



The Concept of Death and Resurrection in Modern Poetry

مفهوم الموت والبعث في الشعر الحديث

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Authorization

I, Hadil Jihad Wahid Al Ahmad, hereby authorize Middle East University to provide copies of this thesis "The concept of Death and Resurrection in Modern Poetry" to all and any university Libraries, institutions or related parties interested in scientific research upon their request.

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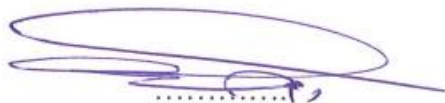
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My deep thanks are due to my supervisor.

I am also grateful to the thesis committee members

Researcher

Dedication

I dedicate this project to God Almighty my creator, my strong pillar, my source of inspiration, wisdom, knowledge and understanding. He has been the source of my strength throughout this program and on His wings only have I soared. I also dedicate this work to my husband, who has encouraged me all the way and whose encouragement have made sure that I give it all it takes to finish that which I have started, to my parents who have always loved me unconditionally, it's also dedicated to my daughter Sadeen the one whom I'm so anxious to see, and whose good examples have taught me to work hard for the things that I aspire to achieve

Last and not least I dedicate this thesis to my Supervisor Dr. Mohamad Haj Mohamad who had the patience in guiding me through the writing of this thesis and without his enrichment I could not have done it.

Researcher

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Abstract

Despite the countless researches on the Modern Literature, little is known about death and resurrection in modern poetry. This study aim to investigate modern literature's stance on death and resurrection in 20th century poetry as approached by the researcher.

In order to achieve the objectives of the study, the study sample consisted of the poetry of four well recognized poets of that era along with previous studies done on modern literature about death and resurrection.

Using analysis as a method, the content analysis of this study shows that the poets have used different styles, patterns, techniques, images and symbols to convey their ideas and thoughts about death and resurrection in their poems.

In light of the results, this study recommends that the samples of the poets and poems selected for analysis be diversified.

Keywords: Death and resurrection, Modern poetry

مفهوم الموت و البعث في الشعر الحديث

إعداد

هديل الأحمد

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ملخص

على الرغم من الأبحاث في التي تربو على الحصر في الادب الحديث، إلا أن هناك القليل ممّن تناولوا في ابحاثهم موضوعي الموت و البعث؛ لذلك تهدف هذه الدراسة إلى التعريف بموقف الشعر من هاذين الموضوعين في القرن العشرين.

ومن أجل تحقيق أهداف الدراسة، فإنني قمت بأخذ عينة من شعراء القرن العشرون مدعمة بعدد من الدراسات السابقة، وكتب الأدب الحديث التي تتطرق لموضوع الموت و البعث.

ومع الأخذ بعين الاعتبار، القيام بعمل التحليل؛ لإثراء الدراسة، و اكتساب معرفة أكثر فائدة و منفعة.

ففي نهاية تظهر نتائج تحليل المضمون، أن الشعراء قد استخدموا في قصائدهم أنماطاً مختلفة، و طرقاً، وأساليب متنوعة إضافة إلى الرموز، لتضمين افكارئهم و ارائهم حول الموت و البعث في قصائدهم.

في ضوء النتائج؛ فإن الدراسة توصي بالمزيد من التنوع في اختيار عينات من الشعراء واشعارهم، وإخضاعهم للتحليل، بهدف توسيع نطاق فهم هذا الأدب على النحو المطلوب.

الكلمات المفتاحية: الموت، البعث، الشعر الحديث

Chapter One

Introduction

Modern and even modernism are very vague terms whose precise meanings are difficult to conceive. In literary criticism, the 'trend' called modernism is associated with several features seen in the literature of the early twentieth century, after the First World War and especially after the publication of Eliot's work "The Waste Land" in 1922, until the beginning of another equally versatile movement called "post-modernism".

As far as "modern" is concerned, the term refers to many poets' movements and many styles used in the 20th, and 21st centuries. The term modern also covers a broad spectrum in art. It refers to literary works written since the onset of World War 1, [1914-1917] and it also refers to many experiments in content and form. The term "modernism" refers to an obvious separation from the past traditions. Awan and khalida (2015) claims that the term " modernism" refers\

to an obvious separation from past traditions.

Modern poetry has witnessed the invention and experimentation of new modes of expression, which include the many '-isms' and therefore many different ways, Barrett (1997) claims, to express ideas and feelings.

Different ways of expression include the imaginative way of presenting just concrete images for the readers to understand the idea and experience they are feeling themselves, the symbolist way of presenting things in terms of deeply significant symbols of ideas and feelings for readers to interpret them intellectually, the realist way of truly reflecting the reality of the world, the naturalist way of going to the extreme of realism by showing the private, psychological, fantastic neurotic, and the impressionistic way of presenting unrefined first impression of everything by the observer, the expressionistic way of probing deep into one's own psyche and trying to express the hidden and deepest feelings, as in confessional poems, and the surrealist way of imposing the mood of madness, intoxication and neurosis to excite the illogical 'language' of the unconscious; to name a few. (Whitworth, 2010), claims that Modernism includes all such experimentations in the technique of expression.

Regeneration in modern poetry and modernism might be said to have been characterized by a deliberate and often radical shift away from tradition, and consequently by the use of new and innovative forms of expression. Thus, many styles in art and literature from the late 19th and early 20th centuries differed markedly from those that preceded them. Generally, the concept of regeneration and modernism covers the creative output of artists and thinkers who hold 'traditional' approaches to the architecture, literature, religion, social organization (and even life itself) to be outdated in light of the new economic, social and political circumstances of the new fully industrialized society.

(Collins and Rundle, 1999) claims that Modernist poetry is also characterized by the use of new and wide range of subjects, themes and issues. Traditional poetry has been limited to subjects of universal significance, general human appeal, and so

on, even when the poems were romantically personal on their surface. But in modernist poetry, we read poems about just any topic and theme.

(Chancellor et al, 2009), mentioned besides being written about a large spectrum of subjects, modernist poems tend to be multiple in themes. It means that some single poems are about many things at the same time. For example, Dylan Thomas's poem "This Bread I Break" has been at the same time about nature, and spirituality; as understanding spirituality can be informed and shaped by beliefs, and also about art. The poet never fully says, as in traditional poems, what is the one precise meaning of the poem is. That is why the reader has to work with many 'possible' themes and meanings in the same poem.

Therefore, the explanation one can expect is to try and find logical support for the theme or themes that he 'finds' in the poem. So, in modernist poetry, the meaning of a poem is the 'differing' interpretation by different readers. (Masarwah, 2015), claims that there can be no single and fixed meaning of any poem

(McGonigal, 2007), claims that new trends in modern poetry and how modern poets have invented new trends in modern poems show theme of death had reinvented these concepts of awareness in modern poetry for all those who are interested and who attain delight in the prophetic message in the form of poetry to bring order in this universe.

1.1 Background of the study:

This section being an introduction to the study addresses some aspects of T.S. Eliot, Philip Larkin, Seamus Heaney and Ted Hughes's poems. It begins with introducing some biographical information and experiences of the poets that is reflected in their own writings.

T. S. Eliot

In T.S. Eliot's early poems it was prevalent that he used it to express his fear and terror for the fate of humanity. He described the world in his poems as that of isolation and skepticism, aggressiveness and resentment.

T. S. Eliot through his poems seems to say that out of death and winter comes spring and a new life. In other words, for happiness to happen, pain has to occur first.

(Loya, A, 1971), mentioned that T.S. Eliot was born in (1888), and died in (1965). One of his most famous works is *The Waste Land*, Eliot uses a set of fragmented extended images which seem unrelated but their implications are contrived by him to converge in to a coherent whole. (PP, 187-201).

Eliot used this technique and allusion which made him able to reinforce the theme of death in a precise and concise manner.

He has derived allusion from different sources of materials such as myths, history and Christian tradition, in addition to the use of the mythical method, he refers to fertility myths of death and resurrection that imply the death and rebirth, he attributes many symbols to this myth, such as the symbol of rain. (Al- Ma'ani, R, p. 79-81).

At the time the poem was written, World War I had just ended plunging the world into an era of depression, loss, and ultimately death looming over every one and every place.

The world was a Waste Land, Eliot's his life was a waste land too, but there still seemed to be a hope in the midst of it all.

The first section of the poem, "The **B**urial of the Dead" as the section title indicates, is thought to be about death. The dead that were buried in this section were all soldiers and civilians who died during the world war.

Eliot was optimistic about the month of April and the regenerative life- giving season of spring, but this month of giving turned out to be a month of death.

(Brooks, C, 1993), claims that the first section of the poem "The Burial of the Dead" demonstrates that the waste land is actually about life and rejuvenation, as well as the hope associated with rebirth, rather than despair, decay and death

Ted-Hughes

Ted Hughes was born in 1930, in Yorkshire, his family moved to Mexbrugh when he was seven years old. He had a newspaper and tobacco shop. His first poem was written when he was 15 years old, and he used to spend his time reading before he began his English studies at Cambridge University (Hughes, 1971). He is considered to be one of the greatest twentieth century English poets.

Hughes then settled down with his advanced education as a full-time writer. In 1960 he published his second volume of selected work, *Luprecal*, and in 1962 he published some selected poems, and therefore became a well-known figure in literature circles.

Hughes's Poetry had many common points with other poets, such as the issue of life and death, but even so, there was a special distinction between his poems and their uncommon world.

The poems of Ted Hughes show that his world is full of secrets, and he always wanted to explore the huge energy found in the world of nature (Laurence, 2000. P13).

Gifford and Roberts (1981) mentioned the theme of misery and death in Hughes's poems, that death resolutely anticipated as the type of ultimate unity of the inner self and external rapture which he tried to express in celebration of internal life.

Ted Hughes was a great poet because he had a great imagination. And Visionary, it is imagination which draws on his unconscious (Sagar, 2000, p. 107).

Philip Larkin's

Philip Larkin's favorite poet is Thomas Hardy, and some recent remarks of his on Hardy give the clue to what he himself is good at "The dominant", and the imaginative note he strikes most is sometime gentle, sometimes ironic, sometimes bitter, but always passive apprehension of suffering.

Larkin is sufficiently typical of the climate of the 1960s for the word “Suffering”, to need toning down to something like “Disappointment”.

The range of Philip Larkin attitudes includes irony but is by no means restricted to it (Philip Larkin, 1966, pp, 177-180).

The note of sadness is clear even in his first volume, “The North Ship” his thirty two poems differ from Larkin’s mature work in two ways: they are dominated by the influence of the years, and they lack the proper structure of being proceeded out of particular experience.

Larkin’s own property is the awareness of sadness and the back of things passing over time and the inevitability of death.

The basic point is that Larkin has been emotional poet, the irony of his tone may sometime be the self – protection of a man who guiltily feels himself to be on the edge of life.

Larkin is a poet who feels that “the man who creates” depends completely on “the man who suffers, but fundamentally responds to futility and the fear of death (the London Magazine, 1962, p. 32).

Seamus Heaney

(Alvarez, 1962) The horrors of the Great War turned poets to be real poets, dealing with real experience, and after the two holocausts poetic myth, it seemed, for many evasion not explanation a sad abdication of responsibility. (P11).

(Eagleton, T, 1960), claims that the loss of such common ground has led The poets either to abandon myth or to employ a methodology not readily conceived by the general readers, impoverishment or obscurity, this has led to the emergence of the most interesting British poets, including Seamus Heaney who has employed and adapted a way of understanding, going beyond the present Irish troubles

In the poetry of Seamus Heaney, Irish legend is used as an archetype of violence and revenge, unchanged from 'Celtic pre-history to the present 'Troubles'. This is to explain, not condone, such willed brutality rather than the poet as archeologist. Indeed, in an illuminating account of his training as a writer, Heaney expanded his work on the equation between farm work and literary creation which underlies much of his early work. This is expressed most blatantly in, 'Digging' which (Significantly) opens his first full collection (Death of A Naturalist) – an ironic title in retrospect, for Heaney's response to the natural world deepens rather than atrophies in later poems. Indeed, Heaney sees his work as a kind of explanation of the poet's escape from death of physical labor to the heaven of education, and recreation of the former in terms of the latter. Legend is reborn through craft (the careful delineation of archetype), the poet proves as mighty as the spade.

Death spreads vague shadow over life, and it has been repeatedly avoided or apprehended within people provoking diversity among poets that with their insight they enlightened modern poetry within the span of dreadfulness to its humbleness.

"There are two absolutes; an inescapable pattern in the entire existence of human kind: the awareness of life, the arrival of Death, and two, Death is the most mysterious" Adrienne Nater.

The dismay of death seems to depend on two ideas, the finality of death and the uncertainty of what follows, and with diversity of views in different societies may never be reconciled.

Some of the best modern poems refer to words that have significance, like nature, spirit and soul many words contain an overwhelming emotion to the reader especially elegy poems that settled to a patterns of suffering, darkness, despair, loss and death, that are expressed in many different ways including the imaginary way to present clear images for the readers to experience the feelings themselves; the symbolist way of presenting things to allow the reader reaching the human consciousness of mortality by interpreting them intellectually. In both ways modern poets try to make the equipped with reader acknowledge that reality by showing the private.

Modern poetry is also characterized by aspects such as the use of new and wide range of subjects, themes and issues. Traditional poetry has been limited to subjects of universal significance, general human appeal, and so on, even when the poems were romantically personal on their surface. But in modernist poetry, we read poems about any topic and theme (Collins and Rundle, 1999).

For poets and writers to express their melancholy through, poems novels, or many deferent genre is a rebellion against the excesses of Victorian Romanticism, to be able to reach a new style that is best explained as "experimental" like Ezra Pound and his influence on others like T.S Eliot, William B. Yeats, and Robert Forest to be able to probe deep into one's own psyche, madness, intoxication and to transfer their illogical language of the unconscious to a written language, this is what characterizes modern poetry. They have considerably presented death as dilemma that arouses terrible anxiety.

"I think we have reconciled our two divergent positions on the fear of death. The "environmental" and the "innate" positions are both part of the same picture; they merge naturally into one another; it all depends on by which angle you are approaching the picture" Becker, E. (2007).

For more rebellion, death wish appears as prevalent theme in some of poets works like Sylvia Plath. In her poems, the reader can grasp her persistent desire for death, that darkness in her poems emerges from painful circumstances in the contemporary society, her poetry as Jon Rosenblatt describes it "is a means of escape from identities and forces that imprison of the self in America." Also like John Donne who was haunted by the thought of death, which in which he finds in his final peace which is a sort of regeneration. "Hymne to God my God, in my Sicknesse" which he completed his last mind arrangement for death

*Since I am coming to that Holy roome,
Where, with thy Quire of Saints for evermore,
I shall be made thy Musique; As I come
I Tune the Instrument here at the dore,*

And what I must do then, think here before.

Death for them and for the readers carries a wide spectrum of symbolic connotations, that since the beginning of the creation and literature was aligned with thoughts of retreat in solipsism, salvation, alienation, and ultimately.

Death span in literature also carries with it a range of symbolic connotations; it aligned with meanings that have led to the existence of literature itself. While handling death as diverse as the authors who write about it, Modern poets have frequently presented death as an avenue toward acknowledging themselves.

"Elegy, one of the most ancient poetic genres, has remained one about the most vital to modern poets". Ramazani, J. (1994).

Elegy is derived from the Greek work "elegus", and as reflex of death in modern poetry, poet reflects it in more than on stage to express loss within their poem, as in W. H. Auden's classic "In Memory of W. B. Yeats,".

*With the farming of a verse
Make a vineyard of the curse,
Sing of human unsuccess
In a rapture of distress;
In the deserts of the heart
Let the healing fountain start,
In the prison of his days
Teach the free man how to praise.*

W. H. Auden's expresses his laments, then praises and admire, idealized dead, and finally consolation and solace.

Death leads only to God, one of the turning points in modern poetry that evoked wide spectrum in elegy poems World War I in Europe which generally was called "Belle Epoque" . The poets Rupert Brooke, Robert Nichols, Julian Grenfell, and Charles Sorley hailed the War as a renovation and regenerative life. Thus Robert Nichols professes in 'The Day's March':

*Heads forget heaviness,
Hearts forget spleen,
For by that mighty winnowing
Being is blown clean.*

1.2 Symbolism: The Beginning of modern Poetry:

Symbolistic poetry can be regarded to be the start of modern poetry, symbolism is the first appearance of modernism, as political eccentricity from romanticism, thus the poem becomes the model of art which is manifested by aestheticism.

From the physical side, symbolism is seen a s state of predicament (Pederson, E, 2015).

From another view, symbolism enforces a new rhetoric, which has the following basic principles: pure poetry, ambiguity, irony, various innovations, the discursive character, and the principle of musicality. Correspondence symbolists have introduced main themes, such as urban, nature, evasion, solitude in addition to some

protested attitude, the city, sense of death and everything that is hard to define and give exact meaning about real intention and interpretation of the poem (Pederson, E, 2015).

1.3 Modern Poetry and Crisis:

As many authors came from the field of science, they brought arguments about the two types of poetry, such as the principle of causality to which it contraposes that complementarity (Bohr, N, 1969).

In the Romanian culture, in the field of humanities, there has been the position of examining the changes in the paradigm of the 20th century, among the literary theorist (Wellek, R, 1970), talk about the concept of symbolism, which refers to modern poetry after describing what would be called modernism, he stated the disadvantages of the term, that is the possibility of being valid to any form of contemporary art (Wallek, R, 1970).

He advocated the term of symbolism, defined as modern poetry originated in France (1885-1914), and produced major writers and poetry in other countries.

What characterizes modernity is the notion of crisis which takes place when we simply exclude old values, without finding a substitute or when the substitute is narrower than the previous values. (Dumitriu, A, 1986, 15).

For (Valery, P, 1996), the crisis of modernity pertains to disorder, which in Europe consists of the free coexistence in all spirits of different ideas of life and knowledge principles totally opposite, and by novelty becoming a quality in itself.

The result is modern art, opposed to Great art which has a few qualities (Complexity, irrational, sensations correspondence).

Is it possible to draw the conclusion that this crisis means questioning (the foundation of poetry, as a symptom of modernity, it is one of poetry crisis).

The crisis in poetry is not a deviation, but a crisis of the substance of poetry itself, and those concerned do not break up with tradition, like the experimentalists of modernism (Bucur, R, 2011, 26).

CalineScu, M (1970), conceives a three fold crisis towards tradition, towards the modernity of bourgeois civilization and toward poetry itself.

1.3.1 Metamorphosis through modern poetry:

Mina Loy's poetry offers a diverse survey of the movements associated with modernism; she embraces futurism. she discovered futurism when she became intimately involved with movement's leaders.

(Kilburn, E 2016, 2), mentioned that valuing the futurist focus on new ideas and rejection of traditional principles, she began using futurist aesthetics to explore socially Taboos, subjects and feminist politics.

She attempted to draw fine lines between several themes, innocence and maturity, female and male, the poem is not meant to point out a specific subject, but point toward a more open and comprehensive view of looking at a subject, to prepare the readers for the poem's movement through a complex territory of language and ideas, the spacing has created room for the patterns to interpret the poem's facts,

because everyone conceives patterns differently, such as colors and shades, what one person believes to be a flaw, another might consider it as treasure.

Death has been a lasting fascination for poets. It inspired the metaphysical poets, and is a dominant topic in the modern and post-modern era through several poets like T. S. Eliot and others.

What makes the British poet Stevie Smith unique in her poetic representations of death is the manner of exploring death in its many forms demonstrate facing the end. The metaphors for death in her poetic volume are innumerable, from mysterious friends in black chiffon, to northern winds outside the kitchen window Smith adorned death in elaborate disguises and delivered it to her readers from the existence of horrors.

(Mokhtari, T, 2010), claims that Smith's poetry is characterized by suffering which can only be resolved by death, or by an experience of extreme distance in relation to human existence

Smith had her first encounter with depression relatively early at age twelve, her representation of death reveals the extent of the poet's marginality, her relative isolation which made her love of death casted her in to margins from which she wrote observatory poems exploring many of the obscured dichotomies associated with human existence, society and religion. From her point of view death shows itself to be the main feature of human existence that simultaneously marginalized her and unified her with the world.

Despite her marginality, the poet has experienced a wide range of modern influences including the poetic and literary trends of her contemporaries, she was also

stamped by politics and the society, in addition to her personality and family life (Mokhtari, T, 2010).

In poetry, fear is expressed in two ways; Fear of uncertainty of the future, and also fear of loss connection with the beloved.

1.3.2 Representations of the Death in Poetry:

The English poet, Stevie Smith is best known for poetry which offers poetic voices and accompanying drawings & traits. She was overlooked as a serious twentieth century poet.

There is something that lies beneath Smith's strange poems, which continues to engage readers. It is an imaginary fairytale and the child voice that is characteristic of much of her poetry are key contributors to Smith's many poems about death, most of them about death (Mokhtari, T, 2010).

Death has dominated the poet's poems about human suffering, gender, culture and politics, offering a solution to the horror of existence. The drive towards death and the exploration of that drive through art.

Death sometimes is literally represented, often it takes a metamorphic form such as the dark wood, or black march, death is always presented as a desired solution to misery and injustice, and is a welcome solution to unhappiness in Smith's poetry, to become the greatest muse. Her friends criticized her indulgence of the death obsession to such an extent that her novel married to death. The death theme of her poems seemed to allow Smith to embrace her marginality and avoid despair.

The importance to a comprehensive enquiry in to Smith's work is there current death theme, the subject of death appeared in many of Smith's poems, it can be viewed as the common thematic thread of her extensive publishing and performed poetry, it is unique theme for the poet. The dead poet as a tragic character has always been represented in literature and popular culture.

An article exploring studies on the average life-span of poets in the New York Times in 2004 indicated to major findings surrounding the most common causes of death in poets and compares poets to other artists in terms of life-style and mental health, the findings suggested that (20%) of eminent poets died by suicide, in contrast with an average of (4%) in other occupations. (Lee, Felicia, 2004).

A supporting study concluded that female poets are specially more likely to have shorter lives (Lee, Felicia, 2004).

It is clear that the concept of death permeates the majority of Smith's poems, and that there was a link between the more metamorphic and literal representations of death to explore how the theme of death is at the core of Smith's poems, because she was very obsessed with the death of the self. Death, Smith calls death her friend at the end of the world (Dick Kay, 1983). Smith's poems about these desires for freedom from suffering are connected by a will to depart from life rather than a will to solve life traumas within the framework of realism (Nietzsche, F, 2000m 36).

1.3.3 Some of the characteristics of Modern Poetry:

It is claimed that it is not true that the highest type of poetry is the reflective. It is a gross fallacy, because certain opinions are acute or profound, the expression of them by the imagination must be eminently beautiful, whenever the mind of the artist

suffers itself to be occupied during its period of creation by any other predominant motive than the desire of beauty. The result is false in art (Hallam, A, 2012).

A poet can engage in professional play only when he has served several years of his lifelong as an artist.

A great aberration in twentieth-century poetry is that some poets believed, or pretended to believe that poetry should be chaotic, fragmented and incoherent so as to reflect these conditions in modern life. Their belief is mistaken in that the period in which they were writing was more hostile to poetry than any previous age. The other mistake was to think that the social or political conditions, such as instability was best presented in unstable poems (Aitchison, J, 2003).

If the poet does not apply the order and consciousness, his poem will be incomplete. The chaos expressed by some writers of the 20th century poets is much a projection of their personal mental chaos. The question is how the poet expresses his originality, he is unlikely to achieve it by changing the properties of English language, but some exceptional poet might be able to use language in such a way that it changes the rules, and the possibilities of the language and poetry.

A poet's originality is something that he himself creates, by allowing his imagination to interact with the creative impulse in order to create or re-create experience in ways that reveal the significance and the meaning of the experience (Aitchison, J, 2003).

The poet's originality is something that he himself creates by allowing his imagination to interact with the creative impulse in order to create the experience that is relevant to the situation, and the experience lies on the poem as a work of literature,

but the poem must reach certain levels of art, if the poet's originality is to have significance outside his own mind, then it must have value and meaning for the reader (Aitchison, J, 2008).

Most languages users can write meaninglessly, the poems must be written in ways that allow the reader to recognize the experience represented in the poem and also the experience of the poem as a work of art.

The poet may distort his statements, he may make statements which have logically nothing to do with the subject under treatment, by metaphor and otherwise, present objects for thought which are logically quite irrelevant.

Whatever the subject matter of the poem may convey, it is certain that it always has an accompanying or underlying meaning. The poet's usage of language, if the language of a poem is illogical and obscure make no big difference because illogicality and obscurity, then are woven into the subjects of that poem.

If the poet exercises his liberty to breakdown the poem's coherence completely, then he destroys the balance between freedom and law, and the reader again will have difficulty with understanding not only the poet's other aims but also his subject.

Also, if the poet takes such liberties that the reader can make only an imitative response to the poem, then the reader's understanding of the poem will be less than it would be if his response included imagination and reason or reasoning imagination.

In most poetry, the sense is very important; it is quite subtle and dependent on the syntax, it is the poet's chief instrument for other aims when it is not his own aim.

“Sense”, with its control on our thoughts is ordinary the basic means to control our feelings by choosing the world “Sense” rather meaning. This includes not only the lexical meanings of world but their connotations and their semantic relation in a given contact (Aitchison, J, 2003, 51).

Poetry is notorious for its factionalism; there are only two kinds of poetry: good and bad.

An important strand of poetry in the British isles since the 1960s originated in the modernist tradition, but more often ignored completely, partly at least because its aesthetic programmers cannot be assimilated into the conservative aesthetic that has dominated British poetry in the past few decades: the tradition which its key examples might include Hardy. T. S. Eliot & Larkin (Forbes, p, 1988).

With this cultural landscape, the modernist work is a phenomena first identified by Eric Mottram as the British poetry revival fits badly (Hampson, Barry, 1993).

There is an agreement with the opinion that the highest and depths of art are most within the reach of those who have received from nature, the fearful and wonderful constitution, whose poetry is a sort of magic, producing a number of impressions, too multiplied and too diversified to allow tracing them to their causes because just such was the effect produced on their imaginations by the real appearance of nature (Collins, T & Rundle, V, 1999, 1193).

1.4 The Statement of the Problem

Modern poetry probes back to Greek literature; as the literature review shows that new trends do not mean a departure from the old but a recasting of the 'old' poetic tradition of the new poetic tradition.

Conceptual frame work shows different concepts; thereby the research methodology in qualitative research work of literatures is words and concepts. Thus, the population in this research are images, symbols, and verses and their poems.

Selected poems of selected poets show new trends in modern poetry, tracing the theme of death using different kinds of paradoxical images, symbols, and verses. The comparison of selected poets' ideas shows different concepts of death.

Besides that the regeneration of modern poetry had become outdated in the reflections of the new economic, social and political circumstances.

Therefore, the analysis of the new concepts of death through images, symbols and verses will be set in order depicting the dilemma emphasizing that life is death and death is life; which disavows the notion that death is an inhibition of consciousness. According to this perhaps more ancient tradition, some aspect of the human being survives even after the physical body ceases to function and is ultimately destroyed and considering death as a universal theme showing the immortal existence reflections of humanity.

Life precedes us in all features, and passing underlay underneath all such human clarifications; ought to be followed as ideas via seeking confusing pictures, images and verses which are new patterns in advanced verse.

1.5 The Questions of the study

To the extent the self of one's is concerned, man is an amalgamation of good and shrewdness. Thus, God is sending life and passing in this exceptionally world and uncovering the riddle of life. Therefore, the cycle of life; closure with death is an uncertain riddle which must be determined after death, and to justify and try to understand this unknown world. This is the first study which chooses four poets and their lyrics and dissect them in their genuine point of view as this study concentrates on the idea of death, as genuine marvel. Besides exploring the regeneration in modern poetry; these particulars make this exploration unmistakable from different studies. Therefore this research will try to answer the Main Research Questions:

1. How modern poets present the concept of death in their poems?
2. What are the new trends of the regeneration of modern poetry?

1.6 The Objectives of the study

The main objectives of this study are:

1. To explore the concept of death and the regeneration in modern poetry as the research main aim.
2. To select four modern poets: T. S. Eliot, Ted-Hughes, Philip Larkin, Ezra pound and Seamus Heaney for this study.
3. To analyze selected poems of these poets which are directly related to the concept of death and trace it to multiple meanings of death and relating themes, and how poets thought of living on.

4. To discover images from modern poetry and paint a visual picture in the reader's mind.

1.7 The Significance of the study

Analyzing new trends in modern poetry and how modern poets have invented new trends in modern poems showing theme of death that should help illustrate the objective. The concept has been reintroduced to give light to English literature students and teachers and also to provide awareness about modern poetry to all those who might be interested, and who take delight in the prophetic message in the form of poetry to bring order to this universe. Literature review shows that new trends do not mean a departure from the old but a recasting of the 'old' poetic tradition of the new poetic tradition. Conceptual frame work traces the theme of death using different kinds of paradoxical images, symbols, and verses. The comparison of selected poets' ideas shows different images of the concept of death.

1.8 Limitations of the Study

The study is limited to four modern poets: T. S. Eliot, Ted-Hughes, Philip Larkin and Seamus Heaney, Ezra Pound and then analyze the poems of these poets which directly related to the concept of death; tracing multiple meanings of death and relating themes.

1.9 Definition of Terms

Modern poetry: It's a literary movement or trend, in which it associated with several features that reject Romantic ideas. It grew out in the early twentieth century, after

the First World War, from philosophical, scientific, political, and ideological shifts that followed the Industrial Revolution, through the shock of World War I, and its aftermath.

Death: Modern writers have frequently presented death as the ultimate existential dilemma, the one which arouses terrible anxiety as it offers an avenue toward authentic self-discovery. Likewise, death is often perceived within a larger context, as part of the natural cycle of decay and renewal, or treated as a source of laughter, co-opted for humorous ends by writers of black comedy and absurdist drama, who nonetheless recognize the high seriousness of their subject. Death in literature also carries with it a range of symbolic implications, over the years having been aligned with ideas of retreat into solipsism, escape, alienation, and ultimately with the sources of meaning and the creation of literature itself.

Resurrection: The way that poets reflect their own beliefs, and the new way they receive the world, showing how life effected them in different aspects and how nature had a large impact of the poets and their surge to becoming better people.

Chapter Two

Review of Literature

2.1 Overview

2.2 Theoretical studies

There are many poets that have argued a lot about death and its meaning(s), one of the most prominent of these is Dickinson. So a close reading of her poems will show that her best poems are the ones that really revolve around the theme of death itself. Dickinson, being a mystic, believes in the deathlessness of death. Truthfully death is considered second to god in her life and poems. She considers death as a free agent, an all-powerful agent. To her all creations, god-made or man-made, will perish with the passage of time, all kingdoms will fall except death that will always stay high. To her, this confirms the idea of immortality of death and reinforces its divine nature. The gradual creeping of death upon living beings, imposes the only philosophical relationship that is meaningful between man and nature. Dickinson presents death as a dialogue between the Spirit and the Dust.

Having devoted nearly five hundred of the poems to the theme of death throughout her different stages of poetry life, Dickinson did not tackle death with a single attitude; her attitudes vary in tone from elegiac despair (horror) of the decay of the body to confident believe that it is inescapable. She considers death as an unsolvable mystery (Omana and Suchi, 2012).

“Poetry as Epitaph” Campbell Cam uses Dickinson’s poetry to show and portray the current international theories about death and language, in this section since it serves as a transition between gravestones and epitaphs and death in literature. Dickinson was writing at the same historical moment as discussed by Kenneth Stones in his essay “Ideologies in Stone”, this must be taken into consideration while reading “Poetry as Epitaph”, also Karen Campbell treats Dickinson’s poetry as epitaphic in style and genre. In “Life after Life: Katherine Anne Porter's Version” by Sonia gerne, uses Porter's “Pale Horse, Pale Rider” to show and suggest about Raymond Moody’s thesis of “Life after Life”. Leslier Fielder’s contribution consists of an abstract from a speech that was given to an audience of an organization that studies humanities response to child abuse, and that is considered part of a series of lecture on this issue. (Campbell, 1981).

Shelley’s obsession with death was quite extraordinary. For he saw in death the “Perfect State”, a stage where ultimate and peaceful happiness is reached. And you can see throughout his short life that he is occupied with the thought of death in every poem he wrote. In “Ode to the Westwind” one of the chief motives was longing for death. To him, death promises what life can never give, submerging into nature, disintegration with it, and thus a return to the true sources of life (Lacey,2012).

Steven Liper shows that ‘death might be understood in various ways, as “Death” is ambiguous’, death is divorced from experience and that it must necessarily remain, as in Hamlet. Scarred argues, if we incline to define the meaning of Death as ‘the absence of life’ then we are faced immediately with another problem, therefore we must define ‘life’ and not ‘death’. Now, as John Locke notes, this not easy, but there is a big difference between the living and dead, for there is a very definite line

between the two categories, but we can with most certainty say that those who have died in the past are, absent in the present (Lacey, 2012).

The three above outlined competing theories of the definition of death (as Lupe terms them; the ‘denouement death’, the ‘threshold death’ and the ‘integration death’) agree on the following two point;

- 1- Death entails loss (earthly loss);
- 2- Death is irreversible.

What is lost when we die really varies in different accounts, and there are several possibilities that immediately suggest themselves. The most pessimistic of these is that the loss is irreversible, and that death itself is total annihilation, the termination of our existence, the process of oblivion and our end completely.

This account entails that no one survives death. Now, in a more optimistic view of death, there might be personal survival in death. Therefore, death could be, in fact, only a partial loss, the loss of the mortal capacity to sustain one’s self, and the survival of others, such as the immortal spirit or soul. Dualists accounts like this, such as Plato’s “Phaedo”, present us with an interesting further range of possibilities, for they maintain that body and soul are made of different matter with totally different properties, and have their roots in ancient philosophical dialogues.

2.3 Empirical studies

Mathew Arnold, a British critic, mentioned that the most important writings of English literature in the 19th century were in Woodworth’s poems. John Greenleaf Whittier [1807-1892], is considered to be the most active poet of that era His best work is “snow bound”, which is a long religious themed poem. It confirms the

eternity and immortality of the spirit, the timeless power of love in the memory and the undiminished beauty of nature, despite all our violent outer political storms. It is a poem concerning the long nightmare of the civil war, a composition for the dead and a healing. It refashions the poet's deceased family members and friends in a way that he remembers them from childhood.

Emily Dickinson [1830- 1886] was a fundamental rebel, and her knowledge of the Bible, the different works of William Shakespeare and works of traditional folklore in great depth; like 'Poe', she discovered the dark part of the mind, sensationalizing death and the grave. Therefore, the themes of her poetry were modest objects; like a flower, a bee, and she had a wonderful sense of humor, as she used wit in the poem, and scorns ambition and public life: 'I 'm Nobody! Who are you? Are you- Nobody-Too?'"(Vanspanckeren 2013) Lloyd (2014) says that the practice of capturing life in poetry was strong in the 19th century.

The 19th century can be characterized by series of literary genres, the fable, satire or moral poem and lyrical poetry. When teaching, that death should be to a better henceforth life, then poetry gives vision into the past in different active ways and this can help in piecing together what it means to live in different eras gone by.

She explored poetry in four significant areas: a story of relationships, a biographical record, a medium of conviction and a tool that she used to express sentiment (Lloyd 2014). In her poetry, she revealed a lot about the colonial society of the 18th century new England and its different hierarchal relationships. She was a Christian, a slave and she had experienced discriminations in all aspects of life.

The women who suffer a lot under the dominance of a male society, felt the need regenerate their own being, that has long been seen close to death than it is close to life.

The male voice of the writer or nearness of men in the lyric rules the female voice and female nearness indicates how the manly voice of the artist commands the poem and separates the reader from women. In "Marianna" Alfred Lord Tennyson demonstrates the female voice that is discouraged and melancholic in tone. Tennyson builds up a desolate tone in the main stanza by utilizing the word "blackest greenery" "rusted nails". This sort of vocabulary readies the reader for the writer's discouraged focal figure. Women are typified in Victorian verse. Women voices and their activities in the lyrics are portrayed by association with men. In this way, the detained women's identity is a typical topic in Tennyson's verse who symbolizes dejection. By such detained and desolate woman, the artist portrays the masterful and delicate parts of human conditions.

Not death itself, but the presence of death and its shadow can include deaths of different types; moral, physiological, intellectual and emotional (Burton 2003). Farley (2015) identifies Modernism as a cultural wave that has originated in Europe and from there it swept into the United States in the early 20th century.

Modernism was a direct break from the past and its solid conventions. Its elements are three types in literature; thematic, formal and stylistic. Modern man was capable during the first world war of bringing about the chaos and destruction that they witnessed by the world. As for American Modernist literature, it also reflects both the themes of destruction and chaos. These were the themes that tangled the collapse of western civilization's classical tradition.

T. S. Eliot's poem "The Waste land" portrays a modern waste land of cities that have crumbled. The poem is consisting of broken verses and sentences that resemble the cultural debris and detritus through which the speaker [modern man] strides. Modernist literature hugs disintegration of reality and contradicts Hegelian notions of totality and wholeness.

Modernity becomes a part of the past. Modernist literature represents the paradox of modernity through themes of cycle and rejuvenation. Speaker in line 430 in 'The Wasteland' declares: "these fragments 'I have shored against my ruins'". The speaker must rebuild meaning by reassembling the pieces of history. There is rebirth and rejuvenation in ruin. Modernist literature celebrates the endless cycle of destruction. The endless cycle of destruction gives rise to new forms and creations. Modernists moved away from religion. So, the themes of Loss and Exile are very common in modern poetry. Another new trend in modernist literature is the prevalent use of personal pronouns. There is no omniscient third person narrator, as there is no universal truth. For example, T. S. Eliot's 'The Wasteland' depicts various narrators and speakers. These narrators and speakers reflect the multiplicities of truth and diversities of reality.

Both Farley (2015), Awan and Saeed (2014) show that Modern Poetry reflects the social environmental surrounding, in which the different poets were born, and raised.

In addition to the environment and behavior of people close to them and influenced their thought which was translated in their poems

Chapter Three

Methods and Procedures

3.1 Overview

This chapter is composed of three sections: Methods of the study, procedures, and study population and sample.

3.2 Methods of the study:

The study uses the descriptive and analytical design methods in order to address and assess the poetry of Ted Hughes, T. S. Eliot, Philip Larkin and Seamus Heaney, to find out the significance of their poetry.

To achieve this goal, the study uses the content analysis technique for the objective systematic and qualitative description of the material in question “Death and Resurrection in Modern Poetry”.

Broadly speaking, poems can be defined as speeches historical documents, conversations or discussions.

Poetry can be labeled as an important communicative language to convey a theme or an issue that concerns the reader.

In order to conduct a content analysis procedure, the poem will be analyzed into manageable easy to understand categories at various levels of composition, such as phrase, sentence or theme.

It is then examined by using one of the content analysis methods , such as relational or conceptual analysis.

The results of the analysis then are used to make inferences about the messages within the poem that the poet has intended to convey to his readers.

3.3 Procedures of the study:

- 1- Reading the biography of T. S. Eliot, Ted Hughes, Philip Larkin and Seamus Heaney, and some of their selected poems.
- 2- Referring to some of the theoretical and empirical studies related to the topic “Death and resurrection in Modern Poetry”.
- 3- Giving description and analysis of the ‘poets’ poetry.
- 4- Investigating their time, situation and audience.
- 5- Analyzing the themes and the technical aspects of their poems.
- 6- Discussing the findings. Then providing conclusion about analysis.

3.4 Population and Sample of the Study.

Population:

Some representative examples of the four poets; Ted Hughes, T. S. Eliot.

Philip Larkin and Seamus Heaney

Sample of the study:

Some of the poets, poems are needed to fulfill the requirements of this study, and to achieve its objectives.

Chapter Four

Analyzing and Criticizing

4.1 Theme of death and resurrection in modern poetry

Terms of modern and modernism are not conspicuous, but certainly ambiguous and their meanings are scarcely understood. Modernism is surely associated with various features witnessed in the literature of the early twentieth century. Following the First World War, especially after the publication of Eliot's "The Waste Land" in the year 1922, until the beginning of another equally versatile movement called post – modernism.

"Modern" refers to writers' of many styles in the twentieth and twenty-first centuries.

Modern poetry witnessed the invention and experimentation of new modes of expression, which includes the "many" isms, and therefore many different ways to express ideas and feelings (Barritte, 1977).

Various styles in Literature and art from the rising awareness years of the 19th and early years of the 20th centuries are absolutely different from those years that anticipated them, and they are characterized by the profound shift from the tradition and the use of new innovative forms of expression. Regeneration and rejuvenation as T.S Eliot's poetry especially "The Waste Land"

Modern poetry is characterized by regeneration and rejuvenation as T.S Eliot's poetry, especially "The Waste Land" while is also characterized by radical shift away from tradition and the use of new innovative forms of expression. Various styles in art

and literature from the 19th and early years of the 20th centuries are surely different from those years that preceded them.

The traditional approach in art, religion, literature, social and life itself has become outdated to the life of the modern political situations, and the fully industrialized society.

Using new subjects, wide range of themes and issues is the soul of modern poetry facing the traditional type of poetry which had been dealing with the finite subjects of universal significance, general human issues and, so on, even the romantic side in their poems were in their surface, in contrast with the real topics and themes in modern poetry (Collines and Rundle, 1999).

The new trends in modern poetry, the prophetic message to bring order and delight to this universe by showing the theme of death, and revive the concepts that increase awareness by creating themes of experimentation and innovation as they feel in their prophetic messages that should change with the changing of era are expected to bring about genuine novelty.

4.2 The theoretical Studies:

The theme of death had been discussed by number of poets, and the span of this theme extended to believe in the deathless of death itself such as Dickinson

"I Heard A Fly Buzz-When I Died," (Dickinson 92)

"The truth at her world comes second to the Al-Mighty God".

"Because I Could Not Stop For Death" (Dickinson 91)

Death is powerful and final departure, and it is the wish of some, the undoubtedly, the immortal, the relief, and the end of all. Dickinson dedicated a great number of her poems to the theme of death. Which is for her an unserviceable riddle, she didn't chase death, it's the tone awe of the body to decaying in the dust

DEATH is a dialogue betwe en

The spirit and the dust

“Dissolve,” says Death. The Spirit,

“Sir, I have another trust.”

Karen Campbell's thesis "Poetry as Epitaph" appoints Dickinson's poetry as a way to view and interpret universal concept about death and language". Which also reflect a new vision in Dickinson's poetry as epitaphic in style and genre.

Some poets found a way to the stage of ultimate and peaceful life in their death. Percy Shelley in his short life was obsessed with the thought of death in all his poetry. In his "Ode to the west wind" he yearns for death as his main motives. As he supposes death guarantees what life can't give. For him the truth is really a true return to the return to the cause of life, as a sort of submerging into nature. (Lacey, 2012).

Here are three adversary theories of death (Luper terms them the denouement death, the threshold death, and the integration death), they all concede to two marks: that death involves loss of the natural life, and that departure of life is irreversible.

In this regard, nobody can survive the last departure. Furthermore, there might be some sort of individual death. Truth, be told, death is the loss of something, for example, mortal limit of the body to maintain itself, and equally important, survival

of others, for example, an everlasting soul or spirit. A Dualist believe that way; individuals are those who keep up that body and soul that are made of various matter with various properties, and who have their foundations in the ancient philosophical exchanges, for example, Plato's *Phaedo* give us an interesting scope of conceivable outcomes.

4.3 Methodology:

The community of this study includes a great punch of poetry; therefore the researcher has adopted the sampling techniques. Due to this qualitative study the community is surely concerned with words and concepts of selected four modern English poets; concerned about the theme of death and resurrection. The researcher is concerned with the themes of death in the whole domain of modern poetry. Death for humans sheds a mystery over life, it is often avoided or dreaded. It causes diversity among the reactions of the modern poetry and thought. Mortality is taken for granted as a crisis, a destination, with significance or without as well as solidly by some people as a goal. Death itself sheds a wide range of ideas and concepts and gives view through the topic, from its ornamentation to its un-haughtiness. They think about death with some disgust and unchallenged approach. Therefore, submitting images, symbols, and verses will enrich these new trends in the terms used. In the body of the study sample, poetry was chosen from the work of four selected poets: T.S Eliot, Ted – Hughes, Philip Larkin and Seamus Heaney. This shows the traits of qualitative techniques such as images, verses and symbols.

T. S. Eliot's: "The Waste Land" Death and Resurrection :

T. S Eliot's epic "The Waste Land" is about the dilemma of modern culture, and the collapse of civilization. If I intend to examine and analyze this poem I will examine it from the idea and theme of this lyric as the floating barrenness in a world incompetency, of self- sacrificing dedication and a world no longer held by the boundary of love and faith. It is thought in the opening lines of the lyric, spring and the guarantee of life are implied unexpectedly.

The review is an attempt to analyze the first segment of the poem. "The burial of the dead " by which it gets to be distinctly prominent that it is not absolutely description and death, it could likewise be analyzed as a real promise of life and any desire for new beginning. T. S Eliot's is by all accounts saying that out of death and winter come spring and new life. The outset of his poem portrays this concept beyond all doubt while the rest of the sonnet briefly brush upon that notion, and the closure lyric with an interest for regeneration

T. S Eliot's in the "Waste Land" assert his dread and fear which he prevail in his previous poems, and in those poems the world was depicted of isolation and skepticism. The world is featureless, aggressive and full of escapist resentment.. A similar world appeared in "The Waste Land" which is about the dilemma of modern culture and the need for resurrection. Here T. S Eliot's by all accounts is saying that in order to bring about healing and happiness, an agony must happen first. The outset of his poem depicts this idea clearly while the rest of the poem appears to quickly brush upon the people.

The poem was composed simultaneously with the end of the World War I placing the world in a period of depression, misfortune, and ultimately death approaching everybody. Eliot's own life was experiencing a dry spell where he was not getting any motivations or inspirations or new thoughts to expound on. The world was a wasteland, as his life might have been, however, there still appeared a sort of hope amidst it all. To enhance this feeling of agony and desolation death should be pushed aside. Once that adjective is reached mending and fresh starts could occur.

The "Waste Land" has been practically misinterpreted since its first publication. It essentially symbolizes the chaotic life of both individual and the community in the twentieth era. It is thought to reflect the disillusionment expectation and give up all hope of the post world war I resurrection.

..

Researchers additionally see the poem as a reflection of Eliot's disillusionment with the ethical rot of post-world war I Europe. The world that Eliot depicts in his poem should be one in which faith in divinely ordered affair and a nationally sorted out universe have been completely lost. It is not only an impression of individual's misery and gloom, but a panoramic perspective of the total spiritual and moral loss that has surpassed the modern world.

In spite of the fact that the poem is normally interpreted as one about the fall of civilization, this devastated and barren life, prepares the area for a new start the opening lines demonstrate that the poem is about trust after despair and life after death.

Eliot's theme is therefore, the rehabilitation of a system of beliefs, known but now discredited. This becomes conspicuous in the final lines of the poem. "The Waste Land" ends with an appeal for regeneration. The poem seems to be an enquiry after principles of order because the disorder of the soul caused the disorder of community and culture.

The reasons behind desolation and barrenness are the isolation of the spirit and the torment caused by the sterility that of land and soul that led the war. This plight, so to speak, is not the real part of the nature of man. The poem ends with a note of grace, allying eastern and western religious traditions to posit a more universal approached to regeneration. Eliot's poem adds up to the vision of the world as waste land, awaiting the arrival of the grail that will cure it of its ills. The end of the poem seems to suggest that grail is still within reach.

*I sat upon the shore
Fishing, with the arid plain behind me
Shall I at least set my lands in order?
London Bridge is falling down falling down falling down
Poi s'ascose nel foco che gli affina
Quando fiam uti chelidon—O swallow swallow
Le Prince d'Aquitaine à la tour abolie
These fragments I have shored against my ruins
Why then Ile fit you. Hieronymo's mad againe.
Datta. Dayadhvam. Damyata.
Shantih shantih shantih*

While going through the end passage, you will see that Elliot uses the words "black hair" and "violet light" to imply fertility "Productiveness" and the dusk or dawn of civilization and regret.

Here Elliot compares between two travelers who both reach the goal, the Chapel in ruins and the King fisher, who listens to the sound of the Cock, stating that it is similar sound of lightening and rain.

It also shows that Elliot recommends the wisdom of India for the revival of Humanity. The divine voice booms in thunder "Da, Da, Da" – which means "Datta" giving, or sympathizing and "Damyata".

At the end, Tiresias, witnesses the fall of civilization – in London Bridge is falling down. In another Latin poem, Perva teaches that suffering causes and results in self purification, and therefore the heart is purified, which can be found obvious in Kyd's Spanish tragedy, where the actors are fitted with a suitable play and the poem closes with a call for peace;

Datta. Dayadhvam. Damyata.
Shantih shantih shantih

This section is summarized by F.J. Hoffman, for it is full of reminders of the physical and spiritual dying: where it is a complex form of dying; the death of Jesus, the living death of those who have failed to recognize its meaning, for the spiritual meaning of life is the preparation for death.

Death and Resurrection in Ted Hughes' Poetry:

Ted Hughes is one of the greatest powerful visionary English poet in the twentieth century, he started his career when he wrote his first poem at the age of fifteen to the school magazine, he wrote upwards of 90 books, and win numerous prizes and fellowships.

His earlier passion about countryman and hunter was shown in his poems, which is a reflection of a part of North part of England, Yorkshire where Ted Hughes was born. The rainy cold summer in that area add some characteristics to Ted Hughes poems 'This is hunting and the poem is a new species of creature, a new specimen of the life outside your own.' (Poetry in the Making , 1967), And Hughes, in a poem called 'For Billy Holt' writes that Yorkshire men have

*A far veiled gaze of quietly
Homicidal appraisal.
A poverty
That cuts rock lumps for words .*

His poetry was written in deep tones forming a perfect compliment to the rhyming words of his work, from his own point using the dramatic monologue in poetry, he was viewing his concern with contemporary issues, and understanding modern sensibility, and with his own perspective about the magical role as a poet, he tried to left up the intellectual level of the reader by trying to touch our feelings and our subconscious. He says, "that emotions are dangerous, can distort our judgment, should not be relied upon", which is obvious in his work "Crow",

Hughes's portray himself as shaman in his poems before Plath he was concentrating on leading the reader to recognize and accept themselves as a part of the world by questioning the human existence through stimulation and representing animals and turning this to positive force, he clings to the idea of logic, flexibility, and bringing back the lost souls .

Hughes and Plath

A strong shift in Ted Hughes life happened when his wife Plath committed suicide in 1963 after their separation in 1962, and the attack for many critic which they let him face the responsibility for her death as a consequence of his adulterous relationship with Asia Wevill. "If you expect nothing from somebody you are never disappointed". before her death Sylvia Plath has handled the idea of death in an amazing way . She find her internal happiness in death, but the theme of his poems shifted as it is noticeable in his poems

*Neither can make die
The painful burning of the coal in its heart
Till the other's body and the whole wood are its own.
Then it might sob contentment toward the moon.*

Hughes decided to break his silence about his wife's death by publishing 88 poems "Birthday Letters"

Ted Hughes in his journey of a spiritual regeneration, his idyllic career was to some degree repetitive. His first volumes of poems contain individual graceful articulations on the way of the made world, concentrating on specific creatures, plants, individuals, and seasons. These poems are planned as investigations of

personality, of the "thing in itself"—taking after nearly the late Victorian writer Gerard Manley Hopkins, whose accentuation in quite a bit of his temperament verse was on the "this-ness" or "selfhood" of each created being.

Despite the fact that Hopkins saw such creation as signs of the assortment and endlessness of the Creator, Hughes refused the presence from claiming divinity. In his prior poems, his metaphysical cases are exceptionally constrained; at most he recognizes some sort of oblivious motivation, in the way of Robert Graves, whose idea of the "White Goddess" as idyllic motivation and innovative sprit affected him intensely, furthermore of Dylan Thomas, however at first Hughes did not have the richness of these poets.

However, Hughes progressively felt the requirement for some kind of philosophical expression for his sentimentalism. That expression, when it came, was as amazing as it was compelling. The theme of violence that describes the early verse changes in the cycle of fanciful mythological poems and *Gaudete* to an anarchic vitality that subverts the arranging institutional standards of mankind, as communicated in religion, culture, and soundness. Hughes' requirement for a mythology to propel his own graceful advancement was similar to that of William Butler Yeats, a writer he greatly respected (he guaranteed that at Cambridge he knew all of Yeats by heart).

Death and resurrection in Seamus Heaney's Poetry:

Heaney is a great Irish poet. His verse points at political and cultural issues that are related to the Irish history, and like Ted Hughes he believed in his role and responsibilities as poet toward his society.

From "Death of a Naturalist" , you can see that Heaney used it to describe his experience with nature as a boy, and as metaphor to his loss of his innocence as a child, as he looks back wistfully at his youthful naivety. It shows not only his fascination tadpoles and frogspawn of the flax-dam, but also his repulsiveness by the sound of croaking frogs in their maturity. This is similar to another work of Heaney's 'blackberr-picking' as both emphasize on the change of attitude of Heaney to the natural world, scaling the heights of pleasure before the usual crucial mood-swing to plumb the depths of revulsion.

*All year the flax-dam festered in the heart
Of the town land; green and heavy headed*

The poem starts with an uncertain description, but vivid, of the dam that lies in the heart of the town land. He shows this but he is not disgusted by it, as he knows of what the frogspawn conceals within it. Heaney harnessed the sound of low yet substantial sounds to convey the decaying atmosphere by using assonantal Para-thyme in the alliterative phrase.

This is enhanced more by his description of the flax as being held down by huge sods, Heaney visualizes the sight as an oppressive, brutal ruler, and thus hints to the negative mood swing that yet must come.

Appealing to the sense of hearing of the readers, he then uses stinking auditory imagery such as 'gargled delicately', before describing the blue bottles as weaving a strong gauze of sound around the smell. He also achieves the effect of creating a pleasant meaning of light, and gentle fabric from the disgusting source. The noise from the blue bottles is a bit hazy, but also their intense presence at the dam that their dense sound had become embodied in the material.

*Flax had rotted there, weighted down by huge sods.
Daily it sweltered in the punishing sun.*

As a typical feature of the narrative technique of Heaney, he as usual goes into character and adopts the voice of his boyhood self as a pure untainted vessel that is unaware of the monstrosities that are soon to infest his mind and go after his perception of nature. Heaney captures the sense of wonder using childish expressions such a 'best of all'.

Heaney as a youngster envisions the frogspawn as warm thick drool' the onomatopoeia unpretentiously typifying the coagulated surface of its subject. In two continuous sentences, containing unsophisticated conditions connected by 'and', he skillfully copies this guiltless excitement, utilizing enjambment to stress this. There is no depiction, just a straightforward practically nostalgic dismissal of his activities: he would fill jam-poths of the jellied bits ', before starting to 'hold up and watch' until finally, to his pleasure, the swelling spots burst into agile swimming tadpoles.

Heaney relates that his instructor has shown them about the lifecycle of a frog, gladly exhibiting his insight about how the 'daddy frog was known as a bullfrog, and how he croaked (a feeling of what he will later involvement) and how "the mammy frog laid hundreds of little eggs'. Going up against the part of a sharp naturalistic. This

stunning is stressed by the begin of another line for the word 'frogspawn', before an enthusiasm skirting on logical is communicated through determining the climate by the shades of frogs. In any case, the first section closes unexpectedly with the words 'in rain', showing an inevitable negative change.

'Death of a Naturalist' appears as two differentiating parts, set out in clear poetry: the first section conveys on his improvement with nature; the second exhibits his disappointment, as he starts to see the frogs not as his fun-loving partners, but rather as a hazard. The past security the poet feels changes into danger, reflecting the move of the tadpoles into frogs, and his own self-advancement. The loss of guiltlessness is a result of growing up, yet defaces a formerly ecstatic presence, and incidentally, it is the very plenitude of nature that executes the sprouting naturalist inside Heaney.

Chapter five

Conclusion and Recommendation

5.1 Conclusion

After reviewing and analyzing the work of the selected poets and their poetry, in the theme of death and resurrection, it looks clear that the meaning of such style and type of poetry is still not easy to understand, as this type of poetry is related to a different feature, in the post-world war I literature of the early 20th century.

The definition “Modern” refers to the movements and styles employed by the poets in poetry during the 20th century that was used to cover a wide range of different arts. While “Modernism” refers to a clear break from past traditions. Thus, Modern Poetry is characterized by using new styles for expression and experimentation, by using images to express feelings and present ideas.

Modern poetry is not just using symbols to reflect the reality of the world and reveal deep feelings, it is also seen in the works of the poets as the core of using a wide range of themes, topics and issues to achieve human appeal. No one can avoid death, which in another sense is losing of something to material as the mortal capacity of the body.

To get a clear insight into the topic of death and resurrection in Modern Poetry, the study has selected 4 distinguished poets with different samples of their

poetry that covers the topic of death and resurrection, and that shows that death sheds a mystery over life itself that is often avoided or dreaded, for Mortality is taken as a crisis. It also sheds a wide range of ideas and concepts. Selected poems especially from Seamus Heaney show these new trends in his different uses of images and symbols.

T.S. Eliot clearly expressed his fear and terror about the fate humanity and culture in death, especially in his poem “The Waste land”, this revealed the crisis of modern culture and the breakup of civilization.

Philip Larkin had a more recurring theme about death, and it has had, in his poetry, an unwavering presence throughout the lines of poems. From Larkin’s point of view, he maintained that there is no life after death, and that because death is inescapable and the basic fact of human existence, then death is unavoidable.

The poet used his enriched English literature to raise the concerns of his readers, in addressing the thought of death in different ways. He believed that the only fulfillment that is achievable in human existence is the presence of death. The image of death as a ship, or “ship of death”, causing a huge silence to engulf this issue and thus indicating the sadness attached to the issue of death itself.

5.2 Recommendations

In light of the result of the content analysis of the selected poets and poetry from the modern poetry about death and resurrection, the researcher presents the following recommendations:

1. There is a need for future studies to investigate and address the issue of Death and resurrection covering other poets to enrich the understanding of this topic.
2. More focus needs to be given to the different styles used by the poets, in order to gain more insight and perception of the patterns employed in the poetry to ensure that the styles are easy to understand and conceive.
3. Analyzing poetry from different point of views covering the issue of death and resurrection themes will contribute to adding value to this sort of poems.
4. There should be an interest in future studies to do a comparison between some of the Arab poetry and English poetry writing in addressing these two themes, death and resurrection, in order to analyze and distinguish the differences in the styles of poetry concerning the topic between Arab and Western Poets.

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