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POSITIVE PERSONALITY TRANSFORMATION IN T.S.
ELIOT'S "PRUFROCK" AND *THE WASTE LAND*

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To My Sons and Sisters...

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1. The material included in this thesis has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted.
2. The program of advanced study of which this thesis is a part consists of:
 - i) Two Chapters
 - ii) Table of Contents, List of Tables and Bibliography

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May 2013

ABSTRACT

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POSITIVE PERSONALITY TRANSFORMATION IN T.S. ELIOT'S "PRUFROCK" AND *THE WASTE LAND*

In this thesis study, I examine the transformations of the fragmented consciousness of Prufrock and Tiresias in Eliot's "The Love Song of J. Alfred Prufrock" and "The Waste Land." Both figures represent modern man in a mental hell generated by the pessimism of World War I. Prufrock is a pathetic figure who is unable to form a healthy relation between his ego and super ego, while Tiresias is an impotent, detached spectator who witnesses the disassociated sensibilities of men and women.

In these poems, Eliot describes the modern world as a place lacking in dignity, regeneration and spirituality as well as an absence of potency, prosperity, vitality, and self control. Eliot describes a heap of broken images surrounding Prufrock and Tiresias that express an underlying ambiguity and a failure to develop a unified self. He invites the reader to experience the stream of consciousness of Prufrock and Tiresias in order to make us feel empathy for their helplessness. Eliot composes ancient selves with modern selves to make us aware of developmental principles of personality.

Eliot suggests that language is a means of therapy to restore sterile souls and find real love and meaning in life. He hopes to create regenerated, positive personalities living in peace through a united self.

Key words: T.S. Eliot, Personality, Self Acquisition, Transformation, "The Love Song of J. Alfred Prufrock", "The Waste Land", Tiresias, Id, Ego, Super Ego.

KISA ÖZET

Kadriye ŞANLI

Mayıs 2013

T. S. ELIOT'IN "PRUFROCK" VE ÇORAK ÜLKE ŞİİRİNDE

POZİTİF BENLİK GELİŞİMİ

Bu tez çalışmasında, Eliot'ın *J. Alfred Prufrock'un Aşk Şarkısı* ve *Çorak Ülke* şiirlerinde Prufrock'un ve Tiresias'ın parçalanmış şuur düzeylerindeki dönüşümleri incelenecektir. Bu iki figur, Birinci Dünya Savaşı'nın kötümser tablosu dolayısı ile zihinsel cehennemi içinde yaşayan modern insanı temsil eder. Prufrock, kendi egosu ve super egosu arasında sağlıklı iletişim kuramayan hastalıklı bir figürdür. Tiresias ise, kadın ve erkeklerin birbirinden kopuk duygu dünyalarına tanık olan, zavallı bir gözlemcidir.

Eliot, bu şiirlerde modern dünyayı saygınlığın yitirildiği, yeniden gelişmenin duygusallığın olmadığı, otoritenin, verimin, canlılığın ve benlik denetiminin bulunmadığı bir yer olarak tasvir eder. Eliot, Prufrock ve Tiresias'ı benlik gelişimini tamamlamada hezimete uğramış sahte ve bozuk kişiliklerin yığıntısı olarak tanımlar. Eliot, Prufrock ve Tiresias'ın çaresiz durumlarına empati duymaları için okuyucuyu şuur akışına davet eder. Eliot bunu iç dünyanın gelişimi prensibi ve şairin tarafsızlığı teorisini uygulayarak, tarihi benlikleri modern benliklerin şuur akışında buluşturarak gerçekleştirir.

Eliot, dilin gücünün, çoraklaşmış ruhların tedavisinde, gerçek sevgiyi ve hayatın anlamını bulmada bir araç olabileceğini belirtir. Şair, gelecekte, yeniden oluşmuş pozitif kişiliklerin, tek bir benlikte toplanarak huzur içinde yaşayacaklarından ümitlidir.

Anahtar Kelimeler

T. S. Eliot, Kişilik, Benlik Geliştirme, Dönüşüm, "Alfred J. Prufrock'un Aşk Şarkısı", "Çorak Ülke", Tiresias, Id, Ego, Super Ego

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INTRODUCTION

Thomas Stearns Eliot created an epic in *The Waste Land* (1922) to express the agony of a society without belief.¹ George suggests that "it is an epic on man and on human civilisation. But on the sum total of human achievements since the dawn of history to the modern times."² Gordon asserts that Eliot's *The Waste Land* is a "horrifying discovery of innate depravity and associated fear that few have the stature to transcend it."³

Eliot states that "Belief itself is dead; and that therefore my poem is the first to respond properly to the modern situation and not call upon Make-Believe."⁴ *The Waste Land* describes Eliot's desacralized post-Christian society, living under the shadow of World War I. Eliot's poem is the projection of the actuality of his age. Eliot highlights the vigorous aspects of

¹ F.O. Matthiessen, *The Achievement of T.S. Eliot* (New York: Oxford University Press, 1958), 9.

² A.G. George, *T.S. Eliot: His Mind and Art* (New York: Asia Publishing House, 1969), 118.

³ Lyndall Gordon, *Eliot's Early Years* (Oxford: Oxford University Press, 1977), 71.

⁴ T.S. Eliot, *The Use of Poetry and the Use of Criticism* (London: Faber and Faber, 1980), 130.

human life which are religion, culture, and sexuality in their spiritual and social contexts. Miller asserts,

In 1922, Eliot won the "Dial" Award for *The Waste Land*. After *The Waste Land*, Eliot's work became more spiritual and even specifically religious in theme, as evidenced in his drama "Murder in the Cathedral" and his religious poems, "Four Quartets". In 1927 the religious focus in his poetry increased when he joined the church of England, where he maintained active membership until his death in 1964.⁵

Eliot was a genuine student of philosophy. He was influenced by Bradley's *Appearance and Reality*⁶ (1893), and he completed his doctoral dissertation on F.H. Bradley in 1914.⁷ "After forty-six years of academic philosophising" Eliot showed his appreciation for the metaphysical poets and published his dissertation under the title of *Knowledge and Experience in the Philosophy of F.H. Bradley*.⁸ Studying Bradley influenced his developing concepts of soul,

⁵ Marlow Miller, *Masterpieces of British Modernism* (London: Green Wood Press, 2006), 114.

⁶ F.H. Bradley, *Appearance and Reality* (Oxford: Clarendon Press, 1946).

⁷ Miller, 113.

⁸ T.S. Eliot, *Knowledge and Experience in the Philosophy of F.H. Bradley* (London: Faber and Faber, 1964), Preface, 10.

self and personality, especially in his early poetry. Childs argues that "The Love Song of J. Alfred Prufrock" is a poem closely linked to Eliot's work on Bradley and it is also a poem that Eliot comes to see in a Bradleyan light. In fact, the poem offers a reading of the dissertation and the dissertation a reading of the poem."⁹ Eliot reflects Bradleyan philosophy in his poetic use of language. In terms of Bradleyan philosophy, if the self is subject and experience is object, one must know other objective and subjective selves in order to determine the nature of the world. Eliot asserts,

...the self depends as well upon other selves; it is not given as a direct experience, but is an interpretation of experience by interaction with other selves... We thus come to interpret our own experience as the attention to a world of objects, as we feel obscurely an identity between the experiences of other centres [or selves] and our own... which gradually shapes itself into the external world.¹⁰

For Eliot, every individual is finite center who is unable to communicate with others except for moments that are called "immediate experience." Eliot explains,

⁹ Donald Childs, *Knowledge and Experience in The Love Song of J. Alfred Prufrock*, *ELH*, Vol. 55, No. 3 (Autumn 1988), 685-99. web 16 November 2011
<http://www.jstor.org/stable/2873189> (13.03.2013).

¹⁰ Eliot, *Knowledge and Experience in the Philosophy of F.H. Bradley*, 143-46.

The soul only differs from the finite center in being considered as something not identical with its states. The finite center, so far as I can pretend to understand it, is immediate experience. It is not in time, though we are more or less forced to think of it under temporal conditions... The finite centre in a sense contains its own past and future. 'It has, or it contains, a character, on that character its own past and future depends.'... The concepts of centre, soul, and of self and personality must be kept distinct. The point of view from which each soul is a world in itself must not be confused with the point of view from which each soul is only the function of a physical organism, a unity perhaps only partial, capable of alteration, development, having a history and structure, a beginning and apparently an end.¹¹

Eliot suggests that "In epistemology we attempt to describe a relation between the knower and the known." An individual mind resembles the known in order to know. To know the 'True reality' a human being needs to seem like 'The Absolute'¹² with the whole of the individual talents that are put in the self by birth.

¹¹ Eliot, *Knowledge and Experience in the Philosophy of F.H. Bradley*, 205-6.

¹² *Ibid.*, 115.

“The Love Song of J. Alfred Prufrock” and “The Waste Land” demonstrate Eliot’s interest with the philosophy of time. His concern with mythology, history, consciousness, spirituality, the reconciliation point of time, and the Timeless are the main points of the improvement of his philosophy of time. Eliot’s early poetry reflects early stages of his philosophical studies.

Eliot’s philosophy of time has two types of streams: time existing coincidentally and time intersection of critical moments. The first is related to the man who achieves personality transformation in the irregular temporary world and the latter is about the timelessness he experiences in critical moments in the spiritual world, which is perceived unintentionally by thought. An individual lives in coincidental time in two different ways. Either he feels “time ridden” as Eliot defines “Only a flicker over the strained time ridden faces”¹³ or man perceives time for purposeful development toward an end. In this case, he desires to reach the conciliation point of time and the timeless. Man’s struggle to reach harmony in between these two perspectives on time is evidenced by personal and spiritual transformation.

Eliot’s understanding in relation to time and consciousness includes three transformative periods. In the first period of “The Love Song of J.

¹³ T.S. Eliot, *Collected Poems 1909-1962*, (New York: Harcourt, Brace and World, Inc., 1963), 178.

Alfred Prufrock", man is neutral and "like a patient etherized".¹⁴ Llorens suggests the title for "The Love Song of J. Alfred Prufrock" is 'the proto-waste land', since it contains the "embryo" of *The Waste Land*.¹⁵ Cuda explains in his article, "T.S. Eliot's Etherized Patient", that man has "physical and spiritual passivity and the tremendous pressure that his inquiry into paralysis and surrender exerts on his understanding of the human soul."¹⁶ Cuda suggests that Eliot needs to,

...reexamine the proper role and value of the soul's passive aspects (for example, its potential to be moved or harmed, to receive and suffer rather than give and act)... not only a desire to reach God but also his attempts to grapple with fear, vulnerability, and helplessness in his early poetry."¹⁷

Cuda asserts that the transformation period towards the reconciliation time took two decades. These periods are "between its early appearances in

¹⁴ Ibid., 3.

¹⁵ Didac Llorens, *Prufrock and 1920 Poems: Analyzing the Proto-Wasteland* web 20 Jan. 2013, <http://www.uji.es/bin/publ/edicions/jfi11/1.pdf> (22.02.2013).

¹⁶ Anthony Cuda, T.S. Eliot's Etherized Patient, *Twentieth Century*, Vol. 50, No. 4 (Winter 2004), 394-420. web 16 Sep. 2011, <http://www.jstor.org/stable/4149269> (18.12.2011).

¹⁷ Ibid., 395.

"Prufrock" and *Inventions of the March Hare* and its return over 20 years later in *East Coker* (1940), the image of an etherized patient is transformed from a temporary obstacle to a necessary element of the spiritual path."¹⁸

Eliot uses the inner monologue technique and stream of consciousness to describe his personae's transformative states of consciousness in both of these periods. The concept of stream of consciousness is defined by William James. He clarifies that "every state tends to be the part of a personal consciousness, each consciousness state is transformative, each personal consciousness is sensibly continuous and it is interested in some parts of its object to the exclusion of others, and welcomes or rejects."¹⁹

During the second period when he writes *The Waste Land*, Eliot represents modern man as time ridden and as one who lives life unconsciously. For Eliot, twentieth century man is unable to actualize his true self by achieving harmony between his past and present.

The third transformative period of Eliot's poetry is *Four Quartets*. In this period, the personae invented by Eliot confront dualism like mind and matter, good and evil, physical and spiritual. In this poem, Eliot's characters

¹⁸ Ibid., 396.

¹⁹ Aron Gurwitsch, "William James' Theory of the 'Transitive Parts' of the Stream of Consciousness," Vol. 3, No. 4 (June 1943), 449-77. web 10 December 2012 www.jstor.org/stable/2102846 (21.01.2013).

who have faith achieve the harmony of the "still point," and they actualize strong personalities.

In Eliot's earliest period of poetry, a great number of protagonists appear who are Eliot's vehicles for hindering the self. The self's components are masked by protagonists, mainly by Prufrock and Tiresias. According to Cuda,

The personae of Eliot's early poems all seem to have heeded precisely such a warning. Each one harbours the fear that he has left "a door open to the devil" ... the devil's door also resembles the entity that guides the artist when he experiences the sensation of "being a vehicle" in moments of heightened poetic inspiration.²⁰

Eliot manipulates these characters to increase his creativity at the time of surrendering the poet's self throughout consciousness development. The poet's self development in time resembles the struggle for a better articulation in poetry. Eliot highlights Dante's *Divine Comedy* to express the poet's role. For Eliot, Dante's *Divine Comedy* is "a constant reminder to the poet, of the obligation to explore, to find words for the inarticulate to capture those feelings which people can hardly feel, because they have no words for them."²¹ Eliot suggests that the poet's role is to find the correct expression

²⁰ Cuda, 403.

²¹ T.S. Eliot, *To Criticize the Critic* (London: Faber and Faber, 1965), 134.

to reveal these feelings. The poet's main task is "making people comprehend the incomprehensible" by "exploring beyond the frontiers of ordinary consciousness." Eliot clarifies that the poet perfects his personality transformation at the times of intersection with the Absolute and unify his experiences in the newly created world of poetry. Eliot achieves his frontier of consciousness through his mythical method. He compares and contrasts the bareness of modern time with the myths of ancient times during the symbolic three periods.

Finally, Eliot's three personality transformation periods, stretching from "The Love Song of Alfred J. Prufrock" and *The Waste Land* to "Four Quartets" gain significance at the still point where Eliot's artistic creation meets the Absolute's creation. T.S. Eliot's last poem, *Four Quartets*, meditates on the subject of time and eternity. The common point of eternity with time occurs in a moment of rebirth or mystical union. This poem, written after Eliot's conversion to Anglo-Catholicism, can be considered a religious poem. The main themes include meaning in daily rituals, peace in time's transformative aspects, gratification, and the Absolute. Eliot conveys the matter of the emptiness of the present world and he suggests as an antidote the mystical union that infuses the world with meaning. O'Connor signifies that the mystical solution transcends intellectual understanding. *Four Quartets* is

complicated and reflects the "difficulty of giving artistic expression to profound religious apprehensions."²²

Eliot's intellectual understanding includes the idea of temporality. *Four Quartets* discusses the issues between eternity and temporality, and the intersected moments between the two. In the poem, Eliot "strives to apprehend the timeless pattern in time, to find an eternal purpose in temporal life." As Schuchard puts it, Eliot explains these realities "In the temporal world of desire and movement, of hope and despair, the 'only hope' lies in redemption from the consuming fire of desire by the consuming fire of the Holy Spirit."²³ The mystical path is depicted with Eliot's real experience of mystical illumination. The rose garden of "Burnt Norton" reveals the final solution. Gregory adds, "The virtue of the moment must be diffused through the time process, since man must sooner or later return to the changing world."²⁴

Eliot describes a journey of mysticism to infuse meaning into a world of physical entities through a transformative progress of time. Eliot describes time as disconnected and meaningless in *The Waste Land*. The complicated structure of *The Waste Land* is repeated in *Four Quartets*, which is a poem

²² Daniel O'Connor, *T.S. Eliot's Four Quartets* (New Delhi: Aarti Book Centre, 1969), 26.

²³ Richard Schuchard, *Words in Time* (University of Michigan Press, 1993), 76.

²⁴ Horace Gregory, *T.S. Eliot* (London: Christopher Helm, 1990), 104.

searching for order in the universe. The themes reveal his belief in theological system and reflect the saving grace of order that gives meaning to distracted moments in time, and that establishes connection among past, present, and future, bringing a continual progress to the routine of life.

Eliot's need for order in the universe signifies his view of mysticism. For Eliot, mystical moments are filtered through the mind: "Even the most exalted mystic must return to the world and use his reason to employ the results of his experience in daily life.... Spontaneous illumination should be followed by spiritual and intellectual discipline."²⁵ The intellectual discipline may be interpreted as Eliot's Christian faith that he applies to his mystical experience to reach redemption by perceiving the order that is signified by the still point. Eliot uses the metaphor of "dance" to describe the order and peace that is contrary to the chaotic states of consciousness depicted in "The Love Song of J. Alfred Prufrock" and *The Waste Land*. This circular rhythm turns around the eternal, at the centre of which is Eliot's still point. Eliot writes, "you must move in measure, like a dancer." referring to the dance as the symbol of love and gratification. The "dance" metaphor is the echo of Dante's circle of light when Dante sees the vision of God in the *Divine Comedy*:

The perfect concept of motion and rest fused into the image
of the still point is of course from Dante and so is its

²⁵Staffon Bergston, *Time and Eternity* (London: Heinemann Ltd., 1960), 67.

significance in terms of eternal love that moves without itself moving. Eliot has not transplanted Dante's images, but has used them as a prism for perfecting the subtle imagery scheme.²⁶

The dance in mystical understanding becomes the remedy for the splitting souls of the modern man described in *The Waste Land*. The splitting souls and the timeless are united at the centre of the still point, and this unity provides gratification to the isolated souls in the temporality of life. When death comes they find peace at the end of their spiritual journey. The spiritual transformation, starting from the period of *The Waste Land*, is achieved in the period of *Four Quartets*. As Brooker writes, "The timeless moment, in fact, can only occur in a specific place ... 'Only through time time is conquered'; only through place place is conquered."²⁷ At the intersected moment of the temporal time and the timeless, still point is illuminated with the hidden joys of God and the children of generation next will dance with

²⁶ Rajendra Verma, *Time and Poetry in Eliot's Four Quartets* (Camden, NJ: Humanities Press, 1979), 23.

²⁷ Jewel Spears Brooker, *From The Wasteland to Four Quartets* (Ann Arbor, MI: University of Michigan Press, 1993), 95.

joy eternally and celebrate harmony when all mankind conquers absolute time and place. Eliot writes,

At the still point of the turning world. Neither flesh nor

fleshless;

Neither from nor towards; at the still point, there the dance

is,

But neither arrest nor movement. And do not call it fixity,

Where past and future are gathered. Neither movement

from nor towards,

Neither ascent nor decline. Except for the point, the still

point, (Burnt Norton II 61-66)²⁸

There rises the hidden laughter

Of children in the foliage

Quick, now, here, now, always- (Burnt Norton V 171-73)²⁹

²⁸T.S. Eliot, *Collected Poems 1909-1962*, New York, Harcourt, Brace and World Inc., 1963, 177.

²⁹*Ibid.*, 181.

Eliot's moving transformative images introduced "Prufrock", Tiresias in *The Waste Land*, and the timeless in *Four Quartets* parallel Freud's components of the self, which are the id, the ego, and the super ego. The id represents for Prufrock's etherized character, the ego refers to the character of Tiresias, and the super ego represents the timeless. In this study, Freudian psychological criticism, which informs the 20th century, will be applied. "Prufrock" and *The Waste Land* are dramatic monologues among the person's consciousness and unconsciousness, or in Freudian terms, among the person's attempts to establish relationship with women (id) and their feeling of responsibility (super ego) and ego. Freudian criticism emphasizes that a piece of literary work is a means of expressing the author's repressed emotions, as the reader finds a phantastic world exploring psychological conflicts, whether consciously or unconsciously.

This study will cover a psychological approach with special attention to the motivations and behaviour of the personae of the author, psychoanalytic theory. The psychological approach considers the interaction between the author and his characters to show how the author's creative mind transforms, transfers, and represses while it creates a literary work. I argue that Prufrock and Tiresias reflect the same unifying psychological concepts through psychological interpretations, arguments of the author, and his readers.

I incorporate of Freudian, Lacanian, and Jungian approaches in my consideration of the relation among Eliot's psychological state, and Prufrock's and Tiresias' states of mind. I will show how Prufrock's and Tiresias' self consciousness parallels the author's in his cultural context. I will demonstrate biographical and cultural aspects in my readings of the conclusions to "The Love Song of J. Alfred Prufrock" and *The Waste Land*. The comparative study of Prufrock, who serves as a kind of "embryo" stage for the birth of Tiresias in *The Waste Land*, together examine the twentieth-century man's spiritual transformations.

Modern man's spiritual struggle to achieve positive personal transformations in "The Love Song of J. Alfred Prufrock," *The Waste Land*, and "Four Quartets" exemplify three time periods in Eliot's poetry, lasting nearly 20 years. "So here I am, in the middle way, having twenty years-
Twenty years largely wasted." (East Coker, V, 172-73).³⁰ Although Eliot damns his twenty-year wasted history, he suggests continuing the spiritual journey from the mental hell to the vast waters of the timeless for exploring hope. Eliot writes,

Old men ought to be explorers

Here and there does not matter

³⁰ Ibid., 188.

We must be still and still moving

Into another intensity

For a further union, a deeper communion

Through the dark cold and the cold empty desolation,

The wave cry, the wind cry, the vast waters (East Coker V,
202-208)³¹

Eliot's main target is to show the reader that everything in the universe moves to a progressive transformation process in an attempt to achieve a healthy self actualization. Eliot phrases it, "The change must be accomplished from earthly to the spiritual."³² The individual has to overcome the spiritual conflicts caused by the frustration of basic needs and keep struggling with himself in the limited length of a life time. To survive in life means to change. The individual who seeks a genuine reality needs to know himself and the other. He needs to change in order to acquire positive personal traits and have good communication skills. For investigating new consciousness he has to go beyond his self consciousness with the help of will power. As long as he produces good works with active faith, he finds

³¹ Ibid., 189-90.

³² Eric Sigg, *The American T.S. Eliot* (Cambridge: Cambridge University Press, 1989), p. 208.

satisfaction in actualizing his existence during his life time. An individual is a part of the eternal, and he seeks for the timeless. He knows that every search is a chance for him to get closer to God. In the final end of this search, man accepts death.

Eliot disapproves of being disassociated from God. As Sigg writes, Eliot "pitied a person who was alone without God in such moments and whose only companions were himself, his meanness, and his futility." An individual who experiences disassociated moments from God's grace cannot be a member of society:

It is after these moments, alone with God and awareness of our worthiness, but for Grace, of nothing but damnation, that we turn with most thankfulness and appreciation to the awareness of our membership: for we appreciate and thankful for nothing fully until we see where it begins and where it ends. ³³

In this thesis study, in the first chapter I discuss the concepts of personality and self acquisition, including Eliot's inner development principle and his impersonal theory. In the second chapter I discuss the main theme of the thesis, including the inner struggles of the characters and the self

³³ Sigg, 108.

transformations of their conscious states. In the conclusion, I propose the consequences of the matters studied in the thesis and the importance of positive personality development.

CHAPTER I

PERSONALITY AND SELF ACTUALIZATION

I.1. THE DEFINITION OF PERSONALITY AND SELF ACTUALIZATION

American psychologist Abraham Maslow explains that humans have bodily needs and they seek for safety, love, esteem and self actualization. He counts that self actualization comes forth among these because "self actualizing people i.e., fully evolved and developed people ... that human beings at their best are far more admirable (god like, heroic, great, divine, awe-inspiring, lovable etc.) than ever before conceived, in their own proper nature" (Maslow, A., 1970).³⁴ There are many studies on personality in history of psychology with many theoretical traditions. These theories examine personality from humanistic, biological and behaviorist aspects (See Table 1).³⁵ We cannot find an adequate explanation of personality. Humanistic psychologists evaluate human behaviour from the eye of the

³⁴ Abraham Maslow, *Religions, Values and Peak Experiences* (New York: The Viking Press, 1970), Chapter 5.

³⁵ Abraham Maslow, "A Theory of Human Motivation," *Psychological Review*, Vol. 50, (1943), 370-96. See also *Maslow's Hierarchy of Needs*, web. 28 October 2012. <http://www.simplypsychology.org/maslow.html> (16.12.2012).

observer. They suggest that human behaviour reflects the inner world of the self. Maslow, the founder of humanistic psychology, finds behaviorism and psychoanalysis “heavily depend on animal research”, which he thinks is “deterministic dehumanizing” with “unconscious, irrational and instinctive forces determining human thought and behaviour.” Maslow criticizes the behaviorists who put the human behaviour on the level of machine.

Table 1: Maslow’s Hierarchy of Needs³⁶



Maslow defends the idea of uniqueness and asserts that we are all similar in nature, but on the other side we are all unique individuals. Our experiences “can come from different sources, but their content may be considered to be very similar.”³⁷

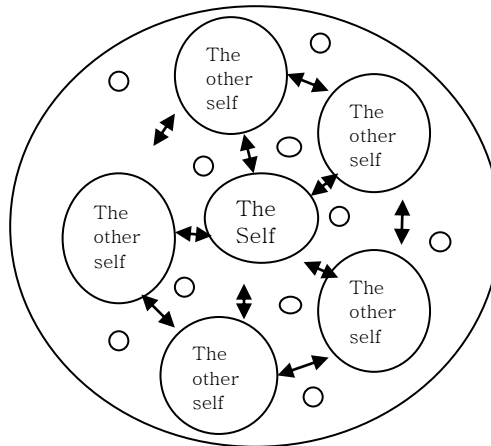
³⁶ Ibid., *Maslow’s Hierarchy of Needs*, web.

³⁷ A., Maslow, *Religions, Values and Peak Experiences*, New York: The Viking Press, 1970, Ch. 3.

For Maslow, human beings are gifted with some talents by nature. Among them, self acquisition takes first place. On condition that the human being brings about self acquisition, his life gains meaning. For Maslow, self acquisition is based upon psychological improvement and satisfaction. In Maslow's hierarchy of needs, persons who achieve positive personality transformation have some common features: they perceive reality; they accept themselves as they are; they exhibit genuine feelings and ideas sincerely; they are creative and productive; they are independent and use free will and have unique personalities; they are hopeful for the happiness of humanity.

Maslow suggests that self acquisition is not coincidental; it can be achieved within a certain hierarchy. The need for self acquisition takes place at the top of a hierarchy of needs. Without the satisfaction of physical psychological needs, the next stages cannot be achieved. For example, the feeling of security creates self confidence; the feeling of belonging creates an identity, and the feeling of love is a major requirement for communicating with other selves. (See Table 2).

Table 2: The Interaction of the self with other selves.



Smith asserts that Combs' and Snygg's personality theory affects many humanists. They suggest that "all behaviour, without exception, is completely determined by and pertinent to the phenomenal field of the behaving organism."³⁸ The transformation of a phenomenal self lasts a life time. It depends on the person's physical characteristics and cultural environment. By the term "phenomenal field" the whole universe is meant, including the individual's daily situations and experiences.

In the scientific terminology of psychology, "personality" is the widest concept; so its exact definition is impossible. Baymur states that "personality is a concept which includes all interests of a human being, his attitudes, the way he speaks, the way he wears, the way he adapts to his environment." The concept of personality needs to be perceived as a whole thing

³⁸ M. Brewster Smith, *Social Psychology and Human Values* (New Jersey: Transaction Publishers, 2006), 139.

considering its harmonious aspects. According to Allport's survey there are "48 ways of defining personality".³⁹

According to Freud's psychoanalysis theory, personality is composed of three parts; the id, the ego and the super ego.

I-The id is the nucleus of human nature. It is an area where basic instincts, inner impulses, and reactions, passions, ambitions, and lust take place. Here the principle pleasure has a dominant part. Bio psychological desires require satisfaction. The most important part of the id is suppressed, so it is not open to consciousness.

II-The ego is the defender, protector and the monitor of the id. It controls the ways of actualizing the impulses, needs and passions of the id. The ego defends the human being from outer threats and maintains the man's fulfilment and authenticity. In this part, the principal of reality is dominant but not enjoyment. The ego functions as the mediator between the environment and inner life in the formation of personality.

III-The super ego is the representative of the society. The super ego is gradually constructed by the acquisition of existing moral values after certain experiences. However, once the transformation period of the super ego is completed, it becomes a powerful affect which censors and controls all the behaviours of the individual. Among the parts of the personality-the id, the

³⁹ Feriha Baymur, *Genel Psikoloji* (İstanbul: İnkılap Yayınevi, 1984), 13; 253-55.

ego and the super ego-there is no certain line. One can be involved with the others. The borders of these parts are not stable, they are transformative.⁴⁰

As Baymur explains, personality is a kind of cloth which preserves a human's self. The self and conscious (spirit) is masked by one's personality. For Baymur there are two stages of personality: outer personality that functions as a social mask, and inner personality that includes a person's real individuality.

Natural features play an important role in developing a healthy personality. Jung suggests that being an individual, which is related to a human being's biological existence, is different from having a personality. Having a personality is concerned with the process of communicating with inner and outer worlds and the process of choice.⁴¹ Human beings come to the world as individuals with objective strengths; later they gradually acquire personalities with willpower and consciousness. This aspect of a human being differentiates him from the primitive. Jung explains this situation in the subjective transformation:

Transformations of personality are by no means rare occurrences.

Indeed, they play a considerable role in psychopathology, although

⁴⁰ *Ibid.*, 255.

⁴¹ C.G. Jung, *The Archetypes and The Collective Unconscious* (London: Routledge, 1954), 119.

they are rather different from the mystical experiences.... *Diminution of personality* is an example of the alteration of personality in the sense of diminution is furnished by what is known in primitive psychology as "loss of soul"... Often the loss occurs suddenly and manifests itself in a general malaise. The phenomenon is closely connected with the nature of primitive consciousness, which lacks the firm coherence of our own. We have control of our will power, but the primitive has not. Complicated exercises are needed if he is to pull himself together for any activity that is conscious and intentional and not just emotional and instinctive. Our consciousness is safer and more dependable in this respect; but occasionally something similar can happen to civilized man, only he does not describe it as "loss of soul" ...⁴²

Jung signifies that the process of personality development depends upon a person's own choices, willpower, and expectations for life. In early childhood children should be given the chance of making their own choices. Otherwise they will have the lack of using their willpower. Willpower enables a man to differentiate falsehood from truth. A human being has a natural tendency for working for his own benefit and self interest on different levels. If a person can achieve personal transformation in a positive way, he gives up his self-

⁴² Jung, (1954), 119.

centered interests and starts to experience satisfaction of having high values for the benefit of society, like generosity, respect, tolerance, love, compassion, honesty and faithfulness.

A person who has self-centered interests has a continuous tendency for earthly desires and over consumption. He becomes a slave to his bodily impulses. However, a person who develops a healthy personality has a tendency toward acquiring higher values. In this position, faith takes a catalytic role in constructing individuality and then constructing a healthy personality. A self-centered man is like a prisoner who cannot control his selfish impulses. Faith functions as a key to decipher a man-who he is, where he is going, his aim in life, and how he will transform himself into his ideal self. His belief system helps him to escape from being a slave to his uncontrolled desires.

Baymur suggests that all belief systems have common ideals which inform the man how to create an "ideal self". A self answers Who am I? What can I do? What moral values are important for me? What is my aim in life?⁴³ The questions of "Who am I" and "What can I do" create the "real self". "What moral values are important for me?" and "What is my aim in life?" construct the ideal self.⁴⁴

⁴³ Baymur, 264.

⁴⁴ *Ibid.*, 265.

Considering that faith consists of socially accepted moral values like love, tolerance, honesty, and generosity, we realize that faith constructs a bridge between real experience and the ideal self. "As long as a man behaves closer to his ideal self he feels more comfortable and escapes from his inner struggles."⁴⁵

⁴⁵ *Ibid.*, 267.

I.2. ELIOT'S INNER DEVELOPMENT PRINCIPLE AND IMPERSONAL THEORY

Eliot emphasizes the importance of family background in the culturization of a society. He states that "the primary channel of transmission of culture is the family: no man wholly escapes from the kind, or wholly surpasses the degree of culture which he acquired from his early environment."⁴⁶

As Sharpe suggests in his biographical study of Eliot, he points out that Eliot's parents were interested in art. His mother, Charlotte, who had a strong moral responsibility, made a biography on her son. Her ambitious expectations of her son encouraged Eliot to develop a conservative personality and continue to write about the topics her mother's religious poems.⁴⁷

Eliot's mother's and grandmother's religious images led him to be preoccupied with their faith at an early age. Bush suggests that Eliot used religious themes in his literary life as his family taught. These themes can be

⁴⁶ T.S. Eliot, *Note Towards the Definition of Culture* (London: Faber and Faber, 1962), 43.

⁴⁷ Tony Sharpe, *T.S. Eliot: A Literary Life* (New York: St Martin Press, 1991), 12.

counted as "self denial" and "rational prudence".⁴⁸ His childhood memories can be perceived in his later poems like "The Waste Land," "Ash Wednesday," and "The Dry Salvages." Shusterman claims that "T.S. Eliot began his career by training as a philosopher rather than as a poet or critic. He completed a Harvard doctoral thesis on the philosophy of F.H. Bradley, in 1916 [...and] Bergson's notion of time, memory and intuition have been recognized in the flow of consciousness of Eliot's early poems."⁴⁹ Douglas states that Bergson had a strong influence on Eliot; he claims that "neither Murry nor Hulme was the most important figure in transmitting Bergson across the Atlantic. It was T.S., the erstwhile archenemy of evolutionism. He had been in Paris in 1910 and heard Bergson's lecture. He had begun to draft a paper on Bergson."⁵⁰

Eliot was influenced by Bergson whose philosophy depends on the idea of progress and creative evolution. For Bergson and Eliot, the poem is absolutely novel; "novel form must be organic to be authentic, must grow

⁴⁸ Ronald Bush, *T. S. Eliot, A Study in Character and Style* (New York: Oxford UP, 1983), 7

⁴⁹ Richard Shusterman, "Eliot as a Philosopher," *The Cambridge Companion to T.S. Eliot* (Cambridge: Cambridge University Press, 2006), 30.

⁵⁰ Paul Douglass, *Bergson and Eliot, American Literature* (Lexington: The University of Kentucky, 1986), 4.

from seed and contain in every cell, the genetic code of its mature expression: the whole poem.”⁵¹ Eliot repeated Bergson’s ideas against determinism. “The character of a science is like the character of a man, may be said to be already present at the moment into something new and unforeseen”⁵² In contrast to this is Eliot’s “inner development” principle which Eliot later explains in *Knowledge and Experience in the Philosophy of F.H. Bradley*. He states that “inner development is nothing like a journey on land. It is “no concatenation”, but a “starting point which expands itself and can neither be arrested nor analysed, for the process is not one simply of addition, but of inner development, so that you cannot say what the starting point was.”⁵³

Eliot defines his theory of language in his essay *After Strange Gods*, stating that “man and nature are radically imperfect.”⁵⁴

According to Eliot, human personality develops from primitive state to ideal through immediate experience, which depends upon choice. Eliot

⁵¹ Ibid., 78.

⁵² Ibid., 80.

⁵³ T.S. Eliot, *Knowledge and Experience in the Philosophy of F. H. Bradley*, (London: Faber&Faber, 1964), 116-17.

⁵⁴ T.S. Eliot, *Selected Essays*, (New York: Harcourt, Brace and Company, 1934), 45.

discovers the close relation between poetry and free acts, and asserts that the function of good poetry is to ensure "satisfaction of the whole being."⁵⁵

Eliot reacts against the disintegration of personality and favours "reintegrating" it⁵⁶ and describes himself as the mild-mannered man safely entrenched behind his typewriter'....⁵⁷ Eliot explains his unsatisfied personality development and dramatic experiences with the terms of divided forms of thought and reflection: self, soul, and seeking for God's protection. He depicts his surrendered soul in the line "issues from the hand of God, the simple soul" identifies his misfortunate life as "fear of death" and the pool of feelings inferiority in front of God.⁵⁸ He emphasizes that everything in human experience is illusory, and concludes that "no where can we find anything original and ultimate."⁵⁹

Eliot applied the idea of reintegrating personality, impersonal theory, and inner development principles in his long poem, *The Waste Land*. He

⁵⁵ Eliot, *Selected Essays*, 368.

⁵⁶ Eliot, *The Use of Poetry and the Use of Criticism* (London Faber&Faber, 1933), 84.

⁵⁷ Raine, Craige, *T.S. Eliot: Lives and Legacies* (New York: Cambridge University Press, 2006), Preface xiii.

⁵⁸ *Ibid.*, 2-13.

⁵⁹ Eliot, *Knowledge and Experience in the Philosophy of F.H. Bradley*, 31.

began to write it in 1914, the year when Eliot moved to London and World War I broke out. Gordon suggests that "in the earliest fragments of *The Waste Land*, Eliot spoke of impulses which were so obscure even to himself with 'dark' and 'shadowy' traditional form... From the beginning Eliot had in mind the traditional form of the spiritual journey from sin to salvation."⁶⁰ Gordon acknowledges that "*The Waste Land* is a more sophisticated version of his mother's poem, "Ring Easter Bells", in which the soul tends nearer to God along an upward path, and bells herald the faith that clearer vision brings," emphasizing that "*The Waste Land* goes back to Eliot's fantasies of religious extravagance in 1914, at the age of twenty eight, when Eliot was living in the Ash Street in Cambridge." Gordon underlines that three fragments are included in the fifth part of the poem. They are "revelation and its aftermath: the attractions and problems of conversion." These fragments portray the man "suffering from the strain living between the two worlds."⁶¹ Eliot's intellectual and religious background might be expressed with his own statement, "classicist in literature, royalist in politics, into English and Anglo-Catholic in religion."⁶²

⁶⁰ Lyndall Gordon, *Eliot's Early Years* (Oxford: Oxford University Press, 1977), p. 86.

⁶¹ Ibid. p. 87.

⁶² Jago Morrison, *The Post War British Literature Handbook* (New York: Continuum International Publishing Group, 2010), 204.

Eliot's poetry from the point of its content and style demonstrates that he brought original interpretations to his age. With the application of impersonal theory he intended to focus on the work of poetry but not the creator of it. For Eliot, "honest criticism and sensitive appreciation is directed not upon the poet but upon the poetry." In the introduction to the 1928 edition of *The Sacred Wood*, Eliot suggests that "if we attend to the confused cries of the newspaper, critics and the susurrus of popular repetition that follows, we shall hear the names of poets in great numbers; ... [ask for] the enjoyment of poetry and ask for a poem, we shall seldom find it."⁶³

The application of impersonal theory proves that Eliot has humble artistic values. He intends to survive and to be remembered for tomorrow with his poetry but not his popularity. He is contented with reaching greater number of readers until the creation of universal reader. He aims at evoking the pleasure of reading on his readers. The reader should have the taste of reading his work at any time of reading at present or in the future. He disregards being appreciated for his genius or name but only for his poetry. Eliot believes that human values are constant because a human being is expected to live by searching for the reason of his existence or, in other words, seeking for reality. With his approach to reality and the evaluation of

⁶³ T.S. Eliot, *The Sacred Wood* (London: Methuen, 1928), 11.

experience, he is different from the nineteenth century romantic writers as they take their personal experiences to the center.

For Eliot a piece of work needs to express human experiences and values which are constant since the time of creation up to the contemporary time period. The poet is the one who expresses not only his own experiences but also the experience of past poets. Therefore, he should reflect objective realities along the history of life when combining past and contemporary traditions. Eliot takes God into the center of life by replacing the individual. He gives no importance to an individual's emotions and experiences. He uses his poetry to help the individual to discover the creativity of God. For Eliot, a poet's articulation is endless and unique. He suggests that the poet's eternal creativity is the repetition of the Ultimate Self. In this sense, the time of a poet's creation resembles God's creativity. Any man can reach the level of the Ultimate Self on condition that he gets rid of the negative attractions of the ego, which means having taste for order in nature, created by God.

In Tradition and The Individual Talent written in 1917, Eliot states that there are four main factors in creating a literary work. These are the knowledge about contemporary and traditional literature, information about the literary period the poet belongs to, his emotions, and poetic creativity. Eliot suggests that emotions and experiences which occur in the piece of work parallel these in its creator's mind. They are in "transmuted" form.⁶⁴

⁶⁴ Eliot, *Selected Essays*, 8.

The poet's mind uses his emotions and transforms them into poetic materials. He writes, "the more perfect the artist, the more completely separate in him will be the man who suffers and the mind which creates; the more perfectly will the mind digest and transmute the passions which are its material."⁶⁵

In the creative process, emotions play an important role indirectly by increasing the artistic value with their transmuted forms. The term "the man who suffers" refers to the poet, whose mind is confined with unsolvable situations in real life. Eliot shows an alternative way for the sufferers to find relief in the imaginary circumstances of the poet's mind. In this way, actual troubling situations are replaced by imaginary situations. So that the poet lets troubling situations escape from their enslaved world. As a consequence, the poet finds a chance to control his emotions in fiction. This process helps the poet in two ways: he has a chance to comfort his personal anxiety, and to exhibit his artistic creativity without boundaries.

"The Love Song J. Alfred Prufrock" is work on which Eliot expressed his personal anxiety: Prufrock is the fictional character on whom Eliot projects his uncontrollable emotions from his private life. Eliot underlines the importance of tradition as well as the importance of poetic creativity to produce perfect poetry. *The Waste Land's* protagonist, Tiresias, is another

⁶⁵ Ibid., 8.

figure who emphasizes the significance of the literary tradition with allusions to the poet's feelings. In the next chapter, I will examine the transformations of these protagonists through creativity.

Eliot explains the process of creativity, "the progress of an artist is a continual self-sacrifice, a continual extinction of personality."⁶⁶ For Eliot, poetry isn't relevant to a certain poet at a certain time or place. It must be impersonal and address various tastes, but it does not mean that the poet must deny his own personal involvement while he takes his place in the literary tradition. His personal involvement waits for a new integration. Eliot clarifies his impersonal theory:

The other aspect of this impersonal theory is the relation of the poem to its author. And I hinted, by an analogy, that the mind of the mature poet differs from that of the immature one not precisely in any valuation of "personality" not being more interesting or having "more to say" but rather by being a more finely perfected me in which special or very varied, feelings are at liberty to enter into new combinations.⁶⁷

⁶⁶ Ibid., 7.

⁶⁷ Ibid., 8.

Eliot emphasizes that the poet should consider not only his personal feelings and emotions but also the past poet's feelings and the formal assessments of the period to which the poet feels close. Many years later Eliot explains,

To create a form is not merely to invent a shape, a rhyme or rhythm. It is also realization of the whole appropriate context of this rhyme or rhythm. The sonnet of Shakespeare is not merely such and such a pattern, but a precise way of thinking and feeling.... The great ages did not perhaps produce much more talent than ours; but less talent was wanted. ⁶⁸

Eliot suggests that a piece of art is a work in which a poet exhibits his well balanced poetic talent by using language and involving his emotions: "What every poet starts from is his own emotions." ⁶⁹

This statement implies that a work of art is related to the artist as well other artists, and it also carries a universal meaning: "Shakespeare, too, was occupied with the struggle ... to transmute his personal and private agonies into something rich and strange, something universal and impersonal." ⁷⁰

Although the feelings of Shakespeare seem to belong to the one person actually in the process of creativity, his feelings are intermingled with

⁶⁸ Eliot, *The Sacred Wood*, 63.

⁶⁹ Eliot, *Selected Essays*, 117.

⁷⁰ *Ibid.*, 117.

other conscious and unconscious thoughts stored in the poet's own life and later his work of art is moved to a universal aspect in the eye of the reader.

Wright exemplifies this situation with Eliot's poem, *The Waste Land*:

Not only, then, is Eliot the poet to be considered as separate from characters like Prufrock, and Gerontion and Tiresias, but also he is distinct from the speakers of such poems as "Preludes," "Ash Wednesday," and "Four Quartets." In every poem certain situations, certain sets of objects, certain chains of events, as well as the characters themselves and the sounds and meanings of the words, the lines, the sections—all work together to form a whole pattern whose immediate implication to a sensitive reader is a formulation of a view of life, and whose further implication, deeper but more incidental to the apparent purposes of the poet, lies in the reflection of the poet's whole personality.⁷¹

Wright explains the value of the experience of reading a poem and the significance of Eliot's poetic style:

In experiencing the poem ... we experience art, as well as art's vision of life. Possibly, this is why critics come to the poem with their minds already full of poetic theory. And an Eliotan poem gives them not only

⁷¹ George, T. Wright, *The Poet in the Poem* (London: University of California Press, 1960),

a union of life but an instance of art, an instance that arranges to give, as one of his most important aims in writing his poems. To understand a poem by Eliot we must leave the persona and grasp the poem at the level at which it asserts both the work and itself, and, through itself, the value of artistic expression.⁷²

It is clear from Wright's explanations of Eliot's reflections about his artistic talent and his poetic articulation, that Eliot collects all the actual events and emotions from his real life and formulates them again in a radically changed form. Through the personal statements which relate to the poet's own life, he becomes the spokesmen of his age. They carry the social measures, moral values, and language use of his time. The structure, meaning, and social message of his poetry requires being applicable by any future poets and also his poetic mastership needs to be appreciated by any readers of future generations. This proves that how much a poet's personal vision for life is needed for the articulation process of the poetry.

As Eliot points out, "no artist produces art by deliberate attempt to express his personality. He expresses his personality indirectly through concentrating upon a task."⁷³ Eliot expresses his personality indirectly, as he escapes from his private life. He camouflages his unhappy marriage, pains,

⁷² Ibid., 87.

⁷³ Eliot, *Selected Essays*, 96.

anxieties, regrets, spiritual struggles with unpleased parents about his future plans, and his failures in not being able to defend his dissertation due to the hard times and poverty of the war time. Eliot masks his private life by using an impersonal tone and multiple voices. In Eliot's early poems, he hides his true self from his poetic self through the mask of impersonality.

Eliot tries to console his suffering through the involvement of his own experiences and references to the chaotic circumstances of the post war society. Freud asserts the reason why Eliot tries to hide himself:

life as we find it too hard for us brings us too many pains, disappointments and impossible tasks. In order to bear it we cannot dispense with palliative measures.... There are perhaps three measures: powerful deflections, which cause us to make light of our misery; substitutive satisfactions, which diminish it; and intoxicating substances which make us insensible to it.⁷⁴

As Freud puts it, some internal forces lead the stressful man to express self denial through language. This is a kind of unconscious attempt to hide himself from the unbearable facts of real life. Eliot substitutes for his self, other imagery selves – like Prufrock and Tiresias, in the process he consoles his misery in his real life.

⁷⁴ Sigmund Freud, *The Freud Reader* "Civilization and Its Discontents", (New York: W.W. Norton and Company), 728.

Eliot recognizes the desires, feelings, and struggles which are concealed in the human mind. These struggles can be counted as pessimism, a confused sense of identity, fear of self denial, guilt, and self hatred. He uses his poems as confession, to reflect his mental struggles and to diminish his pain. For this reason, Eliot often uses the "I", which represents for the poet himself in addition to the speaker.

I will examine Eliot's purpose for using different "I" s with the help of Winnicott's concepts of the divided self. Winnicott explains the division of true self and false self in relation to Freud's concept of the self (basic instinctive power, the id; the monitor of the id, the ego; the outer power in connection with society, the super ego).

Faranda describes the purposive self and mind starting from Freud's psychoanalytic dream theory, and examines Jungian ideas on the self and the dream. He includes the ideas of Winnicott about the parts of the self. For Winnicott, every individual has a true self and a false self. The person who develops the true self experiences the sense of being alive and creative. The person who develops the false self imitates other people's behaviour and internalizes other people's expectations of the self, which makes him empty or dead. Eliot's "The Love Song of J. Alfred Prufrock" and *The Waste Land* portray protagonists who have developed false selves. In "The Burial of the Dead", Eliot exhibits his own feeling of emptiness with an internal monologue, through the voices of Tiresias and Prufrock. The figure

mentioned in the poem has a split self "I was neither / living nor dead, and I knew nothing" (39, 40). As Winnicott writes, "The True Self comes from aliveness of the body functions, and the working of body functions, including the heart's action and breathing. It is closely linked with the idea of primary process and is, at the beginning, essentially not reactive to external stimuli, but primary".

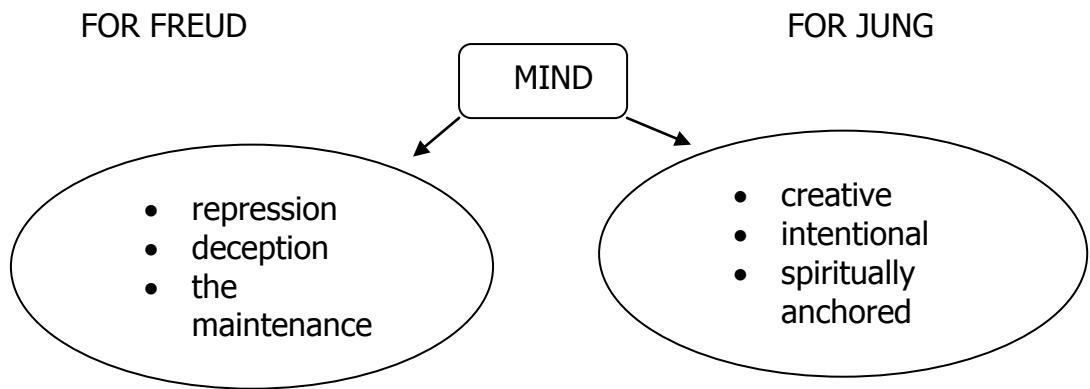
For Winnicott "the sense of being alive" means "having an interest in life." As he suggests there is a link between "the true self and the spontaneous gesture". The lack of spontaneity signals the development of the false self. The true self ignores the spontaneity of real life, and while the false self complies with the demands of the outer world. Winnicott explains, "only The True Self can be creative and only the True Self can feel real." ⁷⁵

Faranda compares the Freudian and Jungian explanations of mind. For Freud and Jung mind is founded on the shown features (Table 3). ⁷⁶

⁷⁵ Frank Faranda, *The Purposive self and the Dreaming Mind* (New York: Adelphi University Press, 2009), 11-17.

⁷⁶ Adapted from Faranda, 16.

Table 3: The features of the mind for Freud and Jung

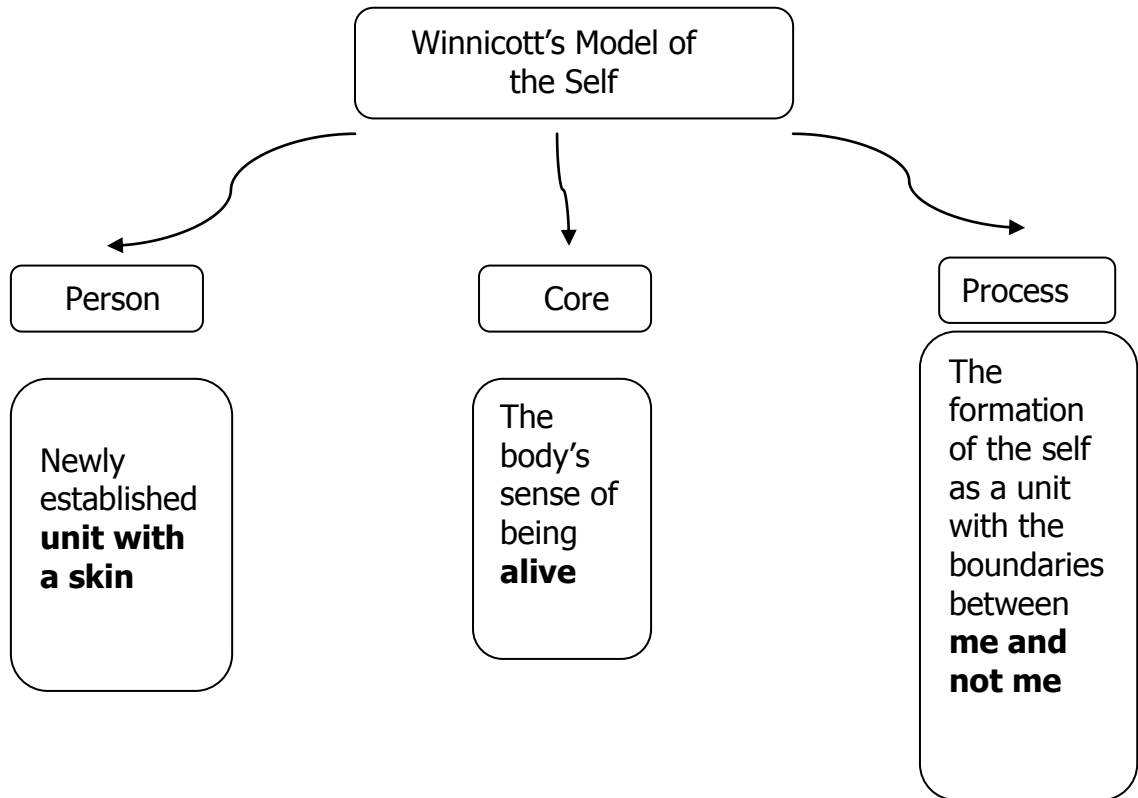


The features of the mind put forward by Freud and Jung help us to understand the transformation of Eliot’s poetic mind and poetic self. Jung refers to the self actualization process as “a process whereby a person becomes him or herself through the ongoing differentiation and development of self in relation to challenges in the environment”.⁷⁷ Winnicott divides the self to three categories to describe the purposive self. They are Person, Core, and Process. Table 3 is further developed in Table 4.⁷⁸

⁷⁷ Ibid., 2.

⁷⁸ Adapted from Faranda, 17.

Table 4: Winnicott's Model of The Self



Some subjective "I"s from Eliot's *The Waste Land* and "The Love Song of J. Alfred Prufrock" are included, for the observation of these "I"s are neither "alive" nor "not" in reference to the core self; they are neither "me" nor "not me" in reference to the distracted self. They are in between – the product of the dreaming mind.

In *The Waste Land*, And **I** was frightened (15) And **I** will show you something different from either (27) **I** will show you fear in a handful of dust (30) **I** was neither living nor dead (39) Which **I** am forbidden

to see (55) **I** had not thought death had undone so many (63) **I** never know what you are thinking. Think. (114) **I** think we are in rats' alley (115) What shall **I** do now? What shall **I** do? (131) **I** shall rush out as **I** am, and walk the street (132) **I** didn't mince my words, **I** said to myself (140) He said **I** swear, **I** can't bear to look at you (145) By the waters of Lemman **I** sat down and wept (182) These fragment **I** have shored against my ruins (430)

And from "Prufrock": Let us go then, you and **I** (1) "Do **I** dare?" (38) **I** have measured out my life with coffee spoons; (51) So how should **I** presume? (54) When **I** am pinned and wriggling on the wall, (58) **I** should have been a pair of ragged claws (73) **I** have wept and fasted (81) **I** am no prophet (83) And in short, **I** was afraid (86) No! **I** am not prince Hamlet, nor was meant to be (111) Do **I** dare to eat a peach? (122)

In these lines extracted from Eliot's early poems, it seems that Eliot's poetic self experiences the fear of loneliness in crowds. His fragmented self is described in "These fragments I have shored against my ruins," and "Let us go then you and I" depicts the dilemma in himself. There is a continuing conflict between his desire to love and his fear to be loved. The reference to the "Unreal city" is the extreme fear of his deserted self. The "unreal city" corresponds with the "half-deserted streets" of "Prufrock." Unreal city / Under the brown fog of a winter down / A crowd flowed over London Bridge / I had not thought death had undone so many (60-63) And in *The Waste*

Land Eliot describes human figures in an isolated atmosphere of London, which is an industrialized city which does not correspond to Eliot's inner loneliness and his alienation from urban life. City life is described through metaphors of brown fog, saw dust, and the smell of restaurants, all of which portray his discomfort, self fragmentation, and sense of conflict.

Let us go, through half deserted streets,
The muttering retreats
Of restless nights in one night cheap hotels
And sawdust restaurants with oyster shells:
Streets that follow like a tedious argument
Of insidious intent
To lead you to an overwhelming question. (4-10)

Eliot portrays discomfort, and self fragmentation, and conflict. Childs connects the structural features of the early poems of Eliot with the fragmented selves after the war time:

Everything from East and West, past and present the world of war and its aftermath, becomes fused in the poem's linguistic eclecticism, its teasing quotations, snatches of song, snippets of conversation multiple languages, half thoughts, nursery rhymes, monologues and myths. There is, here, clear tension between unity and disunity: the

narrative ends with fragments and ruins, but of course, the poem itself remains whole.⁷⁹

Childs makes clear that for many writers like Lawrence, Woolf, and Joyce, “the self was not fixed and stable but evolving, fluid, discontinuous and fragmented. Where Marx sees religion as a numbing drug, psychoanalysis as an explanation and diagnosis of the individual and also the ‘modern condition’ came to substitute for religion, particularly for many artists.”⁸⁰

Childs clarifies that many modernist writers applied the description of the fragmented self in their works. In addition, psychoanalytic therapy began to replace religion and a means to understand the conflicts of the self. As protagonist, Prufrock struggles and questions his self as the same modern man does. The narrator leads us to “an overwhelming question” to emphasize Prufrock’s troubling situation. As readers, we feel empathy for Prufrock and Eliot.

In the next I will examine the struggles of Eliot’s persona, Prufrock and Tiresias and their failures of self transformations and the improvement of their ideal selves (super egos) in “Prufrock” and *The Waste Land*. In these poems, Eliot’s literary therapy attempts to awaken the patient (modern man) to find the meaning of life. We will examine how the author integrates all his

⁷⁹ Peter Childs, *Modernism, The New Critical Idiom* (Taylor and Francis, 2008), 182.

⁸⁰ *Ibid.*, 59-60.

past and present anxiety to seize the courage to enter the depths of the self.

As Eliot sums up his intention in "Gerontion,"

After such knowledge, what forgiveness? Think now

History has many cunning passages, contrived corridors

And issues, deceives with whispering ambitions

Guides by vanities, think now (34-37)⁸¹

Down the passage which we did not take

Towards the door we never open (Burnt Norton I-12-13)⁸²

Eliot implies that the self is ambiguous: Nevertheless, he is determined to enter the world of the complicated self. He declares in "East Coker",

Love is most nearly itself

When here and now cease to matter. (200-201)⁸³

Eliot tries to solve the enigma of the self by using the key factors of love, humility, and empathy.

Eliot states, "knowing myself yet being someone other." (Little Gidding II-100).⁸⁴ He acknowledges that "The only wisdom we can hope to acquire /

⁸¹ Eliot, *Collected Poems 1909-1962*, 30.

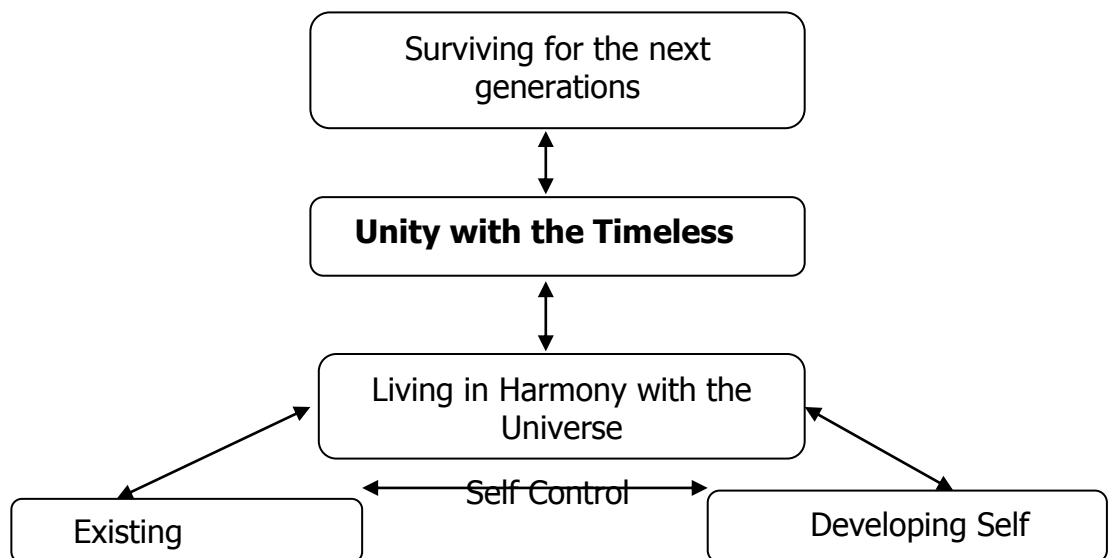
⁸² *Ibid.*, 175.

⁸³ *Ibid.*, 189.

⁸⁴ *Ibid.*, 203.

Is the wisdom of humility: humility is endless.” (East Coker II-97-98).⁸⁵ The author emphasizes that recognizing the self and loving other selves make a man grasp the meaning of life. Throughout his poetry, despite the fragmented selves’ barriers, Eliot remains full of love and hope. His loving manner toward mankind enables him to unify the love of the timeless. The following figure makes clear Eliot’s intention to evoke self consciousness, develop self acquisition, create self control, survive in peace for future generations, and finally unite the self with God. (Table 5):

Table 5: Inner development and surviving in peace



⁸⁵ *Ibid.*, 185.

CHAPTER II

TRANSFORMATION OF CONSCIOUSNESS

II.1. TRANSFORMATIONS IN PRUFROCK'S CONSCIOUSNESS

Thomas Stearns Eliot, is one of the most distinguished poets of the twentieth century. *The Love Song of J. Alfred Prufrock* is a major work of Eliot's early poetry. The significance of this poem comes from its highly complicated confusing structure. The various personifications of Eliot's protagonist, Prufrock, correlates with the poet himself. The complex background of the poet adds to the difficulty. We now turn to understand the transformations of Prufrock's consciousness.

Eliot was born in St. Louis. He spent his early years in the United States, and he spent the majority of his adulthood in Europe, where he became a British citizen. Despite his being a British citizen, his work appears not only in British Literature but also in American Literature. The biographical background clarifies the reason behind some of the difficulty of studying this poem. Many critics label Eliot an "American" or a "British" poet. His background up to the creation of "Prufrock" demonstrates that his poetic personality cannot clearly be categorized as either. Leonard Unger suggests that Eliot also is not exactly an "American" poet, although his "emotional

springs" come from America."⁸⁶ When studying Eliot's works it must be remembered that he is "both Westerner and New Englander, but not wholly one or the other."⁸⁷ Gray indicates that the poem makes parallels with the works of the French symbolists. He suggests that "the scene is, perhaps, initially American but it, and the narrator who dissolves into it, are presented in those radically disintegrative, dream-like terms that characterized many of the best French poets of the late nineteenth century".⁸⁸ Eliot's composite character cannot be construed only as a "British" poet due to the fact that he wrote the poem in varied "emotional springs" and in varied cities like Boston, Paris, and Munich. Eliot wrote "Prufrock" when he was feeling disassociated and isolated.

During his years at Harvard, Eliot encountered some of the authors who were significant influence on his poetry. He started reading the works of both Baudelaire and Laforgue, who write poetry which "satirize[s] conventional sentiments and the predilections of the (Boston) bourgeoisie". It seems that Eliot, as being a socially disconnected man, decided to create the character of "Prufrock" with "strange social behaviour" under the

⁸⁶ Leonard Unger, *Seven Modern American Poets* (Minneapolis MN: University of Minnesota Press, 1967), 91.

⁸⁷ *Ibid.*, 193.

⁸⁸ *Ibid.*, 339.

influence of the Boston bourgeoisie.⁸⁹ Baudelaire's unstable selfhood and frustrated experiences with his close friends in Bohemian culture were the main theme of his poetry. Seigel suggests that "from his twenties to the end of his life Baudelaire lived in Bohemia.... Baudelaire exploited his instability, his sense of being within and beside himself at the same time, in many poems, sounding the depths of psychic mysteries with a fascination only intensified by the pain of exposing wounds and raw nerves."⁹⁰ Baudelaire hated living in Bohemia and confronting himself with deeply rooted conflicts. In most of his auto portraits he described himself as a self torturer. Baudelaire's artistic personality influenced Eliot's early poetry and Eliot described his protagonist Prufrock as a self torturer by using psychological language to explore elements of Baudelaire's Bohemian consciousness.

In "Prufrock," Eliot portrays a self introspection of personal concerns, and anxieties in inner and outer worlds. He suggests in his essay,

⁸⁹ Peter Ackroyd, *T.S. Eliot* (New York: Simon & Schuster, 1984), 33-35.

⁹⁰ Jerrold Seigel, *Bohemian Paris: Culture, Politics, and the Boundaries of Bourgeois Life, 1830-1930* (Baltimore: The Johns Hopkins University Press, 1999), 97-98.

"Baudelaire" that a poet tries to understand and discover certain things for himself:

Indeed, in much romantic poetry the sadness is due to the exploitation of the fact that no human relations are adequate to human desires, but also to the disbelief in any further object for human desires than that which, being human, fails to satisfy them. One of the unhappy necessities of human existence is that we have to "find out things for ourselves."⁹¹

Eliot denotes that Baudelaire achieved a greater understanding of life and religion as a result of his lifetime's work. Apart from French authors, his household, mainly his Unitarian minister grandfather, left a great impact on the rest of his life. Eliot's conversion to Anglicanism shows that religion was an important part in his developmental period. Eliot's early childhood is clearly described by Ackroyd: "his family, for the most part, took up careers in social service, in teaching, or in the Unitarian ministry."⁹² Eliot's father was a successful manufacturer of pressed bricks. His mother was a religious woman, intellectually curious and interested in writing poetry. Their household was one of strict religious observance and puritan propriety."⁹³

⁹¹ Eliot, *Selected Essays*, 343.

⁹² Ackroyd, 18.

⁹³ Miller, 113.

Eliot's composite character resulted from the negative effects of the war on him and his unsuccessful relationship with his social environment. Miller states that the war and the women in his life were the main reasons for Eliot's frustrations:

An additional strain in Eliot's life at this time was his disillusionment with the postwar world around him. Eliot had never had much faith in his fellow humans. His early poems are clear indications of this, with *The Love Song of J. Alfred Prufrock* as a vivid testament to his state of mind even before the war began (he first drafted *Prufrock* while at Harvard in the early 1900s). It is undeniable that the public world as well as his private torment contributed to *The Waste Land*... The women in Eliot's life and the depressive atmosphere of the war influenced Eliot's character negatively. Vivien's misery in the marriage being connected to Eliot's repressed sexuality and his embarrassment with her....⁹⁴

Eliot's repressed character is similar to the protagonist in the poem. "Prufrock" presents the character of a man who is miserable and uncomfortable about his relationships with women. In his early poetry written during this period, when drawing the picture of the bourgeoisie, Eliot gives a detailed account of "the flannel suits, the cakes and tea, the outings,

⁹⁴ *Ibid.* 115.

the circumspect conversations."⁹⁵ Prufrock is the stereotype of the life of the bourgeoisie, characterized by "conspicuous consumption"⁹⁶ and the persistent struggle for achieving more prestige under modern conditions.

Eliot is one of the first "modern" poets in English literature, and his technique in his early poem is comparatively unfamiliar. Sultan defines Eliot's objective as the "neo-Jamesian objective of rendering directly an experiencing consciousness"⁹⁷ type of writing that was achieved by James Joyce and Henry James in their poetry and prose, but Eliot was one of the first to try this "stream of consciousness" in English poetry. According to Unger, in this poem Eliot crafts Prufrock's distracted consciousness produced by the "procession ... of Sunday faces," by the social routines of the day and the sordid aspects of an urban alley, and then ends with a personification of "Life" as a balding and graying man, fastidiously attired and mannered, waiting with self-conscious correctness as a social caller upon the Absolute.⁹⁸ Lehan uses the "inward turn" phrase to describe the inner transformations in Prufrock's consciousness who is stuck among the class clashes of modernist

⁹⁵ Ackroyd, *T.S. Eliot*, 39.

⁹⁶ Thorstein Veblen, *The Theory of the Leisure Class* (1899) web 20 Dec. 2012, http://lilt.ilstu.edu/jhreid/foi/conspicuous_consumption.htm, (12.01.2013).

⁹⁷ Stanley Sultan, *Eliot, Joyce* (New York: Oxford University Press, 1987), 38.

⁹⁸ Unger, 195.

literary movements. As Lehan puts it, "Modernism as a literary movement turned away from the commercial world either toward aestheticism or toward an upper class kind experience that excluded the trials of the middle class and below such as could be found in Virginia Woolf's Bloomsbury or in the salon world of Henry James and T.S. Eliot.... The 'inward turn' exemplified by Prufrock in the salon ... takes us into modern consciousness."⁹⁹

Eliot's "Prufrock," presents a metaphysical inversion of the consciousness of Dante's *Divine Comedy*. Dante's approach to time and the spiritual transformation of the self may be divided into three periods: Inferno, Purgatorio, and Paradiso. The period of "Prufrock," parallels Limbo, the first circle of the Hell. Eliot shares the same feelings with Dante and writes "So here I am, in the middle way, having twenty years". When Dante is thirty-five years old he feels himself in the middle way along life's path, with reference to Biblical life expectancy: "Seventy years are given to us! / Some even live to eighty. / But even the best years are filled with pain and trouble; / soon they disappear, and we fly away."¹⁰⁰ Prufrock's journey through the London streets led by "you" is similar to Dante's journey through Limbo led by Virgil. Kenner states that this walk is "a liaison between

⁹⁹ Richard Daniel Lehan, *The City in Literature: An Intellectual and Cultural History* (London: University of California Press, 1981), 106-7.

¹⁰⁰ Psalms 90:10, New Living Translation (2007) web 15 February 2013
<http://bible.cc/psalms/90-10.htm> (16.03.2013).

Prufrock's situation and Dante's which is all smoother for the reflective, lingering rhythm of the opening phrase."¹⁰¹ In Limbo, "the portal of the faith that you embrace" (Inferno, 4.36, Mandelbaum translation)¹⁰² the reside unbaptized and the virtuous pagans, who are not sinful. Limbo includes green fields with seven gates that represent the seven virtues. Dante meets all the guiltless damned who live in a deficient form of Heaven; all the virtuous non-Christians, including poets like Homer, Horace and Ovid, and philosophers like Socrates, Plato, and Aristotle. Eliot's character, Prufrock, is a wise, virtuous character who lives in his Limbo. He is like one of the virtuous guiltless characters Dante meets in Limbo. He is guiltless because his consciousness is emotionless – like an "etherized patient" who is too inactive to commit a sin. Cuda writes, "For Eliot, the etherized patient is a body whose dulled awareness remains, but who cannot move to protect himself."¹⁰³ Schneider states that the etherized patient "is the portrait of a man in Hell, though until this truth is clearly realized, the hell appears to be merely the trivial one of

¹⁰¹ Donald Childs, "Knowledge and Experience in 'The Love Song of J. Alfred Prufrock,' ELH, Vol. 55, No. 3 (Autumn 1988), 685-699. web 16 Nov. 2011
<http://www.jstor.org/stable/2873189> (13.03.2013).

¹⁰² *The Divine Comedy*, web 18 Dec. 2012.
http://dante.ilt.columbia.edu/comedy/comedy_hc/longfellow_mandelbaum/inf04.html
(12.01.2013).

¹⁰³ Cuda, "Etherized Patient," *Twentieth Century Literature*, Vol. 50, No. 4, (Winter 2004), 398.

the self conscious individual sterile society ... we simply come to know directly what it feels like to be Prufrock.”¹⁰⁴

“Prufrock” and *The Waste Land* portray man’s mental Inferno that man experiences in natural time, without hope. Man resists confronting time, and he cannot create his own self actualization. Eliot’s protagonist, Prufrock is neutralized and weakened by time, and as a result he creates neither his objective nor his subjective self. He fails to communicate with other selves and objects in the real world or in his phantastic world: “There will be time, there will be time / There will be time to murder and create, / And time for all the works and days of hands” (27-29). The repetition of the phrase “there will be time” indicates that Prufrock lacks self confidence. He forces himself to confront the defeating effects of time. He encourages himself to hope to regaining lost time. He is obsessed with having more time. However, each attempt to progress in time concludes with failure. Each failure increases Prufrock’s “regression and powerlessness.”¹⁰⁵

Eliot illustrates the wasted geographical and physical landscape of the poem with a heavy burden of frustration. Prufrock’s conflicts and anxieties are the outcome of his weakened ego. Jones interprets the poem in Jungian

¹⁰⁴ Elisabeth Schneider, “Prufrock and After: The Theme of Change” *PMLA*, Vol. 87, No. 5 (October 1972), 1104.

¹⁰⁵ Paul Douglass, *Time, Intuition, Self Knowledge in Eliot’s Poetry, Bergson & Eliot, American Literature* (Lexington KY: University Press of Kentucky, 1986), 85.

criticism and concludes that "Prufrock is an extrovert who is unable to resolve conflict between the demands of his own individuality, and those of his persona, or social mask.

In consequence, he struggles helplessly in an eternal hell of self estrangement and moral indecision."¹⁰⁶ His powerlessness arises from his psychological failures in interacting with other people which proves that he is a dependent character seeking a missing part of his true self. Winnicott's psychoanalytic theory clarifies the basic failures of Prufrock's character. His development of a false self depends on a lack of love. His false self is "the clash of love and hate"¹⁰⁷ and "fear that hate will be greater than love."¹⁰⁸

The poem starts with the offer, "Let us go then, you and I," which refers to an intention to escape from the fear that Prufrock will be drawn into the clash of love and hate. This clash in his mind makes the poem complicated. The reader has difficulty to determine whom Prufrock addresses and who is the "you". Prufrock makes references to identify the "you" implicitly.

Kenner suggests that Prufrock's companion is Dante or the reader,

¹⁰⁶ Joyce Meeks Jones, *Jungian Psychology in Literature Analysis: A Demonstration Using T.S. Eliot's Poetry* (Washington: D.C.: University Press of America, 1979), 10-11.

¹⁰⁷ Donald Woods Winnicott, *The Maturation Processes and Facilitating Environment* (London: Karnac Books Ltd, 1990), 143.

¹⁰⁸ *Ibid.*, 21.

since the poem begins with a quotation from Dante's *Inferno*.¹⁰⁹ For Di Yanni, the "you" is Eliot's alter ego.¹¹⁰ Matthiessen claims that Prufrock "debates" with himself.¹¹¹ Prufrock is unable to conclude a truce between his central self (ego) and his social self (super ego). None of his selves perform in their centers with any interference. His central self disregards his social self's role playing. He has no ability to participate in any social arrangements. He can neither ignore the social environment nor be contented with it. He just fears it. He drifts into a psychological deadlock because of the endless debates. Schneider suggests that Prufrock is "Locked in the prison of the self." The concept of the "lock" represents the pathetic state of Prufrock's self. "In this 'Love Song of Alfred J. Prufrock,' Prufrock is listening to the echo of that key. The meaning of that sound is his discovery, the acceptance of it his conclusion ... the key turned a second time and the door opened and this, ... becomes a significant theme in the poems dating from ... his official admission into the Anglican Church in 1927."¹¹²

Sultan confirms that "Prufrock's consciousness is a doomed psychomania."¹¹³ This pathetic state makes him feel exhausted. He feels

¹⁰⁹ Sultan *Eliot, Joyce*, 242.

¹¹⁰ Robert Di Yanni, *Modern American Poets* (New York: McGraw Hill, 1994), 443.

¹¹¹ F.O. Matthiessen, *American Renaissance* (London: Oxford University Press, 1941).

¹¹² Schneider, 1108.

¹¹³ Sultan, 235-44.

worn out with life although he spends his time doing nothing reasonable due to his hundreds of indecisions in an hour. "At times, indeed almost ridiculous/ Almost, at times, the Fool." Brooker observes, "Prufrock, not the evening, is etherized upon a table. Like everything else in the poem, the tired, sleepy evening is an aspect of Prufrock's mind."¹¹⁴ Eliot aims at rotating the reader to get involved with the Prufrock's restless mind, and this preparation allows Eliot to create a state of mind in the reader that is close to Prufrock's confused state of consciousness. That the reader fails to identify Prufrock's companion reflects Prufrock's confused consciousness. In this way, the reader is introduced to the confused mind of the protagonist with a puzzling question which needs an answer. Eliot strategically maintains the reader's empathy with the central character. With the statement of "Let us go you and I"¹¹⁵ (1), Eliot attempts to stimulate the reader's own personal feelings to maintain concentration on the discovery of the emotional content. Miller writes,

"The Love Song of Alfred J. Prufrock" had a personal dimension... in response to a query from Kristian Smidt, when writing his poetry and

¹¹⁴ Brooker, "Substitutes for Christianity in the Poetry of T.S. Eliot", *The Southern Review* 21, (1985), 908.

¹¹⁵ T. S. Eliot, *The Love Song of J. Alfred Prufrock, The Waste Land* in *The Complete Poems and Plays of T. S. Eliot* (London: Faber and Faber, 1969), All references to Eliot's poems are to this edition and are cited parenthetically in the text.

belief in the works of T.S. Eliot (1949, 1962), Eliot wrote: "As for *The Love Song of Alfred J. Prufrock* anything I say now must be somewhat conjectural,... I am prepared to assert that the 'you' is merely some friend or companion, presumably of the male sex, whom the speaker is at that moment addressing, and that it has no emotional content whatever."¹¹⁶

Prufrock's inactive attitude to start a meaningful relationship with people is determined from the first lines of the poem. The first two lines give the reader the sense that the poem is for an evening walk with a beloved companion, but the following lines do not inspire any romantic feelings. The reader's expectation of romanticism is petrified by the lines "Let us go you and I / When the evening spread out against the sky / Like a patient etherized upon a table;" (1-3). Eliot intends to evoke confusion in the reader's mind with the use of objective correlative technique. The narrator and his companion disappear and they leave their place to an etherized patient who has no control or emotional response. "Ether", which is a scientific invention of the modern age, conveys that the author announces his disgust with civilized life. Montgomery suggests "the objective correlative" which an image establishes also allows an imposition of the indefinable

¹¹⁶Kristian Smidt and James Edwin Miller, *T.S. Eliot: The Making of An American Poet 1888-1922* (Pen State University Press, 2005), 153.

'feeling' upon an image, as in the famous instance of Prufrock's evening as a patient etherized upon a table."¹¹⁷

Eliot's disgust with modern life stems from his feeling himself a foreigner. Eliot describes his detestation in a letter from Oxford: "I should never feel at home in England as I do for instance in France.... I should always ... be aware of a certain sense of confinement in England, and repression; one puts up with it in one's native land, is simply more conscious of it in a country in which one does not have to live."¹¹⁸

He is completely alien to the cultural environment and he does not desire to participate in it. Eliot expresses the negative effects of the war on his personality. He writes, "The war suffocates me ... I do not ever come to England – a people which is satisfied with such disgusting food is not civilized."¹¹⁹

Eliot's persona, Prufrock, who is the invention of the poet, cannot be identified without the intervention of the poet's environment and the poet's personality. Prufrock's perception is depicted as a cubist painting in the perspective of the fragmented self which consists of id, ego and super ego. "You and I" are the alienated parts of Prufrock's self. His consciousness

¹¹⁷ Marion Montgomery, *T.S. Eliot*, (Georgia: Georgia University Press, 1969), 11.

¹¹⁸ *The Letters of T.S., Eliot*. Volume I: 1898-1922, ed. Valerie Eliot (New York: Harcourt, 1988). Letter, 88.

¹¹⁹ *Letters*, 88.

cannot establish communication with body and soul due to the fact that Prufrock feels disgust with his own body and the environment. As he is unable to mediate the internal and the external world of his consciousness, the feeling of helplessness evokes the desire of staying emotionless like an etherized patient.

Cuda states, "The emotionless turbulence that Eliot's persona experience – their oscillation between relief and terror arises not necessarily from the nature of the action that the patient suffers but from the vulnerability and helplessness that he endures."¹²⁰ "Eliot suggests that 'one almost ceases to have personal experiences or emotions, and such as one has seemed so unimportant!'"¹²¹ After the death of his close friend Verdenal to whom Eliot dedicated this poem, he nearly wished to have no personal or emotional experiences. Eliot recounts on who "you and I" are, "we are not very far, you and I from the point beyond which people lose that indefinable influence and emotive power over each other, which is reborn when they come together again."¹²²

While he walks around the "half deserted" streets, "sawdust" restaurants, "cheap" hotels, he seeks self gratification by being loved, while fearing rejection. Prufrock's emotional and unresponsive state of

¹²⁰ Cuda, 398.

¹²¹ *Letters*, 214.

¹²² *Letters*, 32.

consciousness allows him to develop an unhealthy personality. Winnicott asserts that the process of developing a healthy personality must be examined along with the 'maturational progress' which "refers to the evolution of the ego and of the self, and includes the whole story of the id, of instincts and their vicissitudes, and of defences in the ego relative to instinct."¹²³ Hartman and Klein suggest that "environmental provision must be good enough."¹²⁴ If the environmental provision fails the individual's character is build upon in negative ways causing extreme distortions. Woods explains,

At one extreme is the ego hiding psycho neurotic symptom formations. Here the hidden illness is a matter of conflict in the individual's personal unconscious. At the other extreme is the ego hiding psychotic symptom formations (splitting, dissociations, realty side-slipping).¹²⁵

Prufrock's vulnerability, inability to obtain desired outcomes, uncertainty, hundreds of uncontrollable questions, and his dissociation from social environment, indicate that he has an immature personality. Schneider claims that Prufrock experiences splitting in his consciousness, "The split

¹²³ Donald Woods Winnicott, *The Maturation Processes and Facilitating Environment* (London: Karnac Books Ltd, 1990), 85.

¹²⁴ Ibid., 206.

¹²⁵ Ibid., 206.

state of paralyzing self consciousness is not compatible with either pride or a certain kind of self confidence.”¹²⁶ The protagonist cannot dare to have any social interaction with female characters. He seems unable to act due to the pride which is hidden in his unconscious. He asks himself condescendingly; “Do I dare?” (38). His shyness in front of women is so severe that he shows symptoms of a social phobia. His intellectual appearance does not match his withdrawn personality and this poses an ironic situation: “my necktie rich and modest but asserted by a simple pin” (43). Clark and Beck suggest that

Shyness is a normal personality trait that involves some degree of feeling nervousness, inhibitions, and self consciousness in social interaction. Butler describes shyness as a sense of shrinking back from social encounters and retreating into one’s self due to physical discomfort (e.g. tension, sweating, trembling), feeling anxious, inhibition, or inability to express yourself, and excessive self-focused attention. Zimbardo defined shyness as a heightened state of individuation characterized by excessive egocentric preoccupation and overconcern with social evaluation.... with the consequence that the shy person inhabits, withdraws, avoids, and escapes.¹²⁷

Turner, Beidel, and Townsley’s explanations suggest that Prufrock’s state is a

¹²⁶ Schneider, 1107.

¹²⁷ David A. Clark, David Clark and Aaron T. Beck, *Cognitive Therapy of Anxiety Disorders: Science and Practice* (New York: The Guilford Press, 2010), 338.

social phobia rather than shyness. They report that "Social phobia is undoubtedly a more severe condition than shyness, with severe and pervasive avoidance of social situations being one of the most important distinctions." Pufrock's shyness and social phobia are the causes for the development of "the false self".¹²⁸

This negative process on his self weakens Prufrock's ego. His self awareness about his unappealing appearance and his ambivalence do not permit his ego to be complemented in a positive way.

To wonder, "Do I dare?" and "Do I dare?"

Time to turn back and descend the stair,

With a bald spot in the middle of my hair (38-40)

Prufrock's "bald spot" reflects his anxiety about the passing time. Being haunted by time he feels unsecured. Maslow places security needs in the second level in his hierarchy of needs pyramid.¹²⁹ Robin points out that "Maslow separated the five needs into higher and lower orders. Physiological and safety needs were described as lower order needs and social esteem, and self actualization as higher-order needs."¹³⁰ Prufrock is unable to gratify

¹²⁸ Faranda, 11.

¹²⁹ Maslow, *Motivation and Personality*, 72-73.

¹³⁰ Stephen P. Robbins, T.A. Judge, A. Odendaal, and G. Roodt, *Organizational Behaviour* (Cape Town: Pearson Education, 2009), 145.

his lower needs taking place in the second level. The lines, "To wonder "Do I dare?" and, Do I dare?" and "To lead you to an overwhelming question..." indicate that Prufrock feels insecure. The overwhelming question is "what if", if he fails to find time to answer the question raised "a hundred indecisions" (33) in his consciousness. The hundreds of unsatisfied questions increase his anxiety. His growing anxiety weakens his ego and he is incapable of escaping from the disturbing moments. All his efforts for restoring emotional relationship with the social environment remain futile. However, his search for the satisfaction of security in time will go on; he tries to console his anxiety with the repeated phrase, "And indeed there will be time" (23). The repetition of this phrase implies that Prufrock lacks self confidence. He needs more time to encourage himself to confront his failures. "There will be time" is a spell for him to bring his hope to life. The inner monologue in his fragmented consciousness gives him away that he feels insecure when he meets female characters. He cannot realize himself as a social being. Eliot practices his theory on Prufrock. He believes that "a man is a social being; he is real only because he is social, and he can realize himself only because it is as social that he realizes himself."¹³¹

[...] To prepare a face to meet the faces that you meet;

There will be time to murder and create,

¹³¹Sigg, 79.

And time for all the works and days of hands

That lift and drop a question on your plate;

Time for you and time for me, [...]

These lines imply that Prufrock's meeting female partners gives him more time to "murder" his anxious and weakened ego and "create" a stronger ego in his consciousness. As William James suggests, "every state tends to be the part of a personal consciousness."¹³² Prufrock hopes to be part of the female characters' consciousness, which means to be realized and loved by the social environment.

The lines 34 and 122 "toast and tea" and "Do I dare to eat a peach?" refer to Prufrock's physiological needs. He has numerous indecisive moments for the satisfaction of his physiological needs, but the lack of security is an obstacle for him to achieve his third level needs, for love and belonging. Prufrock's attempts to establish a relationship for the gratification of his physiological and psychological end in failure.

Eliot signifies that his protagonist, who has anxiety, is unable to establish a relationship even with the physiological world. As Childs puts it, "Eliot seems to realize that both the Prufrockian and Bradleyan universes

¹³² Aron Gurwitsch, *Theory of the 'Transitive Parts' of the Stream of Consciousness*, "Vol. 3, No. 4 (June 1943), 449-77. web 10 Dec. 2012 www.jstor.org/stable/2102846 (21.01.2013).

depend upon the relation of selves within them. Ironically, then, Prufrock's "overwhelming question" is just as important as he thinks it is. The nature of the universe actually does depend on whether or not he disturbs it."¹³³ Eliot implies that Prufrock's weakened ego causes many inner conflicts in his consciousness. His inner conflicts are so extreme that he desires to disturb the universe. The use of "disturb" describes the density of his obsessive feelings. The lines in parentheses with exclamation marks assert Prufrock's helplessness. (They will say: "How hair is growing thin!") ... (They will say: But his arms and legs are thin!")

Prufrock preconcieves that the female characters will give him a contemptuous look. Prufrock's prejudgment alludes to his obsessive attitude about his appearance. The deficiency in his physical appearance and what the others might say distresses him. Schneider explains Prufrock's split state of mind: "Self consciousness is a split state: descending a stair case, the painfully self conscious man is both himself descending and those above observing his thin hair; it is this double or split consciousness that is the center of his discomfort; he is simply not all in one piece."¹³⁴ His inferiority

¹³³ Childs, 685-99. web 16 November 2011, <http://www.jstor.org/stable/2873189> (13.03.2013).

¹³⁴ Schneider, 1104.

complex leads Prufrock to lose self confidence. Line 43 implies that Prufrock is a wealthy intellectual, but he thinks that his wealthy appearance has no value in front of the external world; it is as simple as a pin. His being a high class intellectual does not relieve splitting in himself.

Klein explains the concept of splitting and the concept of projective identification. Klein states, "splitting includes breaks in continuity, a splitting of time as well as space. Klein (1946a) developed the concept of projective identification as an extension of the concept of splitting and as a defence against the death instinct and inner experiences of aggression and badness." Klein clarifies that an individual's disassociated position with the external world draws him to have a weakened ego.

As far as the ego is concerned with the excessive splitting off and expelling into the outer world of parts of the self considerably weaken it. For the aggressive components of feeling and of the personality is intimately bound up in the mind with power, potency, strength, knowledge and many other desired qualities."¹³⁵

Klein's explanation entails that Prufrock appears to have none of these desired qualities and he develops splitting as a self defence against his

¹³⁵ Joseph Newirth, *Between Emotion and Cognition, The Generative Unconsciousness* (New York: Other Press LLC, 2003), 78.

impotency in front of women. He is distressed that the women he meets will only be interested in his unappealing physical appearance, like his thin legs and arms and thinning hair. He fears that the female characters will not be concerned with his presentable appearance. These aggressive components of Prufrock's self weakens his ego and causes him to perform an inconsistent attitude toward the outer world.

To wonder, "Do I dare?", and, "Do I dare?"

Time to turn back and descend the stair, (38-39)

Prufrock keeps trying to preserve his consistency in establishing relationship with female characters in the room, but each decision is followed by a sudden cancellation. Making a decision becomes a big challenge for Prufrock. His repeated attempts conclude with unsatisfactory ends. Douglass uses the concept of "automatism"¹³⁶ for Prufrock's unprogressive state of consciousness. Prufrock is unable to disturb the universe despite his mechanical attempts. Douglass denotes that Eliot's consistency about repeated attempts originates from Herbert Spencer's theory of progressivism. Eliot's emphasis on his protagonist's progress arises from his school's slogan. Douglass suggests that "Eliot's early poetry is preoccupied with the role of

¹³⁶ Paul Douglass, *Time, Intuition, Self Knowledge in Eliot's Poetry, Bergson, Eliot, American Literature*, (Lexington: The University Press of Kentucky, 1986), p. 85.

art in a world gone mad over progress." Eliot rejects "the male world of the clock, money, business which is materialistic." Douglass writes,

At Smith Academy, St. Louis, in 1905, Eliot wrote a graduation poem that proposed the school's motto should be "Progress!" He had been brought up in a household in which "Herbert Spencer's generalized theory of evolution [was] regarded as the key to the mystery of the universe." As late as 1917 Eliot quotes J.B. Yeats (approvingly) that "in every great poet there is a Herbert Spencer." It had become abundantly clear by this time, however, that Eliot would never abide progressivism. "There never was a time," he wrote later, so completely parochial, so shut off from the past" as those years immediately following the war. Eliot ironizes with the modern man's position whose lives have gone mad over progress. Prufrock is the satiric personage of the suffering man in an automaton world. This man opposes "action and business".¹³⁷

Prufrock represents the modern man's satiric position. He would rather be an insect on the wall, where he feels more secured from human looks.

The eyes that fix you in a formulated phrase,
And when I am formulated, Sprawling on a pin,
When I am pinned and wriggling on the wall,

¹³⁷ Douglass, 85.

Then how should I begin

To spit out all the butt-ends of my days and ways?

And how should I presume? (56-61)

Prufrock has the intellectual background to understand the nature of the modern world's problem. He knows the material resources to act, as it is asserted in line 62: "And I have known the arms already, known them all." Prufrock has a profound feeling of discontent with his present consciousness state. He refuses transformations in his personality and prefers to remain isolated from the world beyond his own conflicted personality than to risk some attachment with it.

He implicitly seeks a way out in some form of commitment to something beyond himself. He desires to escape from the whole preoccupation with his inner dissatisfaction: "I should have been a pair of ragged claws / Scuttling across the floors of silent seas." (73-74). Prufrock's desire for being a pinned insect on the wall alludes to the need for security but on the other hand Prufrock realizes that he should sacrifice the possibility of freedom if he agrees to feel secure. He has to make a decision among the alternatives of feelings of security, freedom, love and acceptance.

Finally, he desires to be a pair of ragged claws with a leap of faith into a more encompassing sense of the world. Water seems to be the safest place for one based far more on a loving acceptance than on a profound series of hostile treatments based on a fear of what people will think. "More

violent images convey the extremes of self shuttering consciousness.”¹³⁸

Prufrock’s sudden transformations indicate that he is so locked in his own inner conflicts that he is emotionally and physiologically paralyzed. He appears to be inviting the reader to foresee that the way to a better life will never be found entirely in the inner world.

Prufrock is unable to see way out. His process has no definite resolution and appears to consist of a ceaseless suffering that may provide some distorted pleasure but reminds Prufrock of his unwillingness to see a way out.

Prufrock abandons the miserable reality of life and escapes into phantasy and he decides to go to the beach, with his white flannel trousers and with “the bottoms of my trousers rolled” (121) aimlessly. He knows what he longs for and what he consistently seeks. “It is impossible to say just what I mean!” (104). This line implies that his inner anxieties will not permit him to communicate healthily. Each attempt for getting satisfaction will be a failure. Prufrock searches without much expectancy, with the anticipation that he will acquire what he is looking for even if he were to find, it would not be “worthwhile”.

It is impossible to say just what I mean!

But as if a magic lantern threw the nerves in patterns on a screen:

Would it have been worth while

¹³⁸ Schneider, 1105.

If one, settling a pillow or throwing off a shawl,

And turning toward the window, should say:

“That is not it at all,

That is not what I meant, at all. (104-10)

The repetition of the phrases “I grow old...I grow old ...” gives the sense that Prufrock has desperation, but he does not grow old in the temporary world. He grows old by his lifetime dissatisfaction at not finding his missing part of his self.

I grow old... I grow old...

I shall wear the bottoms of my trousers rolled. (120-21)

Prufrock is a function of the perceptions of other people. He is deprived of his ego and lacks a coherent personality since he bases himself on others’ approval. He feels himself until he realizes the difference between the self and the other. Prufrock’s personality is under the threatened disbelief of the control of the self. As Laing puts in the divided self:

If one experiences the other as a free agent, one is open to the possibility of experiencing oneself as an object of his experience and there by of feeling one’s own subjectivity drained away. One is threatened with the possibility of becoming no more than a thing in the world of the other, without any life for oneself.¹³⁹

¹³⁹R.D. Laing, *The Divided Self: An Existential Study in Sanity and Madness* (Baltimore: Penguin Books, 1965), 4.

Prufrock is a divided self from the point of his attachment to female characters as something which belongs to another object. He seems to be frustrated with the distinction between love and sexual desire. Like the other female characters in the saloon, Prufrock is self-conscious. He is restless as he is being watched and he feels himself as an object of the gaze of others. Prufrock finds refuge in his phantasy world. He is separated from his instinctive behaviour as he compares himself with past characters: "No! I am not prince Hamlet, nor was meant to be" (111). Prufrock's ego does not have healthy communication between the demands of his id and superego. He has the echo of his conversation in his consciousness – it is as if Prufrock's ego is separated from his sexual desire and passionate love.

Prufrock sees himself as the other. He has the sense that he is always being watched and tested. He is paranoid whose symptoms are the division of his unsecured public and private being. His feeling of insecurity is so high that he perceives himself as traumatized. Prufrock is reactive rather than active, and he behaves as if he were anesthetized. He feels the necessity of differentiating himself from others. He sees himself being observed as an object or a painting on the wall.

Childs explains Prufrock's disturbance with Bradley's epistemological approach:

Just as there is no patient without a physician, so in the poem there is no "you" without "I," and so in the dissertation there is no language or object without observer. The metaphysical and epistemological

implications of the Prufrockian metaphor, it seems, unfold in the dissertation.¹⁴⁰

Lacan interpretes Prufrock's being observed as an object with his inner sight about the painter's look:

The painter gives something to the person who must stand in front of his painting might be summed up thus—"You want to see? Well, take a look at this!" He gives something for the eye to feed on, but he invites the person to whom this picture is presented to lay down his gaze there as one lays down one's weapons.¹⁴¹

The Lacan's and Laing's perspectives emphasize the need to realize the place of women characters in the poem. Lacan's phrase, "You want to see? Well, take a look at this!" applies to the way he gazes at himself. The division between himself as an object and a subject haunts him. Sartre discusses the concept of the "look" or the "gaze" by which an individual's sense of self is impacted by the condition of being perceived by others. Sartre suggests that "in order to get any truth about myself, I must have contact with another person."¹⁴² The individual's self may be divided to fit the perceptions of others. 'The other is the indispensable mediator between myself and me. I

¹⁴⁰ R.D. Laing, *The Divided Self: An Existential Study in Sanity and Madness* (Baltimore: Penguin Books, 1965), 4.

¹⁴¹ Childs, 685-99. web 16 Nov. 2011 <http://www.jstor.org/stable/2873189> (13.03.2013).

¹⁴² J.P. Sartre, *Existentialism and Human Emotions* (New York: Citadel Press, 1987), 38.

am ashamed of myself as I appear to the Other”¹⁴³ Prufrock’s experience of love is reduced by his shameful attachment to a social identity which includes a concept of an unchanging self. Cuda suggests that Eliot “must have been intrigued to read Baudelaire’s description of love as “an application of torture or a surgical operation.”¹⁴⁴ These lines portray Prufrock’s self torture,

And I have known the eyes already, known them all
The eyes that fix you in a formulated phrase,
And when I am formulated, sprawling on a pin,
When I am pinned and wriggling on the wall,
Then how should I begin....

Prufrock’s lifetime dissatisfactions yield the desire of an escape into a delusional world. In his daydream, Prufrock sees mermaids and hears them “singing, each to each. / I do not think that they will sing to me” (124-25). He is refused by the mermaids even in his subconscious. He joins them “in the chambers of the sea / By sea-girls wreathed with seaweed red and brown” (129-30). It is a flickering moment of relief and escape from his anxieties, but his contentment only lasts until Prufrock awakens from his falsified world and turns back to reality with a discontented consciousness: “Till human voices wake us, and we drown” (131). He is overwhelmed

¹⁴³ J.P. Sartre, *Being and Nothingness* (London: Routledge Classics, 2008), 246.

¹⁴⁴ Cuda, 401.

literally, because his endless overwhelming questions remain unanswered in his inner monologue. He is drowned in the literal sense and in the desolation of his constant failures in his relationships. None of the characters appearing in Prufrock's consciousness or subconscious accompany him to sing his love song. His lifetime search for the lost component of his self will last eternally.

Prufrock's associations become his reality. It is the vulnerable part of his insecurity. Eliot shows how the interior part of consciousness can become a hell of its own. Schneider depicts the interior part as a landscape of hell:

"we know that we are visiting a kind of hell."¹⁴⁵ Prufrock's hell is his obsessions, insecurities, and fixations. He is aware of growing old and of his mortality. Prufrock's paralysed self consciousness and his inability to communicate with women mark his failure to actualize his free will. Prufrock is significant because he has the potential for growing old and transformation. Prufrock's transformation at the end of "Prufrock" is personal. It achieves reader participation in the spiritual paralysis of the other residents of the city. Prufrock's last move from the real world shows that Prufrock's basic needs a wait for gratification. He lacks lyricism and security. He desires to escape from time into unconscious and passionate states of being. Finally, he wishes to loosen the boundaries of his self consciousness. Prufrock's dissolution of ego is a negative move because he cannot surrender to the lyrical moment, but instead descends into his own

¹⁴⁵ Schneider, 1105.

hell of insecurity. His soul cannot join the dance of life. His ego cannot negotiate effectively between his id and superego.

"I have heard the mermaids singing, each to each" implies that Prufrock has problems with women. He feels uncomfortable with women even in his imaginary world. He has an unhealthy egotism. Grover Smith suggests that

[Prufrock] differentiates between his thinking, sensitive character and his outward self....He is addressing, as if looking into a mirror, his whole public personality. His motive seems to be to repudiate the inert self, which cannot act, and to assert his will.¹⁴⁶

Prufrock attempts to intrude upon the sea mermaids who are the shadows of the real female characters, but he is caught up in the labyrinth of his own making. His unsung love song becomes the mirror of his own psychological state. Prufrock is unable to move beyond himself, he is paralysed both consciously and unconsciously. All his attempts to achieve positive transformation in the search of love end in failure. Maslow explains,

Self actualizers can be defined as people who are no longer motivated by the need for safety, belongingness, love, status, and self respect because these needs have already been satisfied. Why then should a love gratified person fall in love? Certainly not for the same reasons

¹⁴⁶ Grover Smith, *T.S. Eliot's Poetry and Plays: A Study in Sources and Meanings* (London: University of Chicago Press, 1956), 15.

that motivate the love deprived person, who falls in love because he needs and craves love, because he lacks it, and is impelled to make up this pathogenic deficiency.¹⁴⁷

By contrast, Prufrock is deficient in the satisfaction of basic needs – for belongingness, love, status, and self respect, so that he is unable to negotiate between id and superego to love and be loved. He seems to be drowned in the enigma of his mental hell. He drowns in the enigma of his mental hell and surrenders to death: He is unable to compensate for the lack of love in his pathetic state of mind: “Love is not for him.”¹⁴⁸

¹⁴⁷ Maslow, *Motivation and Personality* 198.

¹⁴⁸ Schneider, 1104.

II.2. TRANSFORMATIONS IN TIRESIAS' CONSCIOUSNESS

Many critics imply that Eliot's works written during and after the WW I are pessimistic. These works may be characterized as complicated and "enigmatic."¹⁴⁹ and are often considered difficult. Eliot explains that the reason for the enigmatic structure of his poem

...may be personal which make it impossible for a poet to express himself in any way but an obscure way; while this may be regrettable, we should be glad, I think that the man has been able to express himself at all ... an interaction between prose and verse, like the interaction between language and language, is a condition of vitality in literature.¹⁵⁰

Eliot uses footnotes to assist contemporary interpretation of the fragmented structure of the poem. The annotations declared that these fragments have been "shored against" Eliot's ruined conscious state. Eliot places his major protagonist, Tiresias in the center of his personal and social anxieties to enable the reader to empathize with him. The reader is invited to take part in the stream of consciousness to detect the intention of penning this enigmatic poem. Eliot states that understanding literature is only possible if the reader is able to combine his knowledge about the works of earlier writers:

¹⁴⁹ Nancy K. Gish, *The Waste Land* (Boston: Twayne, 1988), 21.

¹⁵⁰ Eliot, *The Use of Poetry and the Use of Criticism*, 51.

No poets, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him for contrast and comparison, among the dead...he must inevitably be judged by the standards of the past.¹⁵¹

Eliot tells us that tradition consists of similar facts to the present situation, and that literary roots are more important than the biography of the writer. Classical Latin and Greek literature is relevant to contemporary meaning. Eliot explains the displacement of ancient language into meaning using the phrase "blood stream"¹⁵² of literature. He starts *The Waste Land* with a Latin epigraph that includes some Greek words from the Sibyl of Cumae, and places the Greek legend of Tiresias in the heart of the poem to emphasize the importance of circulation of the ancient blood stream.

Eliot's quest to displace ancient language into meaning is only achieved by displacing ancient selves into modern selves in order to find the meaning of life. Altieri explains the importance of discovering the depths of our selves and other selves through the power of literature:

Literature, one might say, interests us in our own interests and thus encourages us to recognize, to enjoy, and to comprehend the many different selves we can be in different instances. The depth of our

¹⁵¹ Eliot, *The Sacred Wood* (London: Methuen, 1920), 49.

¹⁵² Eliot, *On Poetry and Poets* (London: Faber and Faber, 1957), 70.

personal involvement in diverse literary attitudes leads not back into particular self-consciousness but into an awareness of the communal roles and modes of activity we share with others.¹⁵³

In *The Waste Land*, the divided self of Tiresias is transformed from a primitive self into a modern self to realize the meaning of life. Brooks states that *The Waste Land* is between two kinds of life: "Life devoid of meaning is death, sacrifice, even the sacrificial death, [but] may be life giving, an awakening to life."¹⁵⁴ Smith associates the figures of *The Waste Land* with a transformative narration. Tiresias' pathetic figure resembles the figure of the Sibyl in the epigraph of the poem. The shrunken body of the Sibyl resembles Tiresias' wrinkled body, which represents "death in life."¹⁵⁵ Tiresias' transformation starts in the reference to the Sibyl of Cumae. Eliot quotes this passage from the *Satyricon* by Petronius Arbiter. It represents the "merciless caricature"¹⁵⁶ of that time. "For I once with my own eyes; the Cumaen Sibyl

¹⁵³ Charles Altieri, Wittgenstein on Consciousness and Language, *MLN*, Vol. 91, No. 6 (December 1976), 1405.

¹⁵⁴ Cleanth Brooks, *The Waste Land: Modern Poetry and the Tradition* (Chapel Hill: University of North Carolina Press, 1939), 138.

¹⁵⁵ Grover Smith, 70.

¹⁵⁶ Will Durant, *The Story of Civilization: Caesar and Christ: A History of Roman Civilization and of Christianity from Their Beginnings to A.D. 325*. (New York: Simon and Schuster, 1944), 296.

hanging in a jar; and when the boys asked her, Sibyl, what do you want she answered, "I want to die."¹⁵⁷ The Sibyl was once a prophetess, but now she is a spectacle for children. Her only wish is to die. When she lost her spiritual authority in the practices of Roman culture and religion, life became devoid of meaning and meant death for her. Originally, Romans consulted Sibylline prophecies when they confronted serious political issues.¹⁵⁸

The Waste Land is based on the corruption of tradition, set in modern industrialized city landscapes that cause isolation and distorted relationships at the personal and social level. For Gish "Eliot's aesthetic theories are inseparable from psychological theories of self, identity, and personal as well as social functions of art."¹⁵⁹ She explains Eliot's aesthetic theory of unified sensibility and the way he intermingles immediate experience and fiction, the personal and the impersonal. Through *The Waste Land*, Eliot blends emotions and thought in the structure of absence and presence:

Theorizing about emotions has to find ways of acknowledging both sets of impulses toward control and toward allowing our feelings to lead us into potentially new relations with the world and with other people...Then assessing the relation of reason to emotions is closely

¹⁵⁷ Michael North, ed., *The Waste Land: Norton Critical Edition* (New York: Norton, 2001), 3.

¹⁵⁸ Durant, 64-95.

¹⁵⁹ Gish, 12.

related to the question of how we attribute significant values to our emotional states.¹⁶⁰

In this poetic fusing, Eliot develops social function of art. Altieri finds similar accounts between Lacan's psychoanalytic approach and Eliot's poetry.

According to them, to articulate a consistent self one needs to displace the emotions into an endless chain of substitutions. Altieri points out,

Central to Eliot and to Lacan is a profound suspicion of all romantic expressivist notions of identity, notions that emphasizing getting in touch with some core self and locating basic values in how we make those deep aspects of the self articulate.¹⁶¹

Lacan posits subjectivity in language, denying the concept of individual consciousness as the origin of meaning and knowledge. He explains that self is always divided into speaking subject and the subject of being. The subject who speaks is not identical with the subject who exists and knows. There is no direct connection to the inner part of the human, which is different from the subject of consciousness. As de Man suggests, the self is a complicated notion:

The category of the self turns out to be so double-faced that it compels the critic who uses it to retract implicitly what he affirms and to end up by offering the mystery of this paradoxical movement as his

¹⁶⁰ Gish, 156.

¹⁶¹ Gish, 161.

main insight. It seems impossible to assert the presence of a self without in fact recording its absence.¹⁶²

.The significance of subjects and objects depends on the other component. The self is, what it is not: it is renewed constantly as the subject and object relation is never stable. In respect to the notion of the self, Eliot was influenced by Bradley's philosophy. Thormählen states,

the difficulties concerning point of view in *The Waste Land* at least partly derive from Eliot's study of F.H. Bradley. Eliot's intense occupation with matters like objectivity, subjectivity, point of view, acquisition of knowledge and experience, personality, etc., in consequence of his philosophical studies, may indeed have had important consequences for his poetic practice years after he relinquished his philosophical ambitions.¹⁶³

During his early poetry, Eliot witnessed rapid changes in the technological innovations which made the world more incomprehensible as traditional life was distorted into contemporary life. Adopted from Ovid's *Metamorphoses* the Greek seer Tiresias is the speaker between traditional and contemporary language. For Eliot,

¹⁶² Paul De Man, *Blindness and Insight: Essays in the Rhetoric of Contemporary Criticism* (London: Oxford University Press, 1971), 105.

¹⁶³ Marianne Thormählen, *The Waste Land: A Fragmentary Wholeness* (Lund: Gleerup, 1978), 90.

Tiresias is not a “character”, is yet the most important personage in the poem, uniting all the rest, just as one eyed merchant, seller of currant, melts into the Phoenician Sailor, and the latter is not wholly distinct from Ferdinand prince of Naples, so all the women are one woman, and the two sexes meet in Tiresias. What Tiresias sees, in fact, is the substance of the poem.¹⁶⁴

Jay suggests that “what Tiresias sees is ‘substance’ itself, physical life (or signifiers) unredeemed by spirit (or a transcendental signified). Eliot’s note plays on the philosophic sense of ‘substance’ as essence and tacitly reminds us of its declension into mere matter”.¹⁶⁵ Tiresias’ consciousness goes back to his unconsciousness and sees the original scene of his own blinding. He witnesses the difference between men and women. According to his annotations, Eliot’s Tiresias and Ovid’s have similar features: “When the eyes and back / Turn upward from the desks, when the human engine waits / Like a taxi throbbing waiting. / I Tiresias, though blind, throbbing between two lives,” (214-18). Jay indicates that the transformations of Eliot’s Tiresias recall Ovid’s:

¹⁶⁴ T.S. Eliot, *The Waste Land: A Facsimile and Transcript of the Original Drafts including the Annotations of Ezra Pound*, ed. Valerie Eliot, (London: Faber and Faber, 1971), Note, 218.

¹⁶⁵ Gregory S. Jay, “T.S. Eliot’s *The Waste Land*: Discovering the Corpus,” ed. Harold Bloom (New York: Chelsea House Publishers, 2007), 88.

In some legends, Tiresias loses his eyes in retaliation for looking upon the naked body of the bathing Athena, goddess of wisdom. In the version from Ovid that Eliot quotes as "of great anthropological interest," we have the tale of the coupling snakes, Tiresias' bisexuality, and his blinding by Hera/Juno for answering that women enjoy sex nine times more than men. Of course, he is also the prophet of the dead in Hades, guide to sailors like Odysseus and Aeneas, and the seer who knows the fatal story of Oedipus. According to Eliot, he is "the most important personage in the poem, uniting all the rest." This unity will not cohere, however; Tiresias figures the mobility of sexual identity and the negative relation of what we see to what we know. To know the body of truth repeats the crime. Tiresias stands for the dissociation of sensibility in "all the rest" and everyone's participation in his pagan version of negative theology.¹⁶⁶

Pearce questions the centrality of Tiresias in the poem, claiming that Tiresias is a pathetic character like Prufrock: "Tiresias is not at the center of the history which the poem epitomizes, he does not have the power to be the

¹⁶⁶ Ibid., 88.

center of anything. Nor is the effect that of Eliot's giving him such a power."¹⁶⁷

Through the eye of Tiresias we witness the disassociated worlds of sensibility of men and women. In the poem, the double-sided transformations in Tiresias' sex get the predictive knowledge about the final scene of the instant love relationship between the typist and the young man, carbuncular.

Her drying combinations touched by the sun's last rays,
On the divan are piled (at night her bed)
Stockings, slippers, camisoles, and stays.

I Tiresias, old man with wrinkled dugs
Perceived the scene, and foretold the rest.

I too awaited the expected guest.

He, the young man carbuncular, arrives, (225-31)

The nerve-racking scene depicted through these lines gives the impression that this relationship is disassociated sensibility. It lacks romanticism and pleasure.

Well now that's done; and I'm glad it's over
When lovely woman stoops to folly and
Paces about her room again, alone,

¹⁶⁷ Mathew J. Broccoli and Joseph Katz, In *Studies in The Waste Land* (Ohio: Charles E. Merrill Publishing Company, 1971), 87.

She smoothes her hair with automatic hand.

And puts a record on the gramophone. (252-56)

The sexual relationship is reduced to an unpleasant mechanical act that interrupts daily routine. Tiresias remains as a passive observer with no motivation to change things. As Wheelright states "Tiresias is a merely detached spectator ... [who] observes all the scattered experiences, past and present, high and low, which the poem semi-dramatizes and brings into community."¹⁶⁸ Richards claims that "there is the central position of Tiresias in the poem to be puzzled out—the cryptic form of the note which Mr Eliot writes on his point is just a little tiresome. It is a way of underlining the fact that the poem is concerned with many aspects of the one fact of sex, a hint that is perhaps neither dispensible nor entirely successful."¹⁶⁹

The dull atmosphere Richards refers to is described phrases expressing emotional disassociation in the automatism of an act of love: "Hardly aware of departed lover" (250), "bored and tired" (236), "undesired" (238), "assaults at once" (239), "no defence" (240), "no response" (241), "the lowest of the dead" (242), "patronizing kiss" (243). Langbaum and Brooks assert that this scene lacks morality. The clerk and the typist depart

¹⁶⁸ Broccoli and Katz, 100.

¹⁶⁹ C.B. Cox and P. Hinchliffe, *T.S. Eliot: The Waste Land* (London: Macmillan, 1972), 53.

with "neither a sense of sin nor a memory of pleasure."¹⁷⁰ Brooks calls Tiresias "the tragic chorus to the scene" and "the historical expert on the relation between the sexes"¹⁷¹ "I who have sat by Thebes below the wall" (245). Tiresias is the spectator of the sterile love between man and woman in the modern waste land. The sterile relationship resembles the copulation of the beasts. Brooks notes this irony and compares the case in *Oedipus Rex*:

The fact that Tiresias is made the commentator serves a further irony. In *Oedipus Rex*, it is Tiresias who recognizes that the curse which has come upon the Theban land has been caused by the sinful sexual relationship of Oedipus and Jocasta. But Oedipus' sin has been committed in ignorance, and knowledge of it brings horror and remorse. The essential horror of the act which Tiresias witnesses in the poem is that it is not regarded as a sin at all is perfectly casual, is merely the copulation of beasts.¹⁷²

Tiresias' blindness reminds us of Eliot's own interpretation suggested in *Knowledge and Experience* where Eliot explains Bradley's *Truth and Reality*:

¹⁷⁰ Robert Langbaum, *New Modes of Characterization in The Waste Land* (Princeton: Princeton university Press, 1973), 107.

¹⁷¹ Cleanth Brooks, *The Waste Land: Critique of the Myth* (Chapel Hill: University of North Carolina Press, 1939), 128.

¹⁷² Cleanth Brooks, "The Waste Land and Analyst," ed. Michael North, *The Waste Land: Norton Critical Edition* (New York: Norton, 2001), 197.

Immediate experience, we have seen is a timeless unity which is not as such present either any *where* or to any *one*. It is only in the world of objects that we have time and space and selves. By the failure of any experience to be merely immediate, by its lack of harmony and cohesion, we find ourselves as conscious souls in a world of objects.... And if anyone asserts that immediate experience, at either the beginning or end of our journey is annihilation and after night, I cordially agree.¹⁷³

The absolute unity may be "utter night," which indicates that Tiresias sees the essential absence at the center of experience. The scene, including examples of mechanical sex, diminishes the possibility of a unity. The loveless unity of the typist and the young man, whose divergent perceptions seem to be involved in Tiresias, is not transcendental. The scene is nothing more than a loveless collision.

Eliot depicts that scene to underline the absence of unity. Tiresias is not the central figure or the most important character of the poem. The other characters of *The Waste Land* are not unified in Tiresias, they remain pathetic figures like Tiresias. The reader is not introduced to other selves, or other selves do not represent for different aspects of Tiresias. Sigg suggests the centrality of Tiresias or Prufrock is that,

¹⁷³ Eliot, *Knowledge and Experience in the Philosophy of F.H. Bradley*, 31.

Departing from a technique that typified Eliot's early poetry, *The Waste Land* contains no central, named persona – no Prufrock, no Gerontion – even though at times named characters, such as Tiresias, appear to speak. It merges aspects of both: containing a multitude of voices and characters, yet retaining the recognizable presence of its author.¹⁷⁴

Eliot reiterates that the modern world is not a place for dignity, regeneration, or spirituality. Eliot mingles the charm of the past with the sordid dirtiness of the present to emphasize the unfortunate situation of the modern world. For Munson, *The Waste Land* is the summary of the modern world: "The reader has observed that I have been shifting the interest in 'The Waste Land' from the aesthetic to the moral and cultural, and that we are now wholly involved in the poem as a summary of the modern cultural situation."¹⁷⁵ In the poem, Tiresias, the Sybil, or vegetation gods are merely a shadow of themselves, who are devoid of dignity, worthiness, or potency. The disassociated spiritual position of other selves depicted in the poem is not compatible with the claim of Eliot on the centrality of Tiresias. As Aiken writes,

¹⁷⁴ Sigg, 211.

¹⁷⁵ Gorham Munson, "The Esotericism of T.S. Eliot," *The Waste Land: Norton Critical Edition* (New York: Norton, 2001), 161.

The relations between Tiresias (who is said to unify the poem, in a sense, as spectator) and the Waste Land, or Mr. Eugenides, or Hyacinth, or any other fragment, is a dim and tonal one, not exact.... "The Waste Land" is a series of separate poems or passages, not perhaps all written at one time or with one aim, to which a spurious but happy sequence has been given.... Unless one is going to carry unification very far, weave and interweave very closely, it would perhaps be as well not to unify at all; to dispense, for example, with arbitrary repetitions.¹⁷⁶

Despite Eliot's claim, the arguments draw the conclusion that *The Waste Land* lacks any central character and unifying authority.

Many critics explore the absence of a father figure, which is the archetype of authority when interpreting the postmodern self in *The Waste Land*. Brooks states that the symbol of fertility in *The Waste Land* is adapted from Jessie Weston's *From Ritual to Romance*.¹⁷⁷ Weston points out that the story of the Fisher King, "postulates a close connection between the vitality of a certain king and the prosperity of his kingdom; when the strength of the ruler is weakened or destroyed, by wound, weakness, old age, or death, the

¹⁷⁶ Conrad Aiken, "An Anatomy of Melancholy," *The Waste Land: Norton Critical Edition* (New York: Norton, 2001), 152.

¹⁷⁷ Jessie Weston, *From Ritual to Romance* (Cambridge: Cambridge University Press, 1920), 21.

land becomes waste, and the task of the hero is that of restoration.”¹⁷⁸

The Grail Legend alludes to this lack of potency. The absence of authority brought misery in the past and the same pathogenic situation reoccurs in the modern waste land. Rainey writes, “...the source and identity of any particular voice in the poem might sometimes seem mysterious. But to the reader who knows the Weston references, the reference is to that of the Fisher King of the Grail legends. The protagonist is the maimed and impotent king of the legends.”¹⁷⁹

In the quest for the holy grail, the knight of the land restores the King’s potency and sets the ‘lands in order’ after numerous adventures, but the following line suggests the impossibility of any restoration. The present situation is not a victory but a plight. The symptom is the fall of London Bridge: “Even if the civilization is breaking up — London Bridge is falling downfalling down falling down — there remains the personal obligation: “Shall I at least set my lands in order?”¹⁸⁰ The fall of London Bridge demonstrates that the king figure of the present situation is impotent and fails to set his lands in order:

¹⁷⁸ Dennis Dobson, *T.S. Eliot: A Study of His Writings by Several Hands* (London: Dennis Dobson, 1949), 8.

¹⁷⁹ Lawrence Rainey, *Revisiting The Waste Land* (London: Yale University Press, 2005), 119-20.

¹⁸⁰ Rainey, 120.

I sat upon the shore

Fishing, with the arid plain behind me

Shall I at least set my lands in order?

London Bridge is falling down falling down falling down." (424-27)

The absence of authority is exemplified in *The Burial of the Dead*, with a voice from Marie's childhood memories. Marie's cousin is displaced by the figure of parents in the shifting consciousness of the poet. The aura of the voice leaves a shocking effect due to the ups and downs, horror, loneliness and the desire for living between the two lives in the unconscious or in consciousness.

My cousin, he took me out on a sled,

And I was frightened.

He said, Marie,

Marie, hold on tight. And down we went.

In the mountains, there you feel free. (14-17)

Kenner states that the absence of authority in the world during the war caused a spiritual collapse:

It was a restless, pointless world that collapsed during the war, agitated out of habit but tired beyond coherence, on the move to

avoid itself. The memories in lines 8 to 18 seem spacious and precious now; then, the events punctuated a terrible continuum of boredom.¹⁸¹

Through instant transformations the poet's consciousness moves from heights and joys to deep sorrow of death at sea. Madame Sosostriis the other pathetic fortune teller, reveals the absence of an authority figure with a reference to Shakespeare's *Tempest*:

She is the prophetic power, no longer consulted by heroes but tormented by curious boys, still answering because she must; she is Madame Sosostriis, ...she is the image of the late phase of Roman civilization, now vanished; she is also "the mind of Europe," a mind more important than one's own private mind, a mind which changes but abandons nothing en route, not superannuating either Shakespeare, or Homer, or the rock drawing of the Magdalenian draughtsmen; but now very nearly exhausted by the effort to stay interested in its own contents.¹⁸²

Madame Sosostriis, famous clairvoyante,
Had a bad cold, nevertheless
Is known to be the wisest woman in Europe,
With a wicked pack of cards. Here, said she,

¹⁸¹ Hugh Kenner, "The Waste Land," ed. Harold Bloom, *T.S. Eliot's The Waste Land*, (New York: Chelsea House Publishers, 2007), 16.

¹⁸² Kenner, 17.

Is your card, the drowned Phoenician Sailor,

(Those are pearls that were his eyes. Look!) (44-9)

Koestenbaum claims that Madame Sosostris is a pathetic figure who loses self control of her self and also on others, emphasizing the sudden transformations of the figures in *The Waste Land*: "The metamorphosing speaker of the poem — now a sibyl, now Marie, now Tiresias — is herself or himself a hysteric, moving, Madame Sosostris suffers from the hysteric's chronic neuralgia."¹⁸³

In the second part of the poem, *A Game of Chess* repeats the same phenomenon:

I think we are in rats' alley

Where the dead men lost their bones.

"What is that noise?"

The wind under the door.

"What is that noise now? What is the wind doing?"

Nothing again nothing.

"Do

"You know nothing? Do you see nothing? Do you remember

"Nothing?" I remember

Those are pearls that were his eyes.

"Are you alive, or not? Is there nothing in your head?" (115-26)

¹⁸³ Kenner, 184.

The repetition of "nothing" is an allusion to Shakespear's play *King Lear*. Cordelia expresses her love and obedience to her father before his death, which here serves us an allusion to the loss of her beloved father figure. Bloom explains the father figure with the concept of "master" and states that "someone needs a 'master' who represents genuine 'authority'."¹⁸⁴

"Nothing my lord"

Nothing"

"How? Nothing will come of anything. Speak again."

"Unhappy that I am, I cannot heave

My heart into my mouth. I love your majesty"

According to my bond, no more nor less."

The language Cordelia uses is "a language of raw passion and unmediated emotion that explodes from the dark and molten core of being."¹⁸⁵ Cordelia is unable to express her true feelings, which leads to blocked communication with her father an allusion to the couple's lack of communication in *The Waste Land*.

¹⁸⁴ Harold Bloom, *Bloom's Shakespeare Through the Ages: King Lear, Act I, i, 85-89* (New York: Infobase Publishing, 2007), 25.

¹⁸⁵ Bloom, 301.

But at my back in a cold blast I hear
The rattle of the bones, and chuckle spread from ear to ear.
A rat crept softly through the vegetation
Dragging its slimy belly on the bank
While I was fishing in the dull canal
On a winter evening round behind the gashouse
Musing upon the king my brother's wreck
And on the king my father's death before him.
White bodies naked on the low damp ground
And bones cast in a little low dry garret,
Rattled by the rat's foot only, year to year. (184-95)

Another allusion to Shakespear's play, *Hamlet* appears in *The Game of Chess*. The image of Ophelia's drowning after Hamlet kills her father is associated with the theme of absence of self control. Her talk with real or imagined flowers and singsong ramblings suggest the destruction of authority hinted in the poem. Ophelia has the last talk with the flowers before she drowns herself:

Good night ladies; good night
Landed with sweet flowers
which bewept to the grave did go
With true-love showers.

I would give you some violets, but they withered all when my father
died.¹⁸⁶

The second part of the poem ends with Lil's last talk before putting her fatherless children to bed. Lil's husband Albert is in the army for four years. Lil masks her sadness with joy with the words "Ta ta" "Goonight Bill. Goonight Lou. Goonight May. Goonight. / Ta ta. Goonight. Goonight. / Good night, ladies, good night, sweet ladies, good night, good night." (170-72)

The myth of Philomela also hints at the destruction of the father figure. Anderson states that the use of metamorphosis in the parental motif is common in Ovid: "The division of a demigod's physical nature between parts inherited from his mortal parent and immortal parts is a common motif in Ovid."¹⁸⁷ The tragic end of the three figures, Tereus, Pronce and Philomela is told in Ovid's *Metamorphoses*. The female parent figure, Pronce wants to take revenge against her husband, Tereus, for raping her sister, Philomela. She arranges a murderous dinner in which she cooks her own son's flesh. The barbarous father goes mad when he realizes that he has consumed what he created.

¹⁸⁶ William Shakespeare, *Hamlet*, Act 4.5, (New York: Scott Foresman and Company, Bantom Books, 1980), 107.

¹⁸⁷ Anderson William Scovil, *Ovid's Metamorphoses, Books 6-10* (University of Oklahoma Press, 1972), 241.

The change of Philomel, by the barbarous king
So rudely forced; yet there the nightingale
Filled all the desert with inviolable voice
And still she cried, and still the world pursues,
"Jug Jug" to dirty ears.
And other withered stumps of time
Were told upon the walls; staring forms
Leaned out, leaning, hushing the room enclosed. (99-106)

Tereus, Philomela and Procne are transformed into birds and they are condemned to be "marked with the blood of their crime " by the gods. They become the victims of their lust.

Ovid emphasizes "a certain continuity between the old personality and the new form; the two sisters have not escaped from their crime against Itys even if they have avoided Tereus' sword. They are eternally marked with the blood of their crime." Anderson interprets this tragic shock,

Ovid may be covertly alluding to the voluble nature of most women in times of grief, but chiefly he is registering the tragic shock that has affected Procne. The realization that her husband is a liar, and worse, that her beloved sister has been a victim of his lust, leaves her speechless, permanently disoriented from her once happy state.... Ovid uses this phrase to introduce a physical metamorphosis. Just as Philomela had been stimulated by dolor (574), now Procne is in the grip of the same emotion.

Ironically, the first sister overcame her silence because of her outrage, whereas Procne is driven to silence ... and the inability of her tongue to express it.¹⁸⁸

These modern and mythical figures and fragmentary voices draw us to the conclusion that the poem lacks a unifying self despite Eliot's claim that it has. It may be inferred that *The Waste Land* does not permit a full realization of the personages presented in the poem. As Eliot implies, all the personages are realized as "a heap of broken images." The authority of the self is undermined by multiple selves in the poem. Gardner states that "the poem is a series of visions. It does not have any plot or hero, and the protagonist/poet is not a person. He is either a silent listener or a voice that asks questions, but gives no answers, or only cryptic ones."¹⁸⁹ Thormählen suggests that the emergence or the fading out of the voices can hardly be resolved due to the fact that the description of barren human condition is sublimated into the modern cityscape:

The modern city, as the concentrated pool of barren humanity, is where he prefers to lay his scene; it was left to him finally and decisively to reverse the ecstatic picture of London which Wordsworth impressed on generations of English schoolchildren.... In this poem the city *is*, in a sense, "the most important personage ... uniting all the

¹⁸⁸ Scovil, 236.

¹⁸⁹ Helen Gardner, *The Art of T. S. Eliot* (London: The Cresset Press, 1968), 89.

rest". The early poetry can (much simplified) be said to describe the human condition in the modern city; in *The Waste Land* the human condition and the modern city are one.¹⁹⁰

¹⁹⁰ Marianne Thormählen, "The City in the Waste Land," ed. Michael North, *The Waste Land: Norton Critical Edition* (New York: Norton, 2001), 240.

II.3. PRUFROCK'S AND TIRESIAS' FRAGMENTED SELVES

Eliot examines the modern cityscape in "The Love Song of J. Alfred Prufrock" and *The Waste Land* for evidence of moral emptiness. Eliot's descriptions of empathy highlighted in "The Fire Sermon" allow the possibility that society can restore itself through the consistent recognition of the inner self. Eliot holds that empathy is not a feeling which can occur on its own accord. He finds that members of society, who have transformative progress in their consciousness, drift apart from one another. Like Prufrock, Tiresias observes

the smoke at rises from the pipes
Of lonely men in shirt-sleeves, leaning out of
Windows during his night walks through the city". (71-72)

In *The Fire Sermon* cityscape is again depicted:

The river bears no empty bottles, sandwich papers,
Silk handkerchiefs, cardboard boxes, cigarette ends
Or other testimony of summer nights. The nymphs are departed.
And their friends, the loitering heirs of city directors

Departed have left no addresses. (177-81) Both Prufrock and Tiresias witness the lack of communication between the voices and nature. The isolated man is part of the wasted cityscape, depicted with the "cardboard boxes", "cigarette ends", "the smoke rises from the pipes", while he is not as natural as the shining moonlight: "O the moon shone

bright on Mrs. Porter / And on her daughter / They wash their feet in soda water" (118-120). In both poems, art whether it is natural or manmade, is a means through which anyone can understand the role of beauty in creating meaning in life.

In order to undo this alienation, people must be willing to contact one another without fear of rejection. To overcome the anxiety aroused from fear of rejection proves difficult in practice. Like Prufrock, the individual attempts to break out of isolation; however, if the community in which he interacts is not sympathetic or ready to listen, all struggles are in vain. For facilitating self confidence in any kind of personal interaction, Eliot considers the need to confront the tendency of isolation in his works. Eliot supports the power of art, and language producing meaningful conversation as a means of discovering meaning in life. He suggests that the people who feel a close affectionate acceptance of art, develop more emotional engagements. If they become emotionally unresponsive, they lack meaning in their lives and are unable to comprehend what makes their existence rewarding and valuable.

In "The Burial of the Dead," Tiresias calls the modern world "stony rubbish" (20), a metaphor that represents mechanical relationships and purposeless lives. In the rapid pace of scientific and technological developments, "the human engine" is frustrated, loses its self control, and finally is transformed into "a heap of broken images" (22). These unintelligent fragments of a machine-like man make up the unifying center which is the modern cityscape. However, Eliot believes that every individual

retains value in their "finite centers." Even though their finite centers are reduced to mere fragments, these fragments provide a means for reestablishing meaning to a meaningless world: "These fragments I have shored against my ruins" (431) meaning society's aesthetic values which might be restored despite the horrifying cityscape. There are positive aspects that can defeat the negative influences of the industrial waste of modern cities. Art cannot be confined to the works produced by artists. It applies to essential beauty in cityscapes, as exemplified in *The Waste Land* and "The Love Song of J. Alfred Prufrock."

In both poems, the author concludes that the absence of positive persistent relationship is one of the depressing problems that society confronts as reflected in the hell-like cityscapes and dysfunctional egos of Eliot's poems. However, the desire that the protagonists, Prufrock and Tiresias, express for meaningful connection with others, including the timeless demonstrates that despite their failure to actualize their inner and interpersonal relationships, they still have the motivation to keep trying for positive personality transformations. The frustrations in Prufrock's and Tiresias' consciousness and unconscious indicate that they have not achieved the still point, where they could find peace and eternal happiness through a healthy communication with the Absolute. Eliot's goal seems to suggest a hope that with time and consistent attempts, splitting selves and the mythic selves appearing in the smoke of the cityscape, like their real life counterparts, can achieve meaning in finding meaning in life.

The failure in constructing healthy relationships isolates the individual and makes self acquisition more difficult. If the voices of Prufrock and Tiresias were to connect with others, they might express their frustration with modern city life. Prufrock is discouraged by his former attempts to communicate with others, and he confesses that it is "impossible to say just what I mean" (104). When Prufrock attempted to express his unconscious in the past, he finds himself in an anxious position, "pinned and wriggling". However, if Tiresias and Prufrock were to talk about their anxiety, they might be able to develop a real communication, which would create a chance for them to connect at a deeper level, not a superficial one.

In both poems, the voices fail to actualize their super egos, there is no direct evidence that healthy, constant social relationships can exist. The society lacks healthy communication even in the core of family relationships. The couples in *The Game of Chess*, who are the members of the upper class, fail to understand each other. The woman suffers from "bad nerves" and asks questions to her husband. The man refuses to talk to her: "Why do you never speak? Speak / What are you thinking of? What thinking? What?" (111-13) The woman attempts to form a relationship. If they achieve a relationship, Eliot's claim for repairing society would be possible. As the woman from the upper class ironically lacks elegance, her attempt to veil her actual manner with the excuse of "bad nerves" accelerates her isolation from her husband. The man is as guilty as the woman enduring the lack of communication between the King and Queen in Shakespeare's *Hamlet*: "I do

believe you think what now you speak." The man reveals his unattentive response with Shakespearean fragments to himself. The lack of communication between the couple shows that each has a dysfunctional ego. They are unable to have even a small conversation. They seem to have disparate personalities that are incapable of reconciliation. The selves of the couple with their fragmented personalities take their places in the "heap of broken images."

In both Tiresias' and Prufrock's world, people are fragmented and reduced to "hair", "faces", "arms", "legs", "hands", "eyes". The poet's manifestation of synecdoche demonstrates the crises of identity that Prufrock's and Tiresias' perception of the self is fragmentary and their understanding of life is incomplete:

...its associated bric-à-brac: hands, faces, voices, eyes, arms, teacups, and the skirts that trail across the floor... Dismembered, fetishized, these lovely arms reveal that it is the phantasmal fragmentations of synecdoche that liberate the body for desire. In Freud, the fetish occupies the place of lack, in the same way that the analyst occupies the place of death, and in both cases the absence of an object institutes displacement, with its contagious magic of synecdoche.¹⁹¹

¹⁹¹ Christopher Norris and Richard Machin, *Post-structuralist Reading of English Poetry* (Cambridge: Cambridge University Press, 1987), 383.

In *The Waste Land*, the "heap of broken images" reveals the shape without form, paralyzed motion, speechless relationships. The fragmented selves are disguised behind many examples of synecdoches: "walls, staring forms", "hushing rooms", "chuckle spread from ear to ear", "slimey belly", "rat's foot", "twit", "jug", "the sound of horns and motors".

Through the ambiguity of the images, the poems evince the underlying ambiguity of the Prufrock's and Tiresias' personalities. The route for their continuous transformations is only a departure point for another journey. As Eliot writes in "Four Quartets," "In my end is my beginning." There is no end in the search for the absolute truth or God. Prufrock's and Tiresias' transformed selves are open to endless conversions.

For Eliot, the modern age is the scener of fast-moving transformations. Tiresias the seer is the only persona who is able to transform due to his supernatural power, but he does not risk changing things. Every thing in nature changes constantly. Nothing is stable. Believing that everything in nature is open to transformation, Eliot uses the timeless function of Tiresias as a character who unifies his past knowledge in visions of present and future. The role of Tiresias is highlighted because of his ability to integrate all human experience in relation to the two sexes.

As Tiresias is granted a long life, it seems that some personal and social difficulties turn out to be universal and eternal matters, they reccur throughout history and will continue to occur in the future. Eliot creates an open-ended argument. As long as history teaches us, we can compare the

lessons of history with present situations. Similarly, without the association of traditional texts, the complete meaning of the poem cannot be discovered. Eliot presents a content that is not new, but it is presented through the persona of Tiresias.

CONCLUSION

The poem's structure includes its own conclusion in the form of a message to the whole mankind. "What The Thunder Said" is the voice of God. Eliot's note to line 402 in Sanskrit is the resolution for regeneration of the deserted soul. "Datta, dayadhvam, damyata" [Give, sympathize, control].¹⁹² This is the key of life opening the gates for a reconstitution of a new city out of the waste land.

Dayadhvam: I have heard the key

Turn in the door once and turn once only

We think of the key, each in his prison

Thinking of the key, each confirms a prison. (412-15)

The key for "each in his prison" is to discover the goodness of the inner self. The second is for the ego. It will make the man *sympathize* (dayadhvam) for the other selves and open the doors to *give* (datta). The third key is for the super ego. This key will help the man learn self *control* (damyata). The contemporary man is lost in the chaos of the industrialized world. He is neutralized in misinterpreted ideologies. He is unable to think for finding the meaning of life. He craves for the right direction to escape the negative effects of selfish desires. He needs self introspection for discovering the metaphysical world. "Who is the third who walks always beside you?" (360)

¹⁹² T.S. Eliot, *The Waste Land and Other Poems* 49.

The one who walks always beside us is the metaphysical world which suggests us nearness to God.

Tiresias concludes his travel in a hopeful tone although he starts with the portrayal of the man's mental hell. The expected rain never comes in the waste land due to the lack of faith. He says "Drip drop drip drop drop drop drop / But there is no water" (358-59) explaining the existing situation ironically but Tiresias gives up mocking at the real situation and the following line sparks the promising answer for the riddle beginning with "drip drop." These drip drops will be accumulated in each soul and each prison will be unlocked with the belief of meeting in the river of love connected to bigger seas.

Eliot hopes to reach the ocean of God, full of compassion. God addresses the same call when creating the world. Tiresias implies the first gathering in biblical terms. All mankind come together in *the waters under the heavens* without regarding their kind, colour, origin or religion. "And God said, 'Let the waters under the heavens be gathered together into one place, and let the dry land appear.' And it was so. God called the dry land Earth, and the waters that were gathered together he called Seas. And God saw that it was good."¹⁹³

¹⁹³ The English Standard Version, Genesis 1:1-31 *The Creation of the World*, web. 30 November 2012 <http://www.openbible.info/topics/ocean> (21.03.2013).

For Eliot, art makes an individual feel the necessity of faith, and enables him to stand against events disrupting the harmony of nature, such as wars and unfairness. Finally art leads him to keep peace with himself and the social environment. Eliot criticizes Western civilization with reference to elements of Eastern belief system. Especially we observe the impact of Buddhist, Christian, and pagan faiths throughout *The Waste Land*. The significance of his criticism is because of his objective approach to religions.

Eliot's focus is on the reasons of spiritual corruption in Western society, and hope for recovery from the social decay. Along the history of Western culture, secularism has been misunderstood, as a result of this, individuals experience personal and cultural distractions. As a poet and a critic, Eliot feels dissatisfaction due to the disturbing atmosphere of World War I. We are immediately introduced to the calamity of the war. Although the spring is the symbol of rebirth, Eliot is not content with the foretelling news of it. The battle fields are filled with blood. The scenery of the war is repeated again as the red metamorphoses into green. The superficial transformation of nature does not give any pleasure to the poet since there is spiritual decay under this apparent growth: "What are the roots that clutch what branches grow / Out of this stony rubbish" (19-20). The transformation of the nature is temporary as the unrooted leaves of grass. They are unprotected from damage, but Eliot is hopeful to create regenerated selves living in peace under the shelter of the united self.

Eliot's positive seeks to recover the spiritual decay in people's hearts. Perhaps, Eliot's attempt will work one day and people will start to give, sympathize, and exercise self control. People will first know themselves so that they can know others, and one day with the power of love and humility there will be no waste lands, because the awaited rain will come nature to flourish all over the world.

The moment of belief or denial is the central point of both individual and social corruption. Whether at the micro or macro level, the denial of or and distraction from God, influences the self and other selves in society. Eliot's intention is to take the twentieth century reader's attention to the main source of the social crisis. For Eliot, the man who used to believe in God for centuries has become a nihilist.

In our thesis, Prufrock and Tiresias are examples of unmet spiritual needs which reduce humans to mere consuming objects. Eliot suggests a need to replace quantitative instinctive pragmatism with a search for humanistic qualities. Materialism makes uniform all selves in society. The uniformity breaks down communication between self and the Ultimate Self. The self is isolated by external authorities, like Prufrock's "etherized patient" or Tiresias "detached spectator." The external powers suggest a false freedom which includes prostitution, one night stands, the manipulation of woman, loveless marriages, egoistic investments, wars, barren humanity, sterile loves, and impotence. The individual is chained by multiple ideologies.

He remains unconscious and paralysed under the attractions of instinctive pressure and social pressure. Each side calls him to surrender to himself.

If a man is unable to break the chains of slavery to become free, he cannot develop a self. He becomes alienated even from himself. He cannot become an adult – only an infant. Man needs to be conscious of himself and his existence in the world. Other-wise, the technology created by modern man will be the cause of his scarification. Eliot portrays the modern city in London, where he portrays human characters who in the near future inhabit an industrial waste land where they are transformed into robots without individual talents, closed to positive personal transformation. Prufrock is the embryo of a robotic society that inhabits an industrial waste land. Tiresias is the fictional fortune teller of the coming threat of the information age. Eliot lets Prufrock and Tiresias represent his poetic personality as a modern man trapped in his mental hell, and a mythic hero who has suffered all.

The man living in his center needs to open his heart, control himself and interact with other selves in a positive way that will lead him to contact the Ultimate Self.

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