

## Depiction of Modern Man in T. S. Eliot's Selected Poems

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### ABSTRACT:

Modern poetry is identified as obscure and unconventional. It mirrors the complexity of modern life and reflects the problems of modern man. Modernization and the World War I caused drastic changes in many European countries. Many people suffer from great losses, which create shock in their political and religious beliefs, and in many aspects of their lives. Thus, modern poetry dramatizes the modern age problems, which makes modern poets seek to grasp the split in modern man in order to depict it in a modern way. Thus, the present study is concerned with the theme of the modern man's image and the way it has been depicted in T.S. Eliot's selected poems. T.S. Eliot is considered one of the most influential modernist poets in the literary canon of the twentieth century. He depicts the image of the modern man in his poetry to highlight the Great War problems in the whole world. Eliot is considered one of the major poets who uses his poetry artistically and metaphysically to reflect these problems of the modern man in his poetry. T. S. Eliot's period of activity covers over forty- five years. He was very productive during this period. He uses powerful language with startling images linked with many literary devices to create new images of the modern man. Thus, this study aims to investigate Eliot's depiction of modern man in his three poems: The "Love Song of J. Alfred Prufrock", "Gerontion", and "The Waste Land". The study uses the textual analysis to explore the image of the modern man in these three poems. The study concludes that the images of modern man, which are used by Eliot in these poems, are used as a mirror to reflect all the social, political, and religious changes, which caused devastating results and disillusionment among people.

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## 1. INTRODUCTION:

Twentieth century has been shaped according to some important factors that have great influences on modern poetry. The modern age is characterized by revolting against the traditions with the spread of doubts, anxiety, and uncertainty. Thus, the effect of modernism has its huge impact on human individuals, which left them in dilemma and disillusion. Thomas Stearns Eliot (1888- 1965) was a dominant figure and one of the twentieth century's most important poets. He uses his poetry to depict the modern man with the sense of alienation, incompleteness, loss of faith, and the loss of spiritual center which lead to the loss of existence. According to Parkinson (cited in Barzinji, 2012) "modern man is a term, which is invented by modern poetry to dignify modern people's skepticism". (p.1) The devastating results which are caused by the Great War bring radical changes in the social life of the people. They shake people's beliefs in religion, traditions, and ethics and leave them in disillusionment. Because of the destructive war, a modern poet, like Eliot, uses his innovative poetry as a mirror to reflect these social, religious, and ethical changes, and to depict the people in their disillusionment. Eliot portrays the terrible atmosphere, which effect humanity in modern societies.

Thomas Stearns Eliot is a poet, critic, essayist, publisher, playwright, literary critic and American –British editor. He was born in St. Louis, Missouri on the bank of Mississippi river, on 26 September 1888. He was the son of a prominent family where his ancestors made their way to the Massachusetts colony to establish themselves as social and cultural leaders. Eliot has been raised in a traditional way to value the cultural ideals which is manifested through the ethic service to establish the social and cultural institutions. Perhaps for this reason, Eliot defends the traditions regarding the religion, education, and blood aristocracy institutions. During his childhood, he read widely and when he joined the Harvard university, he grew as an intellectual figure which sets him apart from other fellow students. During the junior years, Eliot as a son of aristocrat, spends months among the ruins and the classical buildings of Greece, Italy, and France before he settles on the family estate. (Cooper, 2006)

Eliot started writing poetry privately at the age of 23 in 1911 but with fragments as he was concentrated on his study. In 1914 he was in London, he started to meet some writers and poets. When he showed the version of his poem "The Love Song of J. Alfred Prufrock", first to owner of bookshop, he commented on the poem as "absolutely insane". But when Ezra Pound read it, he has different assessment. At that time, Eliot has been introduced to his future wife Vivien Haigh-Wood by his American fellowship at Harvard, Scofield Thayer. Thayer plays a significant role in bringing Eliot's first great poem, "The Waste Land" (1922), into light. Eliot and his wife are completely different. He is a quiet, responsible, highly self-conscious philosopher and poet, while his wife was cheerful and nervous woman. She suffered from physical and psychological illness. Eliot becomes the spokesman of the post-war's disillusion generation. His marriage to Vivien is considered a basic feature for Eliot to seek

his personal solace in Christianity and to become finally as he states, "classicalist in literature, royalist in politics, and Anglo-Catholic in religion." (Ackerley, 2007, p. 7).

Eliot's first book of poems, "The Love Song of J. Alfred Prufrock and Other Observations" was published in 1917. It was followed by the composition of "Gerontion" in the spring of 1919, then he published his greatest early long poem, "The Waste Land" (1922). Joyce's "Ulysses" has special effect on Eliot. Eliot mentioned that the using of mythic method is Joyce's greatest achievement. Joyce used the ancient myth as a way to look at the present time. Eliot added that Joyce's way of using the myths brought order to the chaos of contemporary world, and that all the triviality and turmoil of the modern world were replaced by the artistic way in the fertile, ancient land. According to Leigh, "In 1923, Eliot praises Joyce ... for using the ancient Ulysses myth to organize and give order to the apparent fragments of modern urban life. Similarly, his later call for a 'unified religious-social code of behavior' in the Idea of a Christian Society was a call for a center to stand up against societal disintegration" (1993, p. 215).

Throughout his forty-five years of literary production, Eliot was very prolific. He wrote in many literary fields. Thus, Eliot's poetic career can be divided into five stages: the first period starts from (1905-1909) with poems written as immature school boy which display some signs of poetic talent. The second period starts from (1910-1917), when he starts to write "Prufrock and Other Observations". The most important poems in this stage are: "The Love Song of J. Alfred Prufrock", "Portrait of a Lady", "The Prelude", "Rhapsody on a Windy Night", "The Boston Evening Transcript", and "Mr. Apollinax". While the third period starts from (1918-1925) with poems "Gerontion", "Burbank with", "a Baedeker", "Sweeney Erect", "Cooking Egg", "Sweeney among the Nightingales", "The Waste Land," and "The Hollow Men". His fourth period concerns with his religious poetry. This period starts from (1925-1935) with poems like: "Ash Wednesday", "Journey of the Magi", "Animula", "Marina", "Choruses from "The Rock", "Coriolan"; along with number of short and unfinished poems. The fifth and last period starts from (1935-1945) with poems like: "Burnt Norton" (1936), "East Coker" (1940), "The Dry Salvages" (1941), "Ana", "Little Gidding" (1942). (Tilak, 2011, pp. 6-8). Yet, the study is concerned with poems written by Eliot in his early second and third stages.

## 2. THE LOVE SONG OF J. ALFRED PRUFROCK

This poem represents Eliot's coming of age with the influence of the symbolist French poet Lafarge, blends with the influence of 17th-century metaphysical poets. The "Love Song of J. Alfred Prufrock has vivid and lively imagery, which Eliot borrowed directly from the French symbolists; even some phrases have been derived from them". (Joshi, 2016, p. 51) Eliot, as a mouthpiece of his age, depicts in this poem the influence of modern urbanization with all its complexity upon the inner world of the individual, which leaves the modern man in isolation, a fragile entity, and ignorant. The chaotic modern world, especially after the Great War, gives birth to difficult, obscure, complex, symbolic, fragmented, and illusive poetry. Therefore, the crisis in English poetry is a part of the moral, intellectual, social, and economic crises of English and European, "The crisis of Europe during the modern era was the breakdown of its mindset. Eliot creates a communication between the mind of the poet and the mind of the society; what he communicates through the modern individual's perspective in the poem reflects how he perceives the condition of European" (Haider, 2018, p. 35). The modern man in the modern age is no longer superior because of the dehumanization of man in the shade of glorifying technology and science. In this dilemma, the modern man loses his role in society,

he loses his identity, which leads the modern poet, like Eliot, to use his pen and his poetry to concentrate on the modern man's image among this disorder and distortion, in order to criticize the situation as a whole.

"The Love Song of J. Alfred Prufrock" poem was published in 1915, and it is considered one of the best well-known poems written by T. S. Eliot. Eliot, in this poem, departs from the 19th century tradition. It is a unique poem with Eliot's special style, diction, technique, the explosion of the symbols, and the "stream of consciousness" techniques all blended with the manner of the metaphysical flavor. This poem is regarded as a portrait of alienation, a hallmark in the twentieth century. The poem's title is ironic as the title indicates love-making, while the protagonist is entirely antihero or mock hero, a package of hesitations and indecisions. The title is a reduced image, a surname suggests of prudes, a lack of masculinity, frocks being associated with girls of shy manner. Yet, the form of writing the name, J. Alfred suggests someone who tries to use his name in order to assert an importance or claim a respect, something that he cannot achieve. Prufrock's song is a pathetic song, as he leads a complete failure in his life journey. The poem depicts the agony of insufficiency, an agony arising from the fact of Prufrock's frailty less than his consciousness therefrom. Eliot uses Prufrock as "a symbol of the shy, hesitant, self-conscious young man who is out of place in a capitalist society... He is a symbol of helplessness and hesitation" (Mukhlif, 2009, p. 14). According to this, the poet uses the image of Prufrock to reflect the dilemma of the modern man including himself, as, the poet like Prufrock, hesitant, isolated, and numb. It affirms the prison self of the ego.

Eliot, as in most of his poems, starts with epigraph to give an insight to the content of the poem. Moreover, he wants to add depth and connect his poem to the classic work of literature. Prufrock's epigraph was taken from 'Dante's Inferno' to suggest the theme and to provide insight to human condition. According to the epigraph, Dante meets a figure called Count Guido da Montefeltro who burns in hell for crimes committed on earth. Dante met this figure in the eighth circle of damnation in canto twenty-seven of his Inferno; he only hears the voice in the fire. Dante asks this voice to speak and the answer of this voice is used to represent Prufrock's actual state in life. The answer was: "If I believed you were alive, I would not talk; but rather since you are dead and cannot retell my story to the living, I have no fear and I shall respond you" (Worthington, 1949, p. 2). This epigraph indicates Prufrock's actual condition in life, his fear and his shame, his hesitation that he cannot dare to rise from his private hell and try to identify himself in his world. Prufrock parallels Montefeltro's situation. He fears the living, he is hesitant to talk, he fears remarks or making any speech. He is neither alive nor dead; he is in Dante's limbo; he is the living dead. "In the very first line, Eliot presents Prufrock's dilemma as comparable to Guido's in the epigraph from Dante's Inferno. The link between Guido and Prufrock is that they are both tormented by their desire to act and to wriggle out of their quandaries and that they face a similar failure in the end." (Gültekin and Bosnak, 2020, p. 134)

Let us go then, you and I,  
When the evening is spread out against the sky  
Like a patient etherized upon a table;  
Let us go, through certain half-deserted streets (1-4)

In the opening lines of the poem, the line "a patient etherized upon a table" (L. 3) sets the image of the whole poem. Prufrock engages in a useless search for self and identity, the loss

of integrity, and the loss of the contact between body and soul. In the opening line "Let us go then, you and I" (L. 1), Prufrock addresses his other part of himself, to his inner psyche, the "patient who is etherized upon a table", who is unable to take a risk out into the social world, to make visits and sing love songs. Eliot portrays Prufrock as a paralyzed man, who cannot involve in real dialogue with external world, only through his dramatic monologue, "As Prufrock dramatizes himself, he lets his stream of consciousness ransack the objects and images that are correlated to his inertia and ennui". (Gültekin and Bosnak, 2020, p. 135) Prufrock whispers to himself to "go through half-deserted streets" (L. 4) at "restless nights in one-night cheap hotels". (L. 6) Prufrock murmurs to do an action, to "make [his] visit" (L. 12) but it always ends with retreat. Prufrock is unable to perform an action. Each time he comes close to do an action, his mind is carried away by indecisions, and action is delayed which proves his passivity. He yearns to undo this lack of action but is always haunted by the despair of the meaninglessness of his life.

Let us go and make our visit.  
In the room the women come and go  
Talking of Michelangelo.  
The yellow fog that rubs its back upon the window-panes,  
The yellow smoke that rubs its muzzle on the window-panes, (12-16)

Eliot shows also the hypocrisy of modern people with the image of hypocrite women talking about Michelangelo, but they exactly donnot know who was Michelangelo. Then, the speaker mentions "The yellow fog" (L. 15) and the "yellow smoke" (L. 16); the repetition of the yellow color symbolizes both the sterility of Prufrock and the contemporary futility that surrounds him. Prufrock wants to convince himself that "There will be time" (L. 23) to do an action, the use of will' refers to do an action in the future and a determined nature that will never be fulfilled with Prufrock. Then, Prufrock mentions that he needs "To prepare a face to meet the faces that I meet" (L. 27). Prufrock needs to prepare his outer face if he wants to adapt to the social life, yet, both his inner self and outer self cannot manage to face the challenges of the outer world. A person who hesitates to delay "hundred indecisions" and "hundred visions and revisions" (L. 33) even before taking his toast and tea, he is doomed to fall. The divided self of Prufrock depicts a self which is urging him into action, but his inner self prevents him to do so.

As the poem progresses, Eliot alludes to Shakespeare's "Hamlet" to compare his situation with Prufrock in his dilemma, "No! I am not Prince Hamlet, nor was meant to be"(L. 111), Prufrock's hesitance is identical with Shakespeare's "Hamlet" in his long hesitation to take an action and to revenge his father's murdering. Yet, Hamlet manages to attain his goal in the end. However, Prufrock is not Hamlet, he is unlike Hamlet, Prufrock cannot overcome his indetermination.

In 'The Love Song of J. Alfred Prufrock.' Eliot presents the reader with a human predicament: that the modern era has brought with it the disintegration of culture. society and consequently, the individual personality. Modern man cannot come to terms with either society or himself. Eliot presents Prufrock, the speaking persona of the poem as a deformed product of sterile modern times. The symptoms of a disintegrated society are all at work in Prufrock's personality, which has been split despite and against himself. He cannot realize himself either

sexually' culturally: Eliot implies that he cannot nourish and get nourished by his cultural roots. (Gültekin and Bosnak, 2020, p.133)

The last ten lines, Prufrock with his emotional nature tries to deceive himself of planning to do things like "eating peach" or "wear white flannel trousers, and walk upon the beach". (L. 123). Yet, all these actions precede by "do I dare", "shall I", and "I shall". His psyche paralyzes his physical body, he even realizes that the mythical mermaids will not do him a favor even in his imagination to sing to him, as they "singing" to each other. Thus, all his sources of inspiration fade away to let him 'drown' with his psyche till the doomsday when the "voices wake" him up. To sum up, the whole poem evokes the sense of personal disintegration symbolic of modern western man. Prufrock says "I have measured out my life with coffee spoons"(L. 63). This line indicates that Prufrock has wasted his life among the hesitation of taking a real decision as he couldn't "dare" to move a step forward and to shake the "universe". Thus, Prufrock represents the image of modern man Eliot wants to depict; hesitant, fragmented, and disillusioned.

### 3. GERONTION

Eliot further diagnoses the dilemma of the modern man and the Western cultural barrenness and disintegration in his following poem "Gerontion" (1919). This poem marks a second crystallization and synthesis which was written by Eliot with the themes of disillusionment, horror of life without faith, the decay, and the living dead. It becomes entirely above the rank of all the poems composed at about that time. This poem is considered the most bitter and gloomy poem which preceded Eliot's masterpiece, "The Waste Land". "Gerontion" is recited from the perspective of an old man who sees his life as complete failure. Perhaps it depicts Eliot's own feelings as he was unable to participate in the Great War and share in this honorable cause for which his best friend, Verdenal, had died. "Eliot composed "Gerontion" his most bitter and despondent poem preceding The Waste Land..., his lack of participation in World War I, and his father's death, "Gerontion" is relayed from the perspective of an old man who reflects over his life with a sense of defeated resignation."((Fehrenbacher, 2004, p. 39). The little old man in "Gerontion" expresses regret for never having been "knee deep in the salt marsh, heaving a cutlass, / bitten by flies, fought", and in his old age, it is too late to do such action. The poem's epigraph is taken from Shakespeare's play Measure for Measure. In this epigraph, the theme of "Gerontion" is given in the first half line of the epigraph, whereas the tone and atmosphere of the poem are given in the following line and a half which makes completeness that is rarely found in Eliot's epigraphs. The epigraph suggests that neither youth nor age has any importance, since life is essentially illusion and dream. The title is significant, "Gerontion" means 'a little old man'. It shows the contrast between a human life in a framework of tradition and spiritual relation, the "little" and "the old man", both integrate the past and present, the cruel existence governed only by the needs of the moment. The old man is a prisoner in modern world, which is obsessed only with materiality, ignorance, atheism, and rottenness from within. One of its chief qualities of the modern world is instability which is symbolized by the 'rented house' in which the old man lives in the poem.

Here I am, an old man in a dry month,  
Being read to by a boy, waiting for rain. (1-2)

The opening first line sets the atmosphere of the poem. "an old man in a dry month" (L. 1), symbolizes the lack of youth and energy. The speaker tries to survive "in a dry month." The

passivity of the speaking persona is very great. "Gerontion" has never participated in a heroic deed, "I was neither at the hot gates/ Nor fought in the warm rain" (L. 3-4). In these lines, the old man admits that he did not fight at 'Thermopylae battle', which was called 'the hot gates' or at any of other battles of the ancient world against savageness. Yet, he is still 'waiting' the 'rain'. The rain symbolizes the life which provides spiritual power, but instead of the wind that may bring the rain, there is only "An old man in a draughty house" (L. 31), a symbol of modern restlessness and uncertainty. Eliot uses juxtaposition to contrast the boy and the old man, "Being read to by a boy" (L.2), ones may think the boy will nourish the old man, yet, the absence of the boy in the rest of the poem leaves the old man to meditate alone on his age, and his miserable life because there is no reference to the continuity of the generations. The poem ends in the same way as it begins, the man is still "in a dry season" (L.76).

The goat coughs at night in the field overhead;  
Rocks, moss, stoncrop, iron, merds.  
The woman keeps the kitchen, makes tea,  
Sneezes at evening, poking the peevish gutter. (11-14)

Like Prufrock, Eliot depicts "Gerontion" as a man of the divided self; his personality is being torn apart, and he cannot tie it into a harmonious whole. The old man lives in a "decayed house" which is symmetrical to the old man's character. The modern man is alienated from the spiritual forces that previously nourished him; he is condemned to live in the 'rotten house.' Eliot uses this powerful image to represent the decayed Western civilization. The old man does not feel at home in his place because the landlord is a Jew "spawned" somewhere in the world. The old man's life is barren, everything surrounding him suffers from decay and disease, he has nothing to do but listen to the "goat coughs at night" and his wife spends her time in the "kitchen" preparing "tea". These lines indicate that even natural lust itself, the goat, is suffered and unhealthy. The woman, who is considered the symbol of fertility and affections, instead of her function as a mother and wife, she kills her time working in the kitchen doing insignificant domestic work. There is no sexual intercourse. She also suffers from sickness as she "sneezes at evening, poking the peevish gutter" (L.14). While the breadwinner is not but "an old man, / A dull head among windy spaces"(L. 15-16). "Gerontion" has become nothing but a "dull head" who is driven by the winds, "Thoughts of a dry brain in a dry season" (L.75). He looks like the dummy "Stiffen in a rented house" (L. 50). Eliot uses the image of "Gerontion", without even to mention a real name in order to make him a symbol for the modern man in his suffering as an alienated, fragmented person, has no goal in life.

Came Christ the tiger  
In depraved May, dogwood and chestnut, flowering judas,  
To be eaten, to be divided, to be drunk (20-22)

Further, in "Gerontion", the general context of myth becomes specifically that of Christianity. Although they see a "sign" that may refer to the birth of Christ, which is conceived of as opening a new era, yet within which the modern civilization symbolizes by "Gerontion" is very near to its end. "Gerontion" sees one aspect of "Christ" as the "tiger". Eliot uses the image of the tiger which resembles Blake's embodiment of the Christ creative energy in animal form, but with Eliot, the tiger is incapable of drawing any vitality from, as the Christ "unable to speak a word" (L. 18), or entering into any communion with him. That essential source of

the 'juvenescence of the year', is the same as with Mr. "Prufrock" from the sea scene and his mermaids. For this reason, the old man's house belongs to a Jew and that Christ is "unable to speak a word". These are the facts that account for "Gerontion" despair and torment. Like "Prufrock", "Gerontion" reveals his psychological dilemma, "In depraved May, dogwood and chestnut, flowering judas,/ To be eaten, to be divided, to be drunk". "Gerontion" excuses himself from translating his self-knowledge into any effort towards change. Indeed, like Mr. Prufrock, he feels, above all, the futility to struggle and to do any action. "This poem could be perceived as the ultimate fulfillment of Prufrock's biggest fear: a man's entire life has ultimately been a failure" (Fehrenbacher, 2004, p. 39).

Eliot, in "Gerontion", depicts the modern civilization and the modern man with no religious commitment or human sense of community; it is a nightmare world; the modern man suffers from isolation and instability, a restless world and disillusionment, emotional stagnation, and spiritual drought. "Gerontion" is not as a poem about a single old man, but is a symbol of Europe" (Wigand et al., 2017). The modern man Eliot presented, is decayed as a result of not fighting for the values of living traditions. The landlord and the house, the owner and the civilization he owns, become a symbol of barrenness, apathy, and corruption. The pathetic weakness of the individuals in the modern world is destroyed by the guilt, appears as the single 'gull', helplessly struggle with the wind, 'Gull against the wind, in the windy straits', and finally cast by wind downwards to the desolation of 'white feathers in the snow'. It is "Gerontion" situation when the 'trades' wind 'driven' him to 'a sleepy corner'. The 'little old man[']' tale ends with "Gerontion" proposing no action which can prevent the unchangeable end. He reveals his inner 'thoughts to the "Tenants of the house" who share him the same dilemma, and to the readers. The final images of drought and sterility lead directly to the atmosphere of "The Waste Land".

#### 4. THE WASTE LAND

Eliot's "The Waste Land" (1922) has a special position in the history of the English poetry. It is one of the most important poems in the twentieth century. The poem is written in five parts which are connected with the theme of disillusionment of a generation and futility of modern man. Eliot provides new techniques to the poetry of English as a modernist poet and makes him reach its height. The poem is used metaphorically to represent the actual condition of modern Europe. The barrenness and the lifeless wasteland is a metaphor of Europe after World War I. It demonstrates the disillusionment of a generation. "The Waste Land" can be read as a testament to the disillusionment of generation, an exposition on the manifest despair and spiritual bankruptcy of the years after World War I" (Haider, 2018, p. 35). "The Waste land" is a dead land of spiritual famine and drought. This poem refers to the decay of the Western civilization after World War I. It is the 'Unreal City' of London, after the war, "under the brown fog of a winter dawn/ A crowd flowing over London Bridge". (L. 61-62). London is depicted as a foggy city and the modern man is disillusioned and confused under her foggy winter; he "had not thought death had undone so many".(L. 64) This strange and foggy image of London, with its crowded streets and "each man fixed his eyes before his feet"(L. 66), it poignantly demonstrates the despair and grim reality of modern Europe. The poem reflects Eliot's disillusionment with the moral decay of post-World War I Europe.

Eliot, in "The Waste Land" presents many voices to reveal the truth of multiple voices in order to express the fragmentary of modern man. Bloom (2007) states that "The Waste Land was originally called 'He Do the Police in Different Voices.' The poem lost this title but

remained inhabited by different voices and characters, many of them hysterical women. Eliot may have been trying to do the police a symbol of male authority, but he ended up doing woman in different voices" (P. 183). Eliot, in order to convey his message and to link the present with the past, used many allusions that he has drawn them from many resources like religion, literature and tradition. In addition to this, Eliot's use of myths assists him to bring novelty to his poems. "The Waste Land" is a metaphorical poem that creates a portrait of Europe and of the modern man. Eliot manages to make a link between the mind of the poet and the mind of the society in order to communicate through the modern individual's mind to reflect how he perceives the condition of European society as a whole. Accordingly, Eliot's depiction of the mind of modern man can be read as distress, agony, and restlessness. It represents the chaos, the broken society, and the decay of the modern man as a consequence of the war. Eliot, in "The Waste Land," laments the hopelessness and sorrow of modern man. "The Waste Land confused about the chaos within the society and concern for the nation in such a state co-exist and form a story of a broken society raped by war" (Haider, 2018, p. 36).

The poem consists of five unequally long parts " "What are the roots that clutch?" This is the central question of The Waste Land. A challenge delivered at line 19 of the poem, it states directly the problem the poem confronts throughout its five cryptic, fragmented sections" (Bloom, 2007, p. 26). The five parts of the poem, which are 434 lines long are titled as follow: The Burial of the Dead, A Game of Chess, The Fire Sermon, Death by Water, and What the Thunder Said. The longest one is the third part with one hundred and thirty-nine lines, while the fourth is the shortest, just only ten lines. All of these titles hint at other works in one way or another. The major themes of T. S. Eliot in his waste land are four basic themes which are disillusionment, living dead, sexual pervasion, and Restoration. These themes are predominant in the poem. The title of the poem "The Waste Land" is taken from Weston's From Ritual to Romance, which describes the myth of the Fisher King, who has been wounded in his genitals that effects his fertility, and mythically effects his kingdom. Hence, the kingdom turns into a wasteland. In order to regenerate the land again, a hero must complete several tasks. This myth was basis for many other stories in many cultures, including the Christian quest for the Holy Grail. "Eliot's innovative art has acquired a position among literary circle especially his treatment of mythology in his amazing works such as The Waste Land. To avoid directness, Eliot schemes myth on reality" (Ziater, 2018, p. 1147).

The epigraph to "The Waste Land" comes from the Satyricon of Petronius. Sibyls were prophetesses who were part of the mythology of several cultures in the ancient world, particularly Greece. Sibyl of Cumae was associated with the rise and fall of Rome. Eliot uses her myth as an entry to his poem "The Waste Land" because Sibyl is the first of numerous figures who are weaken in that awful of in-between state of not alive nor dead. The readers cannot miss the horrible tone of a person pleading for death. So, Eliot establishes the first basic theme to depict the modern man as a living dead. Among such a waste land, the core of the individual consumes with personal suffering and decadence. The image of Sybil and 'her wish to die' can be shown in the poem's opening line that indicates the centrality of human's desires and the senses of misery and suffering of human beings. Eliot uses Sibyl myth as a representation of death wish and the living dead. "The aptness of Eliot's epigraph is easily discernible. The societies of the Satyricon and The Waste Land are similarly characterized by vulgarity, lust, and greed... They waste away, and, finally, are regarded as fit only to be hung in cages, and jibed at by boys" (Worthington, 1949, p. 11). In what follows, each of these sections is addressed in detail:

#### 4.1. The Burial of the Dead

April is the cruellest, month breeding  
Lilacs out of the dead land, mixing  
Memory and desire, stirring  
Dull roots with spring rain.  
Winter kept us warm, covering  
Earth in forgetful snow, feeding  
A little life with dried tubers. (1-7)

The poem's first section, "The Burial of the Dead," suggests decadence, barrenness, desolation, and spiritual death. It is the death in life, the death of the modern age. It also indicates the death of the moral and cultural values of the modern man. The speaker's view of "April is the cruellest month" (L.1) suggests that the provocation of the senses is dangerous when they are awake because they will stir desire and lust. April is a holy month as it is associated with the Christians's resurrection, but in "The Waste Land", it is the month of cruelty and despair. 'The Burial of the Dead' sets the scene of the poem, which is seen as lifeless, desolate, and barren with many references to death and barrenness like: 'dead land,' 'dull roots,' 'Earth in forgetful snow,' 'dried tubers.' The image of the modern man as he risks his life by coming down the mountain in a sleigh-ride, he always 'frightened' as there is 'much of the night'. Eliot gives the solution with Marie's voice, 'In the mountains, there you feel free,' that the only way to restore human glory and to find peace is by turning to God. Here, the freedom that Marie is longing for is probably the freedom from desire and lust. In Christianity, the mountain often stands as the symbol of spiritual enlightenment. When people allow emotions and feelings to guide them blindly, their minds lose control and they are completely driven into disaster.

Unreal city,  
Under the brown fog of a winter dawn,  
A crowd flowed over London Bridge, so many,  
I had not thought death had undone so many.  
Sighs, short and infrequent, were exhaled,  
And each man fixed his eyes before his feet. (60-65)

In the same vein, the image of crowds of people, walking around in a ring suggests that wastelanders wander aimlessly, with no goal in life, in pursuit of pleasure, comfort, and excitement only because their lives are empty, meaningless and void of any spiritual direction. This section is also full of historical and mythological figures like Madame Sosostris, a talented woman with a "wicked pack of cards," or tarot cards. She pulls the card of the "drowned Phoenician Sailor" to present another image of death in order to illustrate the natural cycle of death. Then, Eliot presents the modern man who is being lost in the "unreal city", to suggest the situation of the modern man in such a sad city, his eyes blurred as "each man fixed his eyes before his feet". Eliot here describes a waking death. These people are alive in the physical sense, but they are dead in all other senses. The spiritual crisis has left the modern individual with a pessimistic and depressed mood. The scene ends with the idea of the futility of life, like when the speaker says "I will show you fear in a handful of dust". (L. 30). Eliot in

'The Burial of the Dead' provides an introduction to give a clear picture of the modern fragmented wastelanders and their spiritual death, as is evident in their fear of salvation.

#### 4.2. A Game of Chess

The title of the second section, 'A Game of Chess', is also symbolic of the vicious play with emotions and sexual desires. The title of this section refers to a scene from Thomas Middleton's Elizabethan play *Women Beware Women*, in which it describes a chess game between two people linked to a seduction scene played in another room. Eliot refers to many historical and mythical figures to show that the failure to control desire is considered the central reason behind the fragmentation and degeneration in the modern world. Eliot in this section explores the failure of sexual relationship in the modern waste land. The woman who plays chess, neglecting a young girl who has been seduced, indicates how love has become something cheap in the modern times. Sex has become a matter of conspiracy. Eliot traces the futility, boredom and mental disorders of modern life to the perversion of sexual relationships. (Tilak, 2011, p. 161)

The Chair she sat in, like a burnished throne,  
Glowed on the marble, where the glass  
Held up by standards wrought with fruited vines  
From which a golden Cupidon peeped out  
(Another hid his eyes behind his wing) (1-5)

The second section begins with a reference to a fashionable lady preparing for sex intrigue. The description of the room of this woman reminds the readers of Cleopatra from Shakespeare's *Antony and Cleopatra*. Eliot's reference to Cleopatra is very significant because it indicates the destroying effects of excessive desire. In the case of the famous lovers, Antony and Cleopatra, their inability to control their sexual desires has removed a whole empire. This failure to control sexual desire is the central reason behind the dissatisfaction and degeneration of modern civilization (Bellour, 2016). The god of love, Cupid, in Roman mythology, hid 'his eyes behind his wings' because the meaning of love is violated, no more courtly love, a world with animalistic lust causes frustration and spiritual decay. In the room there is a painting of 'Philomel' above the mantel to represent a mythical figure, who is raped by her brother-in-law, 'the barbarous king' 'Tereus', and whose her tongue has been cut so that she will not be able to report the truth about her rape. Later on, 'Philomel' is transformed into a nightingale. Eliot makes this note about 'Philomel' to show us the heroic acts of the past in contrast to the modern period. It is also a comparison between the women in the past who prefer to die for their virtue; and the present women who have sex without remorse or feeling of guilt or shame.

Hence, in the past, suffering led to transformation and regeneration, but there is no such hope for the modern man. 'Philomel' serves as a contrast to this disintegrated modern woman (Bloom, 2007, p. 37). "A Game of Chess" demonstrates the impossibility of communication and futility of healthy relationship; "Speak to Me. Why do you never speak? Speak./ What are you thinking of? What thinking? What? / I never know what you are thinking. Think". L. 35-37). The female speaker of these lines is unable to communicate with her mate whom she is speaking to, this failure in communication leads to connect them as living in 'rat's alley', where, 'the dead men lost their bones', they are the living dead. The next lines, Eliot shifts the scene from the rich class to the dirt poor. It concerns of 'Lil' and her husband 'Albert', who has just been released from the military. The scene about Albert, who has "been in the army four years,

he wants a good time" (L. 75), to have sex with his wife. He gave his wife money to buy 'new teeth,' because he cannot stand looking at her bad teeth. Lil has been warned, if she does not give Albert a good time, 'there's others will.' This scene reflects the isolation, the "nothingness" and the lack of connection that characterize the relationships within the disillusioned and gloomy modern society. Through this depiction of relationship and communication, Eliot demonstrates that one of the social effects of the war is the lack of harmony and community which leads to the ultimate isolation of the individual, resulting from the sense of despair and meaninglessness in the middle of the desolation. In "A Game of Chess" relationships and love are reduced to something that one seeks for self-pleasure only. Eliot in the second section of "The Waste Land" depicts the sterility of the modern man. There is a spiritual drought. There are no familial ties after the First World War, which causes the modern man to live in their own isolated islands.

### 4.3. The Fire Sermon

The title of the third part has been taken from Buddha scriptures, "The Fire Sermon". Here, Gautam Buddha encourages his followers, the Buddhists, to stay away from all the negative and evil influences of human mind which related to fire, such as lust, anger, passion, hatred, infatuation and other earthly pleasure. Desire and sex also stand as one of the prominent concern in the section. In "The Fire Sermon", Sweeney and the lustful 'Mrs. Porter', for instance, respond only to the rhythms of their lustful desire, they stand completely outside the grace of any sacred ritual. In the same section, the image of the fisherman "fishing in a dull canal/On a winter evening behind the gashouse". (L.17-18) Fishing in the dull canal suggests the search for self-fulfillment not in religion but in sexuality. In another instance, 'Thames-daughters' lost their virginity and dignity because of their sexual desire, which they cannot control. Such a desire cannot obtain an individual's satisfaction or pleasure. These images justify the reason why 'Tiresias' confesses that he has witnessed the same story taking place in millions of lives; a story about how a man's uncontrolled desire leads to his failure to possess anything that satisfies his desire. This explains why the title, The Fire Sermon, is suggestive of Buddha's sermon, to present man burning in the fire of lust, desire, and greed. Eliot uses these images to highlight of the sexual pervasion which makes the man cast from the grace of merciful eyes and leaves him empty, helpless as a 'hollow man'. According to Buddha, man feels complete only if he is detached himself from lust, and this detachment liberates him from his suffering, when he casts away all the selfish desires in order to make him happy and satisfied as spiritual living being. According to Buddha:

All things are on fire, forms are on fire, eye-consciousness is on fire, the impressions received by the eye is likewise on fire. And with what are these things on fire? With the fire of lust, anger and illusion, with these they are on fire, and so were the other senses and so was the mind. Wherefore the wise man conceives disgust for the things of the senses, he removes from his heart the cause of suffering (Coote, 1985, p. 120).

So, the only way to get out of "the waste land" is to free oneself from the blinding power of desire. Buddhism promises to offer man tangible solution to his misery and to free him from lust that strike upon him.

Sweet Thames, run softly, till I end my song.  
The river bears no empty bottles, sandwich papers,  
Silk handkerchiefs, cardboard boxes, cigarette ends  
Or other testimony of summer nights. The nymphs are departed. (4-7)

Moreover, the opening lines of this section provide an image of the River Thames in autumn, for example, "the last fingers of leaf / Clutch and sink into the wet bank" (L. 1-2). Even "The nymphs" have departed the river. Also the fact that the river bears no litter, such as "empty bottles," "Silk handkerchiefs," or "cigarette ends," all of which are a "testimony of summer nights"(L. 7), these images enhance the lifelessness. Eliot tries to depict the modern world's loveless relationships and meaningless sex. He also tells us about the unreal city of London; whose river gets polluted after industrialization. The images of the above lines of the polluted river, which turns into a filthy place, symbolizes the polluted soul. The speaker describes the "Thames River" as dirty, abandoned from people. The wind crosses the wasteland, and no one hears the sound, 'The wind crosses the brown land, unheard'. The third section of T.S. Eliot's poem "The Waste land" symbolizes the lack of culture and the decay of the modern world. This descent into vulgarity is part of what drives people apart. In the modern world, love is reduced to just physicality. This section has some popular poetic forms, particularly musical ones. It includes bits of musical pieces. Moreover, the poet uses the image of "Mr. Eugenides who wants to have "luncheon at the Cannon Street Hotel / Followed by a weekend at the Metropole" (L. 34-35). These places are two infamous secret places for homosexuality. This indicates that Mr. Eugenides wants to have a homosexual affair with the poet. In this section, Eliot introduces the character of "Tiresias", a prophetic, mythological figure, who was turned into a hermaphrodite. This has been indicated by the phrases "throbbing between two / lives" (L. 39) and "Old man with wrinkled female breasts." (L. 40). Tiresias is the most important character in the poem, as a prophet, he can see the truth of things. Tiresias describes a sex scene between a "typist home at teatime" and an "agent's clerk." Although the woman "is bored and tired," yet, her male company starts to "engage her in caresses" (L. 58). The woman did not try to stop the man, so "he assaults at once" (L. 60). After the man leaves, "she turns and looks a moment in the glass / Hardly aware of her departed lover" (L. 70-71) her only cares that, "Well now that's done: and I'm glad it's over" (L. 73). In this section, the poet uses different references and music to describe cheap sex and rape in the modern world. Freedom can be achieved only when lust and desire are controlled. As Weirick (1971) asserts, "The Waste Land is full of different manifestations of lust, and Eliot illustrates how the inhabitants are enslaved. Freedom will come only when lust has been overcome" (p. 49).

#### 4.4. *Death by Water*

The fourth part of the poem is the shortest section of the five. It speaks about the death of a "Phlebas the Phoenician", the dead sailor. This figure has been mentioned in the second section. Eliot again focuses on death. He describes the sailor's body being torn apart by the sea: "A current under sea / Picked his bones in whispers" (L. 4-5) . It ends by warning the reader to "Consider Phlebas, who was once handsome and tall / as you" (L.10).

Phlebas the Phoenician, a fortnight dead,  
Forgot the cry of gulls, and the deep sea swell  
And the profit and loss. (1-3)

In "Death by Water", drowning does not lead to any transformation or change, because Phlebas has been a good sailor, yet he couldn't resist the current of the whirlpool. Eliot depicts the modern man who only cares about the materialistic life, ignoring the moral or spiritual life. He addresses his readers directly to avoid such life; he wants to deliver his message of reminding them of their mortality and the need for spiritual resurrection. Eliot in this short section depicts the modern man immerses in materialistic and mundane lust, leaving the spiritual and devoted life which will lead to his death eventually with no hope of salvation.

#### 4.5. *What the Thunder Said*

The poem's final section deals with the images of death and sterility, with offering a glance of hope. The title of the fifth part alludes to the thunder legend in the Hindu book Upanishads. According to this legend, all the beings, men, gods, and devils can find the power and to restore life to the wasteland by listening to what the thunder says. According to Eliot, thunder stands for divinity; the voice of God and religion. This part presents the story of the rise and fall of Christianity which ended in wasteland. This section identifies three basic salvation features: give, sympathize, and control to restore life to the modern waste land. It suggests that passion is a human quality that should be expressed or given, while it must be controlled by means of faith. However, this does not apply in the context of modern wasteland. Eliot alludes to the crucifixion of Jesus which is used metaphorically: "He who was living is now dead" (L. 7), to indicate the modern man's loss of faith and values, to become out of merciful God's care. This leads to scenes of Christ's journey to Emmaus, where Jesus appears after his death, and his resurrection. Then, he joins two disciples who didn't recognize him: "Who is the third who walks always beside you?" (L. 39)

Further, Eliot tackles the issue of turning religion into a legend like the legend of the Holy Grail which is kept in a chapel at the top of a mountain. The road to that place is a long way, it has "no water but only rock" (L. 10). This image stands for sterility along with images of "dry grass", with current use of "no water", "without water", "if there were water", and "dry sterile thunder without rain" (L.21). The impact of the Great war caused damaged and ends all cities "Falling towers" (L.53) that stand for civilization like; "Jerusalem/ Athens Alexandria/ Vienna/ London/ Unreal " (L.54-56), which is described previously as the "unreal city", the modern city that falls into the moral decay. Thus, the barrenness, the sexual disorder, the spiritual death all clarify through various images like 'Sosostris', 'Hyacinth girl', the 'unreal city', 'Princess Marie', the conversation between 'Lil' and her friend about her husband 'Albert', 'Sweeney's visit to 'Mrs. Porter', the situation of 'three daughters of Thames', 'the empty chapel' and the 'typist girl.' These images are built the main theme and reinforce the spiritual death and the sexual pervasion with using of the myths. Eliot uses these myths to express his feeling regarding the modern world and the modern man. Eliot uses repetition in many words in order to provide a special effect like the words 'empty, 'stone', 'water'; 'dry'; 'rocks'; 'unreal city' and the phrase 'HURRY UP PLEASE ITS TIME'. (L.65)

Finally, in "The Waste Land" poem, Eliot provides the readers with certain situations and events in order to invoke the notion of futility, alienation, and hopelessness. This notion can be realized through words, phrases, and sentences like 'Earth in forgetful snow,' 'stony rubbish,' 'A heap of broken image,' 'dead tree,' and "I was neither Living nor dead". This mood is presented throughout the poem. Graham Hough feels that "The Waste Land" is a mixture of so many styles like narrative dramatic, lyric, and allusive with mythical technique. (Hough, 2018). The most important persona in the poem is Tiresias. He lives as a man and woman and

is considered the thread which unifies the poem. According to Bloom (2007), T.S Eliot mentions that "What Tiresias sees, in fact, is the substance of the poem". (p. 10) Tiresias in fact is not a character rather to be an observer assuming the role of commentator on the wasteland. The poem thus reflects not only the modern man's mental state of existence, but also Eliot's state of mind and the spiritual collapse. Before Eliot's conversion to Anglo-Catholicism, he experiences a long process of spiritual torment and struggle which reaches its climax in "The Waste Land". Thus, the modern man with his ignorance and arrogance caused the destruction to his shelter and to himself and live a sterile, empty life like a "hollow man".

## 5. CONCLUSION

This study, by using the textual analysis, delves to analyze Eliot's early poetry. Eliot in his poems portrays the modern man as package of disillusionment, hopelessness, meaninglessness, and emptiness. Eliot's awareness of the universe panorama of futility and anarchy in the human world, is quite acute and intense. The imagery of the poems in this study is modern, urban, even universal, and invariably tend to emphasize the boredom and sterility of modern urban life and modern man. The study concludes that Eliot uses the image of the modern man as a mirror of all the social, political, and religious changes which caused devastating results and disillusionment among people. The study also concludes that Eliot as a modern and sensitive poet, manages to depict the modern man in his disillusionment and his dilemma, yet he shows him the way for salvation by reviving the lost values and faith. Eliot's creativity paves the way for other poets during his time. Eliot as a great dominant figure in English literature makes a crucial shift not only in modern English poetry, but also in the modern world. Thus, his poetry is not addressing the English only, but it addresses the whole world which makes him a universal poet.

## تصوير الانسان المعاصر في قصائد تي اس اليوت المختارة

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### ملخص البحث:

يتسم الشعر الحديث بالغموض وبانه غير تقليدي، فهو يعكس تعقيدات الحياة الحديثة ومشاكل الانسان المعاصر. سببت الحداثة والحرب العالمية الاولى في حدوث تغييرات جذرية في العديد من الدول الاوربية. تعرض الكثير من الناس لخسائر فادحة احدثت صدمة في معتقداتهم السياسية والدينية، وفي كثير من جوانب حياتهم. لذا فان الشعر الحديث يجسد مشاكل العصر الحديث مما جعل الشعراء المعاصرين يسعون الى فهم الانقسام الموجود في الانسان الحديث من اجل تصويره بالصورة الحديثة. لذا، تتناول الدراسة الحالية موضوع صورة الانسان الحديث والطريقة التي جسدها الشاعر اليوت في قصائد مختارة. يعتبر اليوت أحد أكثر الشعراء الحداثيين تأثيرا في النصوص الادبية المعتمدة في القرن العشرين. فقد استخدم اليوت صورة الانسان المعاصر في شعره لتسليط الضوء على مشاكل الحرب الكبرى في العالم اجمع. يعتبر اليوت من كبار الشعراء الذي استخدم شعره فنيا وميتافيزيقيا ليعكس هذه المشاكل التي يعاني منها الانسان الحديث. تمتد فترة نشاط اليوت على مدى خمسة واربعون عاما، وكان غزير النتاج الادبي خلال هذه الفترة. فقد استخدم لغة قوية مع صور مذهلة مصاحبة للعديد من الادوات الادبية لخلق صورة حديثة للإنسان الحديث. لذا، تحتم هذا الدراسة بمعرفة تصوير اليوت للإنسان الحديث في قصائده الاربعة: اغنية حب جي. الفريد بر وفروك، جيرونتيون، الارض اليباب. استخدمت الدراسة المنهج التحليلي لاستكشاف صورة الانسان الحديث في هذه القصائد الثلاث. وتخلص الدراسة الى ان صور الانسان المعاصر التي استخدمها اليوت في هذه القصائد، استخدمت كمرآة تعكس كل التغييرات الاجتماعية والسياسية والدينية التي احدثت نتائج مدمرة وخيبة امل لدى الناس.