 'Poetry and Drama', has appropriately noticed: "From time to time something should happen; the audience should be kept in the constant expectation that something is going to happen; and when it does happen, it should be different, but not too different, from what the audience had been led to expect[33]". Additionally, "Eggerson in *The Confidential Clerk* and the Doctor who orders Lord Claverton to the Sanitorium in *The Elder Statesman* are series of such characters that present a ritual background and succinctly perform the role of chorus with a mask on [20]". Furthermore, "The Confidential Clerk and The Elder Statesman, in a way, complete Eliot's dramatic mission [16]"

Finally, in all his plays, Eliot succeeds in achieving dramatic intensity with poetic inspiration. Besides, they have a dramatic appeal, which makes them perfect to be staged. Eliot makes use of the chorus, choir, congregation - all the things related to Greek and Medieval drama. The belief that 'the human soul, in intense emotion, strives to express itself in verse' enabled Eliot to write his plays in verse form, which was not only successful but also initiated the revival of poetic drama [34].

*The Elder Statesman* and Eliot's previous comedies of the fifties, primarily, signify his career as an original, resourceful, and ingenious author, as a poet-dramatist, and a social commentator. All his dramas together, with his critical articles, reviews, and essays on drama, offer the readers with appreciated documentation of the challenging claims of technique on the contemporary stage. His contemporary comedic plays bring to an end his life-long obsession and concern with the question of writing modern social dramas.

Nothing demonstrates more effectively what Eliot understands by community than the way in which his conception of the drama changes between 1923, the year of his obituary for the music-hall artist Marie Lloyd, and 1958, in which he wrote his last play *The Elder Statesman*; a change which is characterized by a deepening awareness of the theater as a public space [35-37].

## DISCUSSION

Going over the main points, *The Confidential Clerk* is an amalgamated structure of the theme and smooth lyrical tongue, which marks Eliot's accomplishment of significant merit and opens up bright views, visions, and hopes for the resurgence of contemporary poetic drama. Some critics declare that this play is a prose drama because the dramatist has aborted some of the indispensable elements of the poetic tongue. However, a keen observation divulges that there is nothing in the entire arrangement of the play to propose that it is not a poetic play, chiefly for critics who are acquainted with Eliot's dramatic growth, development, expansion, and advancement.

Nevertheless, some critics declare that, as a tragedy, *The Elder Statesman* is not impressive poetry, nor a great play. The events and affairs in the play drag. The first act stirs interest, precisely because of Gomez's revelation of the first secret. However, the second act, with the insignificant second secret, decreases the dramatic force. The worth of Michael as a character is unimpressive, and the culmination point of the play is blurred. The third act, with its complications of conscience and its episodes between Monica and her rather monochrome young chap, is frail because the action is further reduced. The defect is not improved after the declaration that the overrun told man on the road was previously dead. *The Elder Statesman* does not bristle with stunt influences similar to *The Cocktail Party*; It develops neither the humor nor the reason of the absurd. Though multiple, the names of the characters are less attractive than usual, however many their overtones.

Realistic West End façade coupled with the non-realistic device – the voice of the indirect chorus, in *The Confidential Clerk* and *The Elder Statesman*, could not meet the target that T. S. Eliot had envisaged. They were hence superfluous never to be used once more, except in tiny or altered forms; the chorus as chant or runic narrations, Mrs. Guzzard in *The Confidential Clerk*, Frederico Gomez and Mrs. Carghill in *The Elder Statesman*; as lyrics of beyond characters.

## CONCLUSION

*The Confidential Clerk* and *The Elder Statesman*, are all modern dramas with modern characters, themes, and settings, although Eliot had elusively gone back to Greek playwrights for their themes. They signify the pinnacle of Eliot's knowledge, experience, skill, capability, and practice, which he proved in his critical articles, essays, and theories. In the two plays, *The Confidential Clerk* and *The Elder Statesman*, Eliot endeavored to authenticate his aspiration of a modern setting of that period from themes of Euripides's *Ion* and *Oedipus at Colonus* by Sophocles. He successfully attempted to give out the chorus but not entirely.

The skill, aptitude, and expertise of the treatment of the choruses from extreme applying of the earliest Greek techniques to gradually escaping them are apparent in his choice of terminology and language. Eliot has offered convincingly that recent English drama with its current standards is possible in the current age. As a result of both Eliot's critical reviews, articles, and essays and his achieved societal plays, Eliot has noticeably succeeded first in making contemporary choruses for his two plays as well as the previous two. Intrinsically, we grasp that the poet-dramatist has seriously involved himself in creating drama but of modern language, and reducing the earliest conventions of the chorus to be fashionable in modern times.

Critics, readers, and literary figures can comprehend the skill and dexterity of the usage of the choruses from ample utilizing of the ancient style to escaping them progressively in the last plays is manifest in his choice of wording. In *The Confidential Clerk* and *The Elder Statesman*, Eliot expertly and gradually could abolish the old treatment of the Greek chorus irrespective of covert hints and insinuations of practice to tie his patterns to present total modern dramas in all their elements.

Accordingly, in these two plays, the implementation of the Chorus is unique. It can be said that Eliot has thrived in manipulating the Greek device with the obligations of Eliot's contemporary age. In a word, in these two final plays, as well as the earlier two, T.S. Eliot has clearly worked hard trying to solve the difficulties of total imitation of the olden Greek custom of the chorus. He has made known the contemporary chorus convincingly with contemporary titles and deal with contemporary language in this recent time of life.

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