

T. S. Eliot's *The Waste Land*: A Portrayal of Modern Predicament

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Abstract:

T. S. Eliot upholds the theme of modernism, new visions in English literature through his poems exceeding stereotypical forms and norms of the Victorian Age. His poems make room for him at the zenith of Modern literature. The present study analyzes Eliot's poetry with special emphasis on The Waste Land dealing with modern elements such as alienation, fragmentation, frustration, isolation, structuralism, imagism, surrealism, expressionism, impressionism, symbolism and realism which place Eliot in the throne of a great modern poet. His poems carry an excellent note of humanitarian patient and sentiment from the real massive experiences of life. Thus, the research centres of how Eliot juxtaposed modernistic elements in his through which he is considered as the greatest modern poet. It is thought that the theme of the poem is that of the drifting barrenness in a world incapable of Self-sacrificing devotion and no longer held by the bonds of love and faith. The opening of his poem portrays this concept clearly while the rest of the poem seems to briefly brush upon that notion, and the poem ends with an appeal for regeneration. The poem reveals the crisis of modern society. He deplors the fragmentation of modern society. The researcher narrates the theme of the poem in order to explore the frustrated life of people. Hence, the focal point of the researcher is to present the real picture of the life of modern people in the light of The Waste Land.

Keywords: Spiritual Dilemma, Barrenness, Hollowness in Mind, Frustration, Modern People

INTRODUCTION:

T.S. Eliot (1888-1965), famous American modern poet, was one of the prominent figures as a poet who was able to depict the real picture of the crises of modern era. Not only in *The Waste Land* is considered as Eliot's greatest work but it may also be considered among the greatest work of all modernist literature around the problems especially the emotional and spiritual crises that engulfed Europe after the First World War. Though he created the great work *The Waste Land* in 1922, he could predict what will be happened in the near future. He connects existing panoramic setbacks of modern life to antiquities. Thus, it implies a reproachful question on modernism. Exposing a picture of mundane wasteland that symbolically suggests the spiritual death of modern men, Eliot ties the malaise with the eternal human problem and looks east for a possible remedy. The article thus explores different attitudes of human beings presented in T.S. Eliot's *The Waste Land*.

The poem upholds the theme of new visions in English literature. The poem makes room for Eliot at the zenith of Modern literature. Modernism, a movement of the 19th century, in the field of art, science and literature is a reaction of confinement. Modernism covers a numbers of 'Isms' such as Structuralism, Imagism, Surrealism, Expressionism, Impressionism, Symbolism, Futurism, Dadaism, Realism, etc. Symbolism in Arts may refer to: Symbolism (arts) is a 19th-century movement that rejects Realism. Symbolist movement is in Romania, symbolist literature and visual arts in Romania during the late 19th and early 20th centuries. Russian symbolism, the Russian branch of the symbolist movement in European art Symbol, something that represents, stands for, or suggests an idea, belief, action, or entity. The present study deals with modern elements such as alienation, fragmentation, frustration, isolation, symbolism and realism which place *The Waste Land* a great modern poem. The poem carries an excellent note of humanitarian patient and sentiment from the real massive experiences of life. Eliot's stream of consciousness is the main source of motion of his poems. His poems carry an excellent note of humanitarian patient and sentiment from the real massive experiences of life. His poems make room for him at the zenith of Modern literature.

The poem has been composed into five parts and each part contains different speakers, time, and location. The poem quickly leaves behind even the most skilled reader as Eliot seamlessly makes his transitions. Eliot's poetry with special emphasis on the poems dealing with death and rebirth traditionally associated with the month of April appears tragic to Eliot's speaker:

“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.”

(Eliot 2010, 1-7)

For Eliot's speaker, April's showers are cruel, not sweet. The “us” in line 5—“Winter kept us warm”—seems to link the poet himself to the earth that is covered with snow. These opening lines, then, pose the question of the poet's originality in relation to a tradition that seems barely capable of nourishing the “dull roots” of the modern poet's sensibility. The poet lives in a modern waste land, in the aftermath of a great war, in an industrialized society that lacks traditional structures of authority and belief, in soil that may not be conducive to new growth. Even if he could become inspired, however, the poet would have no original materials to work with. His imagination consists only of “a heap of broken images,” in the words of line 22, the images he inherits from literary ancestors going back to the Bible. The modernist comes to write poetry after a great tradition of poetry has been all but tapped out. Despite this bleakness, however, the poem does present a rebirth of sorts, and the rebirth, while signifying the recovery of European society after the war, also symbolizes the renewal of poetic tradition in modernism, accomplished in part by the mixing of high and low culture and the improvisational quality of the poem as a whole. Like many modernists, Eliot was highly self-conscious about his relationship to literary tradition. Hence the researcher has chosen Eliot's *The Waste Land* as a good read through modernist theory.

LITERATURE REVIEW:

T.S. Eliot's *The Waste Land* is the justification of the 'Movement,' of modern experiment, since 1900, published by Ezra Pound in 1922. Eliot's poem describes a mood of deep disillusionment stemming both from the collective experience of the First World War and from Eliot's personal travails. Born in St. Louis, Eliot had studied at Harvard, the Sorbonne, and Oxford before moving to London, where he completed his doctoral dissertation on the philosopher F. H. Bradley. Because of the war, he was unable to return back to the United States to receive his degree. He taught grammar school briefly and then took a job at Lloyds Bank, where he worked for eight years. Unhappily married, he suffered writer's block and then a breakdown soon after the war and wrote most of *The Waste Land* while recovering in a sanatorium in Lausanne, Switzerland, at the age of thirty three. Eliot later described the poem as "the relief of a personal and wholly insignificant grouse against life...just a piece of rhythmical grumbling." Yet the poem seemed to his contemporaries to transcend Eliot's personal situation and represent a general crisis in western culture. One of its major themes is the barrenness of a post-war world in which human sexuality has been perverted from its normal course and the natural world too has become infertile. Eliot went on to convert to a High Church form of Anglicanism, become a naturalized British subject, and turn to conservative politics. In 1922, however, his anxieties about the modern world were still overwhelming. A brief survey of the allusions in the first section of *The Waste Land* shows some of Eliot's techniques for incorporating fragments of tradition into his own work. Aided by Eliot's own notes and comments, scholars have identified allusions in this first section of 76 lines to: the Book of Common Prayer, Geoffrey Chaucer, Rupert Brooke, Walt Whitman, Théophile Gautier, Charles-Louis Philippe, James Thomson, Guillaume Apollinaire, Countess Marie Larisch, Wyndham Lewis, nine books of the Bible, John Donne, Alfred Lord Tennyson, Richard Wagner, Sappho, Catullus, Lord Byron, Joseph Campbell, Aldous Huxley, J. G. Frazer, Jessie L. Weston, W. B. Yeats, Shakespeare, Walter Pater, Charles Baudelaire, Dante, Ezra Pound, James Joyce, and John Webster—about one allusion in every two lines.

These allusions are in fact heavily weighted towards the nineteenth and early twentieth century's, Eliot's immediate

precursors, but they include several ancient, medieval, and Renaissance sources, thus establishing a retrospective tradition that seems to run, say, from Sappho down to Pound, Eliot's friend and mentor, who himself drastically edited the manuscript of *The Waste Land* and arranged for its publication in *The Dial*. Eliot's technique of allusion serves various functions: to give symbolic weight to the poem does contemporary material, to encourage a sort of free association in the mind of the reader, and to establish a tone of pastiche, seem to collect all the bric-a-brac of an exhausted civilization into one giant, foul rag and bone shop. *The Waste Land* was quickly recognized as a major statement of modernist poetics, both for its broad symbolic significance and for Eliot's masterful use of formal techniques that earlier modernists had only begun to attempt. I. A. Richards influentially praised Eliot for describing the shared post-war "sense of desolation, of uncertainty, of futility, of the groundlessness of aspirations, of the vanity of endeavour, and a thirst for life-giving water which seems suddenly to have failed." Eliot later complained that "approving critics" like Richards "said that I had expressed 'the disillusionment of a generation,' which is nonsense. I may have expressed for them their own illusion of being disillusioned, but that did not form part of my intention." Nonetheless, it was as a representative of a post war generation that Eliot became famous. To compare Eliot's comments on the poem with the way it was received illustrates strikingly the fact that, as William K. Wimsatt and Monroe Beardsley put it, "The poem is not the critic's own and not the author's (it is detached from the author at birth and goes about the world beyond his power to intend about it or control it). The poem belongs to the public." The poem also made use of allusion, quotation (in several languages), a variety of verse forms, and a collage of poetic fragments to create the sense of speaking for an entire culture in crisis; it was quickly accepted as the essential statement of that crisis and the epitome of a modernist poem. Eliot manages to achieve a kind of impersonality. Like Pound, Eliot drew for his conception of impersonality on Robert Browning's dramatic monologues, in which he took on the roles of such figures as the Duke who casually tells the story of how he put a stop to his first wife's suspected adultery ("My Last Duchess," 1842) or the Renaissance professor who devotes his whole life to the smallest aspects of Greek grammar ("A Grammarian's Funeral," 1855). Eliot also makes use of a number of

the patterns and systems for making meaning available to free verse, some of which have been summarized by the critic Paul Fussell. Eliot's age was symbolic of an entry into mid-life. It was at thirty three, "in the middle of our life's way," that Dante had the vision of heaven and hell recorded in his *Divine Comedy*. It was at the same age that Christ was crucified. His death and resurrection form a major symbolic framework for *The Waste Land*. Although its first lines suggest an aversion to "mixing / Memory with desire" and to "stirring / Dull roots with spring rain," the poem's success results largely from Eliot's ability to mix modes and tones. The originality of *The Waste Land*, and its importance for most poetry in English since 1922, lies in Eliot's ability to meld a deep awareness of literary tradition with the experimentalism of free verse, to fuse private and public meanings, and to combine moments of lyric intensity into a poem of epic scope.

ANALYSIS AND DISCUSSION:

Like other modernists, Eliot was highly self-conscious about his relationship to literary tradition. Eliot incorporates fragments of tradition into his own work. The first lines of the poem position it as a monument in a specifically English tradition by alluding to Geoffrey Chaucer, the first major poet of the English language. The natural cycle of death and rebirth traditionally associated with the month of April appears tragic to Eliot's speaker. For Eliot's speaker, April's showers are cruel, not sweet. These opening lines, then, pose the question of the poet's originality in relation to a tradition that seems barely capable of nourishing the "dull roots" of the modern poet's sensibility. The poet lives in a modern waste land, in the aftermath of a great war, in an industrialized society that lacks traditional structures of authority and belief, in soil that may not be conducive to new growth. Even if he could become inspired, however, the poet would have no original materials to work with. His imagination consists only of "a heap of broken images," in the words of line 22, the images he inherits from literary ancestors going back to the Bible. The modernist comes to write poetry after a great tradition of poetry has been all but tapped out despite this bleakness tradition of English civilization. Geoffrey Chaucer, the first major poet of the English language, whom Dryden called "the Father of English Poetry", began

in *Canterbury Tales* with a description of April's "sweet showers," which cause the flowers of spring to grow.

Eliot portrayed regeneration and hopefulness seems far-fetched. It portrays the world where tension, anxiety, depression, unrest above all an extreme decay of morality non-hygienic environment. The post-war disillusionment of the 1920s led many literary figures to voice out the predicament and moral dilemma that modern life faces. Of many poets of war, T.S. Eliot is a distinguished figure and a leading voice in picturing the crises of the time known as 'age of worry'. His groundbreaking poem, *The Waste Land* appears like an earthquake and deconstructs the structure of modernism and everything it offered. It portrays a claustrophobic world where regeneration and hopefulness seem far-fetched. This 'disease of the age' becomes the core issue of the poem. Eliot follows the 'mythical method' in the poem and connects existing panoramic setbacks of modern life to antiquities. Thus, it implies a reproachful question on modernism. Exposing a picture of mundane wasteland that symbolically suggests the spiritual death of modern men, Eliot ties the malaise with the eternal human problem and looks east for a possible remedy.

"Burning burning burning burning
O Lord Thou pluckest me out
O Lord Thou pluckest
Burning"

(Eliot 2010, 308-311)

The burning of this passage might make us think of hellfire but it also may refer to "The Fire Sermon" from which the name of the poem has been selected. "The Fire Sermon" is not actually a Christian reference, but an allusion to the spiritual teacher Buddha, who taught people to resist their worldly appetites for sex, money, and power in order to live a life of peace. From this point onward, *The Waste Land* starts to look at non-Christian religions as potential places of rebirth for Western culture. Eliot especially seems to like the idea of asceticism, which means giving up all worldly pleasures in order to pursue a life of spiritual enlightenment. If today's Western culture is any indication, though, Eliot might have lost that battle.

"But at my back in a cold blast I hear
The rattle of the bones, and chuckle spread from ear to ear."

(Eliot 2010, 185-186)

The poem displays the disillusionment, hopelessness, failure, and cynicism of modern life. Throughout the poem, we have experienced the same failure in different mood and situation. Loss of faith is one of the worst features that modern life is bearing in its heart. This is why the poet looks forward to seeing another regeneration of modern lives: "In light of the desolation of the West, Eliot feels that another Renaissance is necessary; the preceding one more Western society from its root, the Christian religion." (Hentea 2010, 317-18). Eliot strives for unfolding the predicaments and having a solution to them. *The Waste Land* is an expedition of "human failure and of perennial quest for salvation" (Bhagawati 2012, 337). Below is a brief description of these crises that prevails the poem.

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Eliot's philosophy is transgressed other modern writers. Eliot's poetry deals with modern elements such as alienation, fragmentation, frustration in *The Waste Land*. Eliot emphasizes the role of death and decay in the process of growth, most memorably in the source of expression regarding frustration, isolation, structuralism, representation, imagism, surrealism, expressionism, impressionism, symbolism and realism to carry an excellent note of realism. In the first section of the poem, "The Burial of the Dead," Eliot adapts some of the crucial imagery of the poem—the rocky, deserted land, the absence of life-giving water, the dead or dying vegetation—from the Biblical books of Ezekiel, Isaiah, and Ecclesiastes. Other quotations or translations come from writers of near-sacred status: Shakespeare ("Those are pearls that were his eyes," line 48) and Dante ("I had not thought death had undone so many. / Sighs, short and infrequent were exhaled," lines 63-4). Eliot's use of allusion and quotation seems in part a response to the dilemma

of coming at the end of a great tradition. The poet seeks to address modern problems—the war, industrialization, abortion, urban life—and at the same time to participate in a literary tradition. His own imagination resembles the decaying land that is the subject of the poem: nothing seems to take root among the stony rubbish left behind by old poems and scraps of popular culture. The method of assembling “fragments” or “broken images” from the past into a sort of mosaic allows him at once to suggest parallels between contemporary problems and earlier historical situations and to disorient the reader, turning the reading process into a model of modern, urban confusion. It parallels the cubist use of collage, calling attention to the linguistic texture of the poem itself and to the materials—literary and popular—out of which it is constructed. Eliot’s allusive method is a distinctive feature of his poetry, but he developed it in part on the model of some of Pound’s earlier poems, and Pound’s editing of *The Waste Land* greatly increased its fragmentation. An even more important influence was Joyce. Eliot read the early episodes of *Ulysses* that appeared in the *Little Review*; as assistant editor at *The Egoist*, he read the original drafts of five episodes that were published there in 1919. Eliot later confessed to having felt that Joyce’s *Ulysses* did “superbly” what Eliot himself was “tentatively attempting to do, with the usual false starts and despairs.” Allusion would become a favourite modernist technique for reconciling formal experiment with an awareness of literary tradition. Eliot’s original title for *The Waste Land* was *He do the Police in Different Voices*. The line, another quotation, comes from Dickens’s *Our Mutual Friend* (1864-65).

The Waste Land opens with a reference to Chaucer’s *Canterbury Tales*. In this case, though, April is not the happy month of pilgrimages and storytelling. It is instead the time when the land should be regenerating after a long winter. Regeneration, though, is painful, for it brings back reminders of a more fertile and happier past. In the modern world, winter, the time of forgetfulness and numbness, is indeed preferable. Marie’s childhood recollections are also painful: the simple world of cousins, sledding, and coffee in the park has been replaced by a complex set of emotional and political consequences resulting from the war. The topic of memory, particularly when it involves remembering the dead, is of critical importance in *The Waste Land*. Memory creates a confrontation of the past with the present, a juxtaposition that points

out just how badly things have decayed. Marie reads for most of the night: ostracized by politics, she is unable to do much else. To read is also to remember a better past, which could produce a coherent literary culture. The second episode contains a troubled religious proposition. The speaker describes a true wasteland of “stony rubbish”; in it, he says, man can recognize only “[a] heap of broken images.” Yet the scene seems to offer salvation: shade and a vision of something new and different. The vision consists only of nothingness—a handful of dust—which is so profound as to be frightening; yet truth also resides here: No longer is a religious phenomenon achieved through Christ, truth represented by a mere void. The speaker remembers a female figure from his past, with which he has apparently had some sort of romantic involvement. In contrast to the present setting in the desert, his memories are lush, full of water and blooming flowers. The vibrancy of the earlier scene, though, leads the speaker to a revelation of the nothingness he now offers to show the reader. Again memory serves to contrast the past with the present, but here it also serves to explode the idea of coherence in either place. In the episode from the past, the “nothingness” is more clearly a sexual failure, a moment of impotence. Despite the overall fecundity and joy of the moment, no reconciliation, and, therefore, no action, is possible. This in turn leads directly to the desert waste of the present.

We found conflicted feelings about his wife, the emotion cause both great joy and great sorrow. His eyes to fail, his speech to forsake him, love renders him. He gets frustration in love, so he says ‘I was neither living nor dead and I knew nothing, looking into the heart of light, the silence.’ The Poet says that he was none other but like a drowned Phoenician sailor who walks on water throughout his life but fears of water. Eliot paints a portrait of London as a hunting spectre, where the only sound is dead, and no man dares even to look beyond the confines of his feet. The Poet also says that all wars are same, they destroy human-beings. At the end of the poem poet speaks directly with the reader and says that, individuals faces blur into the ill-defined mass of humanity. Eliot describes London and the World with a disease of the senses, through which sex has replaced love and meaninglessness physical contact. The fourth section “Death by Water” the modern world is compared with a land without any water only rocks and dead mountains were found. The poet laments the

absence of water that is lack of 'Spirituality' in modern world. He says, 'There is no water'. In the fifth section 'What the Thunder said,' Eliot describes the modern atmosphere is polluted with 'Violent air' and 'violent hour'. Poet gives the reference of Holy Grail in this poem; the knight must pass in order to obtain the grail and which represents a sort of luminal passage or baptism. All people went for some 'searching'. All modern men moved with agony with crying and shouting thunder of spring was at distant level. He says, 'Here is no water but only rock' Eliot or Tiresias walks and some third person walks with them, they don't know who was he? He says, 'who is the third, who walks always beside you?' That third person is no one else but Jesus himself. God always follow us but it's in our hand to realize him; we realize this only by doing, 'Good deeds'. The rain was not coming is the futility of modern men. God is not happy with the 'Sinful work' of men. Here poet used the mythology. The sermon which is given by Lord Buddha is recalling by Eliot in this poem. He also gives the reference of Upanishad. Eliot quotes, describes God delivering three groups of followers – men, demons and the Gods, which is represented by the sound –

“Datta. Dayadhvam. Damyata.
Shantih shantih shantih
What the Thunder Said”

(Eliot 2010, 433-434)

The Waste Land despite being pessimistic in tone does little justice to the hopefulness. The lines – 'Rain has come, and with it a call from the heavens'. It gives 'hope of new beginning.' The poem ends on a note of grace allying Eastern and Western religious tradition to posit a more universal worldview. 'Fragments' made 'new visions'. A vision that the world as *The Waste Land* awaiting the arrival of the grail that will cure it of its ill.

Besides, *The Waste Land* possesses the characteristics of modernist poetry containing both lyric and epic elements. Modernism continued the tendency, begun in romanticism, to prize lyric highly, but many modernist poets also sought to write in the traditionally highest form, epic. Eliot defined the lyric as “the voice of the poet talking to himself, or to nobody,” and if we accept his description of *The Waste Land* as a “piece of rhythmical grumbling,” it may seem to belong to the lyric tradition. Yet its broader ambitions are obvious. "Eliot came back from his Lausanne specialist looking OK; and with a

damn good poem (19 pages) in his suitcase,” wrote Pound after reading the manuscript of the poem. “About enough, Eliot’s poem, to make the rest of us shut up shop.” Pound defined an epic as a “poem including history.” Although much shorter than Homer’s *Iliad* or *Odyssey*, Virgil’s *Aeneid*, Dante’s *Divine Comedy*, or Milton’s *Paradise Lost*, *The Waste Land* does contain history—both contemporary history and the history of the world understood in mythological terms. One of the factors that helped to create “high modernism” was the attempt of poets, after the war, to extend the techniques of the pre-war avant-gardes to address broad, historical questions, the sorts of questions normally addressed by epic. The modernist epic would have to be a rag-bag. Perhaps the most famous of modernist rag-bags is the concluding section of *The Waste Land*, “What the Thunder Said.” Eliot wrote this section in a flash of inspiration and published it virtually unedited. Eliot invokes three ancient Sanskrit words from the Upanishads, ancient Hindu scriptures: Datta, Dayadhvam, Damyata, each announced by the single syllable “DA,” representing a clap of thunder. The return of the waters suggests the possibility of a different type of sexual relation from those seen in the poem so far: “The sea was calm, your heart would have responded / Gaily, when invited, beating obedient / To controlling hands.” However, the flood and the purifying fire arrive, and the last lines of the poem seem to announce destruction, in many languages, as partial quotations pile up and the speaker (perhaps at last representing the poet himself), announces: “These fragments I have shored against my ruins.” After the destruction, the poem ends on a note of peace, with the words “Shantih Shantih Shantih,” which, as Eliot informs us, mark “the formal ending to an Upanishad. He went so far as to compare Joyce to Einstein. The mythical method, according to Eliot, “is simply a way of controlling, of ordering, of giving a shape and significance to the immense panorama of futility and anarchy which is contemporary history.” Many of Joyce’s readers have felt that Joyce himself did not necessarily aim for control and order, but most are in agreement that Eliot’s essay describes well the intention of *The Waste Land*, in which the many parallels that have been briefly discussed here help to convert chaos into a kind of order. Like other modernist models of history—Yeats’ gyres, Pound’s vortex, Joyce’s Vichian cycles—Eliot emphasize the current moment as one of crisis, either preparing for or recovering from a radical break in history.

This radical break certainly has something to do with the First World War, but it is also an aspect of the modernists' eschatological view of the world, that is their fascination with the problem of destiny and the last judgment. It is for this reason that Kurtz's famous last words ("The Horror! The Horror!") in *Heart of Darkness* ring through so much of later modernism. Eliot originally intended to use them as the epigraph for *The Waste Land*. As Conrad's narrator, Marlow, says, "he had summed up—he had judged. 'The Horror!' He was a remarkable man. After all, this was the expression of some sort of belief; it had candour, it had conviction, it had a vibrating note of revolt in its whisper, it had the appalling face of a glimpsed truth—the strange commingling of desire and hate." The capacity to judge a civilization that teeters on the edge of chaos was highly prized by Eliot, as it was by Pound, whose *Cantos* shares some of the features of *The Waste Land*, and by the other modernists who attempted their own epics.

Like Matthew Arnold and Theodor W. Adorno, Eliot also appreciated the diligence of thought and attention to culture and art. The poem functions as an outlet for Eliot's anxieties around the loss of cultural and moral identity or moral degradation. He is vocalizing his distaste for his surroundings in the Post World War I. The title *The Waste Land* describes his sentiments of the dry infertile world. The world that "lacks traditional structures of authority and belief", thus, only containing "soil that may not be conducive to new growth" (Lewis 2007, 129-151). Section five of the poem reconnects to the initial ideas found in section one. Eliot Says:

"There is not even silence in the mountains
But dry sterile thunder without rain
There is not even solitude in the mountains"

(Eliot 2010, 341–343)

Various metaphors have been used to describe the moral degradation taking place in life. Eliot's writing techniques are unique in style as he contrasts popular culture to ancient culture in a deliberate attempt to disorient the reader. The text is truly arrogant as only a few are meant to understand and grasp the fragmented work. Eliot uses his knowledge of the literary canon to address the downfall of humanity due to greed, and the need for instant satisfaction. One could argue that Eliot is speaking directly to the public or to no one at all. His message would likely fall upon deaf ears, or ears unable to decode his complex language. The writing is, in reality, a modern one as he uses

different imagery, switching of characters, and intentional fragmentation. All of these techniques are used to declare his objections of the morally corrupt world. Thomas Eliot's Utopia was rapidly slipping away as a dystopian world full of culture that now "impresses the same stamp on everything" (Adorno 1999/1944, 31-41) emerged.

CONCLUSION:

The research provides an example of philosophical and critical meaning of modern life through the expression and extraction from other literary works. The paper analyzes T.S. Eliot's *The Waste Land* critically. *The Waste Land* deals with theories to serve modernism. The study narrates the roles of modern people from various perspectives for exploring their predicaments. The dissertation gives talks on the spiritual barrenness, emptiness, loneliness, frustration, isolation and hollowness of the modern people to uphold the meaninglessness of life. It discovers self-conscious of Eliot highly for the meaningfulness of life.

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