

The contextuality of Place in T.S.Eliots Poetry and the Artificial creativity

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سياقية المكان في شعرتي. إس. إليوت والإبداع الاصطناعي

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Abstract

T. S. Eliot, a place is more than a geographical location; it is a fundamental part of the structural composition that has both symbolic and cultural import. Such a conception is useful in shining light on the themes of human isolation and the search for purpose in a disordered world. While the study of spatial context has always been a part of traditional literary criticism, current methodologies, such as technological developments and artificial intelligence, now provide quantitative and semantic structures through which to more accurately perceive the interrelations of place, identity, and belonging in Eliot's work. The importance of location in literature, or, more specifically, in poetry, is paramount, since poets often share a deep affinity with their environment. Consequently, a place acquires several meanings in a poet's thought, thus contributing to the development of human values. For Eliot, place became an expressive canvas for his internal life, to become a personal medium for reflecting his affective states and psychological conditions. Through this process, he creates a map of his surroundings, both social and mental, which gives them meaning, engaging memory and imagination. He reveals the intricate relationship between the poet and his surroundings. In the poetry of T. S. Eliot, place becomes a core feature that transcends geographic boundaries and carries symbolic and cultural depth, reflecting themes of human alienation and the pursuit of order in chaos. Although critics have traditionally used traditional literary analysis to interpret this contextual dimension, the development of new capabilities enabled by technologies and artificial intelligence offers new possibilities for quantitative and semantic exploration. These innovations promise more insight into the ties of place, identity, and belonging in his poetry. Place has always been at the heart of literary and especially poetic texts. Readers of English poetry usually appreciate the deep relationship between poets and the world around them. Accordingly, a place assumes different forms and meanings in a poet's mind, underscoring its importance in shaping human values. Eliot self-consciously used place as a form of expression for his inner thoughts and emotions, and thereby made it a personal expression of his psychological motivations. By doing so, he provides the social and psychological aspects

of location, with connotations that engage memory and imagination, thereby helping the reader understand the complex relationship between Eliot and his world.

Keywords : contextuality ,Place ,creativity

الملخص

يعتبر ت.س. إليوت، المكان أكثر من مجرد موقع؛ إنه عنصر هيكلي يحمل وزنا رمزيا وثقافيا. إنه يعمل على تصوير العزلة البشرية والبحث عن الغرض في عالم غير منظم. في حين أن النقد الأدبي التقليدي قد حلل هذا السياق المكاني منذ فترة طويلة، فإن الأدوات المعاصرة مثل النقد التكنولوجي والذكاء الاصطناعي تقدم الآن طرقا كمية ودلالية لفهم أفضل لكيفية ارتباط المكان بالهوية والانتماء في عمل إليوت. مفهوم المكان أمر حيوي في الأدب، وخاصة الشعر، حيث غالبا ما يظهر الشعراء علاقة قوية ببيئتهم. هذا يعني أن المكان يأخذ العديد من الأدوار في ذهن الشاعر، مما يساعد على تشكيل القيم الإنسانية. بالنسبة إليوت، أصبح المكان قماشاً لحياته الداخلية، وتحول إلى وسيلة شخصية تعكس مشاعره وظروفه النفسية. من خلال هذه العملية، يرسم الجوانب الاجتماعية والعقلية لمحيطه، ويضمها بالمعاني التي تتطوي على الذاكرة والخيال، وبالتالي يضيء الرابطة المعقدة بين الشاعر ووضعهم. في ت.س. شعر إليوت، المكان هو عنصر أساسي يمتد إلى ما وراء الجغرافيا ليحمل معنى رمزيا وثقافيا، ويوضح مواضيع الاغتراب البشري والسعي إلى النظام في عصر فوضوي. على الرغم من أن التحليل الأدبي الراسخ كان يستخدم تقليديا من قبل النقاد لتفسير هذا البعد السياقي، إلا أن أدوات الذكاء التكنولوجي والاصطناعي الحديثة توفر الآن سبلا جديدة للتحليل الكمي والدلالي. تعد هذه الابتكارات برؤى أعمق في الروابط بين المكان والهوية والانتماء في شعره. لطالما كان المكان محوريا في النصوص الأدبية - وخاصة الشعرية. كثيرا ما يلاحظ قراء الشعر الإنجليزي العلاقة العميقة بين الشعراء ومحيطهم. وبالتالي، يأخذ المكان أشكالا ومعاني متنوعة في ذهن الشاعر، مما يكشف عن دوره في تشكيل القيم الإنسانية. استخدم إليوت المكان بنشاط كوسيلة تعبيرية لأفكاره وعواطفه الداخلية، مما جعله انعكاسا شخصيا لدوافعه النفسية. من خلال القيام بذلك، يحدد الأبعاد الاجتماعية والنفسية للمكان، ويثريها بالدلالات التي تحفز الذاكرة والخيال، مما يساعد القارئ على فهم الصلة المعقدة بين إليوت وبيئته. الكلمات المفتاحية: السياقية , المكان , الأبعاد

1- Introduction

Thomas Stearns Eliot was one of the most prominent innovators in modern English poetry, renowned above all for his revolutionary verse. In many of his poems, Eliot portrayed humanity as a hero experiencing inadequacy and helplessness, and a bitter realization of the triviality and futility of life itself, and indeed of life in general. Eliot suggests in his poems that the decline of modern civilization stems from the loss of religious faith, the breakdown of human connection, the commodification of love, psychological stress, and the influence of politics and war. Studies of place in modern literature have become a fundamental aspect of literary criticism, given the symbolic and cultural connotations that transcend geographical boundaries into the psychological and cognitive realms. The English poet T. S. Eliot is among the most prominent poets who embodied the concept of place within the framework of poetic modernism, where place became a mirror reflecting the alienation and existential loss of contemporary humanity. In contrast, in a modern society, the phenomenon of "artificial creativity" has been seen to emerge, one that is the outcome of the development of artificial intelligence technologies that have gradually expanded their penetration into the spheres of literature and textual analysis, thereby giving rise to questions about the nature and limits of creativity. The present study examines the concept of place in Eliot's body of work and the extent to which it has evolved in the wake of digital and artificial developments.

2- Chapter One: Theoretical Framework and Concepts

This chapter addresses modern fundamental concepts of place and its context in literature, along with a brief overview of the concept of artificial creativity and its dimensions in literary studies.

2-1 First: The Concept of Place in Literary Criticism

In literary criticism, place is considered a basic structural element in forming the image. It is not only a place where things happen, but also a semantic space that communicates personal sentiments towards individuals. Numerous scholars, including Gaston Bachelard in his work *The Poetics of Space*, have studied the imaginary and symbolic dimensions of place and of its role in the plurality of memory and existence. Alison Halliday examines the importance of the notion of place in children's poetry in her book, *Place in Poetry; Poetry in Place*. She claims that place is a key component that initially gives children a sense of reality before becoming a metaphorical concept for older readers, with two layers of significance. Halliday pays special attention to the ideological function of place for kids, which has a beneficial impact on how they frequently write, select, and analyze these writings, leading them to see place as typically rural or natural. She then examines the various

meanings of location, both in the real world and in a symbolic sense, in terms of her own psychological growth as a Brazilian. Lastly, she makes a little remark about how poetry is always a way of poetry in children's literature via the blending of storytelling. (Halliday, P. 9 1999).

2-2 Second: The Contextuality of Place

The interaction between place and text is determined, that is, how literary meaning is formed through this connection. Place, time, self, memory, and personalization. For Eliot, place is not fixed but rather becomes a reflection of the poet's psychological state. Place still reflects cultural orientation in its essential and defining characteristics. Place may also carry metaphorical weight. It may give a sense of reality to the poem; it literally establishes the poem but also reinforces the fundamental "double" of poetic meaning. Of course, it is not the only element in poetry that may have these functions, but place will be the focus of attention. (Sarland, 1996)

2-3 Third: The Concept of Artificial Creativity

The term "artificial creativity" refers to the ability of processes to mimic human actions in the fields of art, music, and poetry. We gain knowledge of artificial intelligence algorithms and advanced models that can generate aesthetically pleasing texts. This notion is an attempt to ask a basic question about the limits of human creativity in relation to those of intelligent electronic systems. Contemporary text production has been radically changed due to sophisticated conversational AI models like ChatGPT. The production of poetry has been no exception. Nevertheless, studies show a distinct difference between AI-generated and human poetry; AI-generated poems are more similar to the conventions of art than to poetic masterpieces, though they may seem indistinguishable to the uninitiated eye (Wenchao, 2020). Despite these distinctions, studies of AI-generated poetry continue, with special focus on the particularities of poetry and the methods used to generate it (Linardaki, 2022). Nonetheless, questions of originality and authorship remain. Despite the increase in discussion of the "death of the author" in light of the exponential development of AI, Hudson et al. (2023) argue that these concerns are unfounded, particularly when considering patterns of creativity throughout history. This reflects the tendency of artists to embrace new and emerging technologies and to redefine the concept of authorship since the time of post-structuralism. Boden and Edmonds (2017) also make a similar claim that the use of artificial intelligence has the potential to revolutionize literature and other conventional arts.

3- Chapter Two: Place in the Poetry of T.S. Eliot

T.S. Eliot's poetry is unique, philosophical, and connected intellectually to the civilizational changes taking place in the early twentieth century. In his later works, the notion of place symbolizes the fragmentation and existential alienation present in modern life. In his famous poem "The Waste Land," the diverse landscape is made destitute and fragmented, reflecting the cultural and civilizational values of the modern West. Cities, rivers, and cemeteries interweave and act as metaphors for spiritual decay. Concurrently, in "The Love Song of J. C. Alfred Prufrock," place becomes an enclosed, internal space that alludes to the sky, isolation, and uncertainty. Eliot used the idea of place as a means of conceptual experimentation, intertwining intertextuality with texts, beliefs, and mythology, resulting in a multi-voiced, rich-in-meaning notion of place in Eliot's poetry. For this, it functions as much as a stage on which events occur, as a vessel for the broken consciousness of modern humanity. The Waste Land is considered to be T. S. Eliot's most celebrated work. Comprised of five sections, it was a part of the revival of English literature after the massive toll of World War I. In the poem, Eliot muses over the realities of the post-war society, with each section of the poem depicting the negative outcomes of war - psychological trauma, disillusionment, spiritual aridity, moral decay, and loss of faith. Composed in traditional poetic forms, the poem uses juxtaposition to portray the moral, spiritual, and economic aspects of modern society. The title itself is suggestive, and it reveals Eliot's attitude toward contemporary society. Through the title, Eliot uses the image of a barren, arid, infertile land as a metaphor for the devastation inflicted on Europe in the aftermath of war. Throughout the poem, Eliot passionately calls for a renewal of spiritual and moral values. He also employs fragmentation to reflect multiple viewpoints that illuminate the harsh reality. The poet uses a dramatic context to narrate the state of Europe in terms of the decline of spiritual values. Sections of the poem show that modern Europe suffers from materialism and a loss of faith, and that it is preoccupied with trying to renew a sense of order, culture, and stability. (North, 18; Swam, 9545). Eliot presents images that aim to confront the cultural dysfunction of the present by invoking the rich cultural heritage of the past. He highlights numerous failed encounters between different men and women. He also creates fertile archetypes, but ironically, these archetypes are incapable of providing any spiritual nourishment to a dying world. Modern European culture has degenerated into vulgar clichés and drifted into a monotonous, lifeless current. Eliot portrays the post-war world as a dead tree, offering neither shade nor refuge. He believes that salvation lies in personal responsibility, self-discipline, and the restoration of spiritual and

moral values. The poem was written as a response to the crisis of modern Western society, a society threatened with losing its privileged and patriarchal position of cultural dominance during the first half of the twentieth century. (T. S. Eliot, 7; Swami, 956), T. S. Eliot's early poems, such as *Prufrock*, *The Waste Land*, and *The Hollow Men*, explore the cultural disintegration and its connection to an identity crisis. When we surrender our Christian faith in spirit, our social roles that make up our identities, and the very components of our being, we are like machines without consciousness. In *The Waste Land*, one of the female characters speaks to her lover: "Do you know nothing?" Are you blind? Do you remember nothing? Nothing? Are you alive or not? Does nothing occupy your mind?" The idea of 'inanimate' people crossing London Bridge is a powerful metaphor for the breakdown of identity the poem addresses (Bertin, p. 12, 2001). T. S. Eliot played a crucial role in the movement to take poetry from classicism to modernism. His poem *The Love Song of J. Artist Prufrock* is a prime example of the changes that influenced the poetry of the day. Eliot uses literary techniques popular among modernists, such as the interior monologue, which employs internal discourse to express a man's inner thoughts in the city. Through it, he characterizes Prufrock's feelings of disillusionment, regret, confusion, and loneliness. Videnov (126) says that the poem is "a continuous outpouring of the inner consciousness of an urban man." These elements were selected to represent the inner nature of the self at the expense of the external manifestations. Eliot also highlights the fast pace of contemporary life through the technique of fragmentation, a distinctive stylistic feature of modernism. Both the writer and the modernist poets see fragmentation as an essential element of the modern experience, because individuals undergo profound transformations that neither they nor their ancestors could have foreseen (Chinitz, 237). Given the absence of clear structure in human existence and society in general, the result is a state of chaos (Jonathan, 175). In "Gerontion," the image of withered old age and the "hollow men" in the title are dramatic metaphors that embody the experience of lost identity.

4- Chapter Three: Contextual and Artificial Analysis of Place

With the advent of artificial intelligence, it became possible to analyse literary texts using anonymous electronic tools to detect semantic figures and infer the text's underlying structure. In this context, artificial intelligence can be used to determine the provenance of poetry in Eliot's work. Accordingly, when studying the texts of Eliot, considering the programs of linguistic analysis, one notices the repetitive associations of words, such as city, river, streets, and rooms, which form a phonetic-semantic representation of fragmented urban space. These results include quantitative and qualitative analyses of the poetic texts. Thematic research on "The Waste Land" involves examining the consequences of war, social isolation, and spirituality. Such studies also focus on intertextuality within the work, identifying and analysing the many references to other literary works present in the text. The atmosphere of loss, isolation, and disillusionment is a recurring feature in most thematic analyses. Ross (1984, p. 134) argues that the pervasive inability to understand the post-war world is reflected in "The Waste Land" and that this is reflected when the personal recollections of T. S. Eliot are contrasted with the historical context. Rabaté (2015, p. 10) claims that "The Waste Land" was written as a way of working through the trauma of the Great War. This may explain the prevalence of spiritual and religious themes in the text; the search for truth and understanding at the individual and socio-cultural levels remains central to "The Waste Land." Spurr (2012, pp. 2, 6) suggests that Eliot uses the quest/journey motif as a metaphor for the search for faith in a world where old values and traditions have broken down. Nevertheless, despite the overall accuracy of the reading program, its understanding of the text's symbolic aesthetics and interpretive dimensions is limited, requiring creativity and innovation beyond mere automation.

5- Conclusion

This study concludes that the notion of "place" in T. S. Eliot's poetry symbolizes the transcendence of geographical boundaries into a semantic sphere that signifies the revolution of contemporary humanity. It further proves that artificial constructs can be a useful tool in textual analysis; however, they cannot replace human interpretation, which adds depth to the poetic experience. In *The Waste Land*, Eliot portrays the world to be much like a wasteland; both are fragmented and shattered. The reader is forced to assemble these pieces to reach the complete mythical narrative, in which a solution to problems of contemporary society may be found. The poem is a riddle, and it is up to the reader to solve it. Eliot is contrasting between the past and the present. In ancient times, people were fighting wars and committing massacres in the name of finding the Holy Grail, in which they believed in the salvation of their desires and being close to God. In the modern world, people are so preoccupied with materialism; while salvation is attainable, nobody seeks it, turns to it, or longs to draw near to God. Eliot condemns such a transition of thought, which he sees as a debasement of spiritual values.

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