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## *Depiction of City in T.S. Eliot's Poetry*

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## **Dedication**

To our prophet Muhammad (peace and prayer upon him) who has guided us from the darkness to the lightness.

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**Abstract**

Thomas Stearns Eliot was a major innovator in modern English poetry, famous above all for his revolutionary poetry. Eliot has in many of his poems, portrayed as hero that man who feels a sense of his own inadequacy and impotence, and who is painfully aware of the banality and futility of his own life as well as of life in general. In his poems, Eliot points out that the degeneration of modern civilization is caused by loss of faith in religion, lack of human relationship, commercialism of love, mental tension and politics and wars. This paper highlights on his view about the futility of the 20th century people in the cities.

This paper consists of two chapters. Chapter one deals with T. S. Eliot's life and career ,also it deals with brief view about the image of the city in modern literature. Chapter two sheds light on prescribing of city in T.S. Eliot's poetry

Finally the conclusion sums up the findings of the study.

## Section One

### 1.1 T. S. Eliot's Life and Career

Eliot was conceived on 26 September 1888, His precursors had lived in America for the most recent few centuries. His dad was Henry Ware Eliot, an effective business visionary, president and treasurer of the Hydraulic Press Brick Company. His mom Charlotte Champe Stearns was an artist and furthermore a social laborer.<sup>1</sup>

Eliot began his instruction from a private academy for Washington University 'Smith Academy' in 1898, where he learned Latin, Greek, French and German until the point when he cleared out the school in 1905. Then , he went ahead to learn at Harvard University where he got a B. A. from 1906 to 1909. In 1910, Eliot earned his Master's degree from the University and settled in Paris learning at the Sorbonne .<sup>2</sup>

He restored the University in 1911 to the college to finish his doctorate in reasoning where he read devotedly and definitely the works of F.H. Bradley, Buddhism and Indic logic. After finishing his course there, Eliot was sent to Merton College, Oxford University on a grant in 1914. At a similar period, Eliot met his future spouse Vivienne Haigh-Wood, a Cambridge speaker. Eliot leave the Merton College in the center and wedded Vivienne on 26 June 1915 of every a mystery function. He lived in London with his significant other and upheld himself

with his little instructing employments.<sup>3</sup>

Eliot left Merton ,he was occupied with a vocation of educating at Highgate School and after that Royal Grammar School, High Wycombe. In 1917, he was enlisted by the Lloyds Bank in London where he managed the remote records. While working in the bank, he kept on composing book surveys and address at different schools. Subsequent to working for at some point, Eliot left the bank in 1925 and joined the distributing firm Faber and Gwyer where he was made its executive in coming years. In 1927, Eliot changed over to Anglicanism and turned into a British subject .<sup>4</sup>

Around then his marriage appeared to be bit by bit crumbling with Vivienne, so when offered the Charles Eliot Norton residency by Harvard University in 1932, accepted the open door and left her in England. He came back to London in 1933 and effectively looked for an official detachment from his better half. He got separated with his significant other Vivienne in 1947.<sup>5</sup>

Eliot He wedded again to his past secretary at Faber and Gywer. He wedded Esme Valerie Fletcher, a young lady substantially more youthful than him, on 10 January 1957 out of a mystery service. The marriage was effective however short as Eliot would pass on following eight years of their marriage and his significant other would alter The Letters of T.S. Eliot after his demise.<sup>6</sup>

Eliot is fundamentally referred to for his sonnets, for example, *The Love Song of J.Alfred Prufrock*, *The Waste Land*, *The Hollow Men*, *Ash Wednesday* and *Four Quarters*. The ballad *The Love Song of J.Alfred Prufrock* portrays a man

mourning his physical powerlessness and disappointment in accomplishing the profound and scholarly development throughout everyday life. The sonnet at first was not exceptionally fruitful but rather it got adulate for its procedures of articulation and reference. *The Waste Land* was distributed in 1922, and was formed amid his existence with his first spouse. As indicated by Eliot, the plot of the lyric was roused by his own involvement of his marriage and was an aftereffect of his psychological status around then. The sonnet manages the individual mindfulness and otherworldly anguish against the decay of human advancement.<sup>7</sup>

His next legendary ballad *The Hollow Men* came in 1925 and was set apart for its association with the post war Europe and religious issues. Fiery remains Wednesday, his first ballad after transformation showed up in 1930. However his gem and the perfect work of art of profound sonnets is accepted to be the lyric Four Quarters, which made him the champ of Nobel Prize in writing in 1948. The lyric depends on logic of life and the learning of otherworldliness. Eliot likewise thought of some well plays among which *The Rocks and Murder in the Cathedral* are viewed as his best works in this classification.<sup>8</sup>

Eliot is additionally associated with his commitment to the field of scholarly feedback which he respected to his propensity for energetic perusing and taking a shot at aesthetic esteems. In spite of the fact that he never himself acknowledged the respect, he is positioned as the most celebrated and compelling artistic pundit of the twentieth century. His best known basic article Tradition and the individual ability underlines the need of comprehension of craftsmanship in a way that is identified with the past bit of workmanship.<sup>9</sup>

Eliot's talent as a literary critic can be found in his poems such as *The Waste*



*Land and Four Quarters*. In 1939, Eliot wrote a book of light verse, *Old Possum's Book of Practical Cats*. Eliot's prodigious output of critical works include *The Sacred Wood* (1920); *For Lancelot Andrewes* (1928); *Selected Essays*, 1917–32 (1932); *The Use of Poetry and the Use of Criticism* (1933); *After Strange Gods* (1934); *Elizabethan Essays* (1934); *Essays Ancient and Modern* (1936).<sup>10</sup>

Eliot passed on in London on 4 January 1965 in light of constant smoking which caused him numerous medical issues, for example, bronchitis and tachycardia which had brought down his insusceptibility and stamina. his slag were taken to St. Michael's Church in East Coker in congruity with his desires, his hereditary town whence they moved to America .<sup>11</sup>

T. S. Eliot, known for his divided, slippery verse, progressed toward becoming, in his own particular words, a "classicist in writing, royalist in legislative issues, and Anglo-Catholic in religion." The writer of *The Waste Land*, that dark work of dull sadness, started to acknowledge assignments from the Anglican Church. Overall it has been fundamentally not the same as his peers ,they didn't promptly acknowledge the validity of his new sense of duty regarding formal Christianity.<sup>12</sup>

Eliot was profoundly persuaded that there is a cozy connection amongst craftsmanship and religion and trusted that without it, the plan of action to any type of idealistic vision would not be of much benefit. His investigations in human sciences at Harvard had just acquainted him with the sociocultural significance of religion as a primordial restricting power in the public eye.<sup>13</sup>

A typical arrangement of supernatural convictions made it feasible for a people to encounter the plentitude of an indispensable public life and the mental and enthusiastic consolations that accompany bona fide belonging. This wide-stirred sensibility alongside his overwhelming hunger for profound solace and diseases of the spirit with his air and scholarly meticulousness which required something more generous to tackle his internal clashes drove Eliot to present religious components in his verse and show and somehow, each of his plays touches man's religious side.<sup>14</sup>

Eliot has endeavored to pass on something profound and socially important through his wonderful dramatizations. They clarify the way Eliot took a gander at the pace of things and occasions that influence individuals in one from or another. In his dramatizations, he is basically worried about lighting up the zones of life which are closed off from the normal work-a-day mindfulness.<sup>15</sup>

His philosophical propensities and premium have turned out as dramatizations of salvation and accommodation to God during a time progressively. It is astounding that amid Eliot's most profitable period he was differently an educator, a bank representative, and, for over thirty years, an individual from the distributing place of Faber and Gwyer, after 1929 known as Faber and Faber.<sup>16</sup>

Eliot could compose for close to three hours every day, normally forming specifically to his as he remained at a podium. He proceeded with his work in distributing in light of the fact that he was never persuaded that his composition was of adequate quality that he should give over his life to it.<sup>17</sup>

Eliot composed more verse than dramatization, restoring *Burnt Norton* (1936) as the main ballad of *Four Quartets* (1943), which likewise contained *East Coker* (1940), *The Dry Salvages* (1941), and *Little Gidding* (1942), sonnets that profoundly mirror his own particular past and, by expansion, the aggregate human past. Each of the four ballads is self-governing, however taken all in all, they create an impression about mankind that has an including philosophical and anthropological impact .<sup>18</sup>

stuff than the exiles who ran to Paris and its environs after World War I. Eliot built his mansions of the psyche while he drove the standard presence of a youthful, recently wedded representative battling hard in a very dull bank occupation to support himself and his better half. He talked straightforwardly to the learned people of the purported Lost Generation, who additionally regarded the call of journalists, for example, Ernest Hemingway, Ford Madox Ford, James Joyce, and Pound. Eliot, nonetheless, was made of various<sup>19</sup>

On the off chance that the hesitant prewar J. *Alfred Prufrock* was basically the early Eliot, as definitely this self-cartoon might have been, the later verse, particularly *The Waste Land*, is a depersonalized discourse on an age that appears to be genuinely lost socially, religiously, and morally, a universe of uprooted and shadowy figures. Eliot's break from the Romantic artists and his cognizant analyses with new graceful rhythms that adjust to typical discourse designs built up him as a spearheading artist who set out to abandon set up traditions in both the style and substance of verse. In doing as such, he drove the path for writers, for example, W. H. Auden and Robert Lowell, whose work has close affinities to that of Eliot .<sup>20</sup>

## 1.2 Image of The City in Modern Literature

The city is a relatively all inclusive setting in current and post-present day writing. It could be contended that each cutting edge or post-current content with a city setting qualifies as urban writing by goodness of that setting. In basic talk on urban writing, researchers tend to center around one of two artistic components as fundamental to the distinguishing proof of a content as urban writing .<sup>21</sup>

On one hand, researchers, for example, Diane Levy and Michael Jaye and Ann Watts tend to see character as vital to the distinguishing proof of a content as urban writing. Then again, researchers, for example, Richard Lehan, Mary-Ann Caws, and David Seed tend to see the city setting as key to the recognizable proof of a content as urban writing. The two perspectives are substantial in their basic premise: clearly, a content can't be viewed as urban without the nearness of the city, yet in the meantime, "urban" is a descriptive word signifying somebody or something as being "of" the city .<sup>22</sup>

The city may exist as an unmistakable and glorious picture in current and post present day writing, however the character's experience permits such pictures and account impression of the city to be made. It is my contention that "urban" isn't simply a condition made by the city setting but instead a mentality and perspective communicated by character .<sup>23</sup>

As the city developed and its social and monetary capacities turned out to be more mind boggling, creators grew new techniques with which to depict the metropolitan landscape. Various phases of urban advancement accordingly produced better approaches for conceptualizing the city. As Lehan clarifies:

Comic and romantic realism give us insights into the commercial city; naturalism and modernism into the industrial city; and postmodernism into the postindustrial city. The city and the literary text have had inseparable histories .<sup>24</sup>

With the expanding decent variety of the group, urban areas appeared to represent a test to arrange, as well as to the natural group. Looking in reverse to an admired past of social homogeneity, artists like Ezra Pound and T.S. Eliot cautioned that an automated city, driven by individualistic materialistic wants and the influence of cash, would lead toward "social entropy" and a destroy urban no man's land. Creators of the advanced city delineated people as either estranged and alone in the midst of the wanton group or hunting down character in a brought together power and grasping a totalitarian state.<sup>25</sup>

Urban writing remains consigned to utilization as a basic descriptive term that features the city as its focal component. In writing, the city winds up plainly lessened to a solitary identifiable portrayed picture, a quantifiable substance the character "computes" and mentally makes to arrange whole grids of modern social conditions and jolts.<sup>26</sup>

## Notes

<sup>1</sup> Ronald Bush, *T.S. Eliot's Life and Career. American National Biography* (New York: Oxford University Press, 1999),p.1.

<sup>2</sup> Ibid.

<sup>3</sup> Ibid , p.2.

<sup>4</sup> Helen Dame ,*The Art of T. S. Eliot* (London:Faber and Faber, 1980),p.38.

<sup>5</sup> Ibid.

<sup>6</sup> Harriet Davidson, *T.S. Eliot* (London :Longman Higher Education, 1998), p.42.

<sup>7</sup> Ibid.

<sup>8</sup> Ibid.p46.

<sup>9</sup> Helen Gardner, *The Art of T.S. Eliot* (London: Faber and Faber, 1949), p.164.

<sup>10</sup> Ibid ,p.166.

<sup>11</sup> Ibid.

<sup>12</sup> Lyndall Gordon, *Eliot's New Life* (Oxford: Oxford University Press, 1988),p.21.

<sup>13</sup> Lyndall Gordon, *T.S. Eliot: An Imperfect Life* (New York : Martin's Press, 2000), p.56.

<sup>14</sup> Ibid.

<sup>15</sup> Desiree Hirst ,*Brodie's Notes on Selected Poems of T.S. Eliot* (Cambridge :Cambridge University Press, 1992), p.235.

<sup>16</sup> Ibid.

<sup>17</sup> Ibid ,p.236.

<sup>18</sup> Stephen Coote, *T.S. Eliot, The Waste Land* (London:Clarendon Press, 1988), p.78.

<sup>19</sup> Ibid ,p.79.

<sup>20</sup> Ibid.

<sup>22</sup> Daniel Paul Mckeown , *The Image of the City and Urban Literature: A Comparative Study between James Joyce's Dubliners, Hanif Kureishi' s The Buddha of Suburbia, and Irvine Welsh's Glue* (McMaster University: Hamilton, 2004),p.7.

<sup>23</sup> Ibid.

<sup>24</sup> Richard Lehan , *The City in Literature: An Intellectual and Cultural History* (Berkeley: California University Press, 1998),p.289.

<sup>25</sup> Ibid.

<sup>26</sup> Daniel Paul Mckeown,p.15.

## Section Two

### 2.1 Image of The City in "The Love Song of J. Alfred Prufrock"

"The Love Song of J. Alfred Prufrock", generally known as "Prufrock", is the primary professionally published lyric by American-British artist T. S. Eliot. "The Love Song of J. Alfred Prufrock" regrets his physical and scholarly idleness, the lost open doors throughout his life and absence of otherworldly advance, and he is spooky by indications of unattained licentious love. With instinctive sentiments of exhaustion, lament, shame, aching, castration, sexual dissatisfaction, a feeling of rot, and a consciousness of mortality, "Prufrock" has turned out to be a standout amongst the most perceived voices in current literature .<sup>1</sup>

Symbolism plays an imperative part in this lyric. As a basic component in each workmanship including literature, it empowers the peruser to interface, yet in addition to enter the world which is spoken to in the verse. "The Love Song of J. Alfred Prufrock" is brimming with symbolism and it sets the tone in the lyric. In a post-war age and particularly during a time before the WWII, the general circumstance in Europe and numerous different parts of the world was sad and pitiful and that sadness is spoken to in aesthetic path here. Symbolism utilized as a part of the ballad plays a vital part. In this paper few part of symbolism utilized will be examined and broke down. Initially , the threatening boulevards of a city, the mist and smoke, body parts .<sup>2</sup>

The lyric, step by step, rises up out of a city scene. The threatening roads of this obscure city are interwoven and confounded. The poem drives us into the



labyrinth of lower-white collar class neighborhood. In line 4-6 "Let us go, through certain half left lanes/the murmuring retreats/Of eager evenings of one night shabby inns". As it were Prufrock is attempting to welcome a lady into his reality yet the streets are deluding, speaking to the weaknesses of the cutting edge life or current relationship. In lines 8-10 "dull contention" there is an analogy a correlation of the boulevards contrasted with the monotonous contention. The city scene isn't a decent place, rather its urban framework is a position of decrease and debauchery and this is the urban symbolism of the twentieth century .<sup>3</sup>

Fog and smoke in the poem speak to Prufrock's pained promotion befuddled internal world. As it is the situation with the cutting edge world there are a considerable measure of mental issues that are connected in the labyrinth of present day connections and ordinarily there is disarray equivocalness and life does not have a reasonable way. Lines beneath portray unmistakably a urban setting in which the symbolism likewise has an imperative position. "The yellow mist that rubs its back upon the window-sheets/The yellow smoke that rubs its gag on the/window-sheets Licked its tongue into the edges of the night". This misty circumstance is available all over the place and in each corner and there is no escape in this fantasy like condition .<sup>4</sup>

A fascinating delineation of symbolism likewise is by utilizing body parts. They play a baffling part. There are numerous references and segments in which body parts are utilized communicating certain parts of the cutting edge life. In line 27-28 "To set up a face to meet the appearances that you meet" the general population are lessened and improved to body parts, they discuss the duality of the human mind of the advanced man. One for general society appear, and the other one for its internal easygoing use. This confounded relationship is common

element of the cutting edge person. The other notorious segment in the lyric are the lines .<sup>5</sup>

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. <sup>6</sup>

These lines portray individual who is it might be said judged, eyes here speak to the cognizance, the general social development of the advanced man and its failure to do any development. The sonnet through symbolism empowers the peruser to go into the climate and the world in which the cutting edge man has no unmistakable way yet is completely confounded. The streets in this melancholy city are interwoven, abandoned and devastate, much the same as the otherworldly existence of the moderately aged current man. Body parts are limited into a basic message to demonstrate the absence of solidarity yet the different areas act freely as a pattern. At long last the advanced man is bound in a divider and can't do any development .<sup>7</sup>

"The Love Song of J. Alfred Prufrock" is an emblematic sonnet which mirrors the condition and temperament of the cutting edge city tenants. It communicates the void, barrenness, the mental injury, the otherworldly sluggishness, the disappointment and the hamletic perspective of the post war age. Eliot depicts the advanced personalities what's more, their strained vacuity through pictures and images which are basically useful and smaller. <sup>8</sup>

The mental condition of Prufrock, a bald headed, middle aged man is symbolized by an etherized patient on an operation table:

...when the evening is spread  
Out against the sky  
Like a patient etherized upon a table.

The patient is in an unconventional perspective; he is aware of nothing. Such is the state of Prufrock the liver who has welcomed for a night together. The long city roads are contrasted with dull contentions, one after alternate "Nerves of Prufrock draw design on a screen with the assistance of enchantment lamp for his dearest. In the lyric, one sees the pictures drawn from the corrupt city life and raised to the stature of lovely force .<sup>9</sup>

At the point when Prufrock says-"I have allotted my existence with coffeespoon" he essentially aggregates up the whole presence of the shallow yet advanced arrangement of individuals, who are being captived inside a repetitive hover of technicalities. The lines "Lady travel every which way, discussing Michaelangelo" caricaturizes the ambiguous claims of the cutting edge women emblematically. At that point the picture of "forlorn man in shirt sleeves, inclining out of the window" gives the embodiment of sterility and vacuity describing the lives of these empty men. The spreading haze of October evening takes after a feline that is sluggishly strolling. The haze additionally symbolizes the befuddled perspective of Prufrock and the undesirable physical condition of city life. The disarray of Prufrock is a result of the cross segment of the post war world where individuals were baffled .<sup>10</sup>

The disappointment of correspondence is one component in the fracture of groups that city supports. The distance of the cognizant individual among the foolish masses is viewed as in charge of the shameful dejection of city life, just like the separate of discover profound quality . In T.S. Eliot's initial verse, the city's inability to address the issues of the occupants is credited to the profound disorder of the western world. The foundation city-view of the sonnets ceaselessly fortifies this feeling of social rot. <sup>11</sup>

Let us go, through certain 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)

In T.S. Eliot's "The Love Song of J. Alfred Prufrock," this loss of motion is endemic to the city and its occupants. The ballad opens with a picture of latency influencing the entire city: When the night is spread out against the sky "Like a patient etherized upon a sky table" Prufrock, the persona of the lyric, is incapacitated by his feeling of mediocrity, and hesitance to open him to the disparagement of his city colleagues. This turns out to be strong to the point that he is kept from satisfying his want to discuss, even with the individuals who are extraordinary to him. In T.S. Eliot's 'The Love Song of J. Alfred Prufrock', Prufrock tries to escape from the dullness of city life into a dreamlike, dreamland where he is free. The theme of escape via ocean is rehashed toward the finish of the sonnet, as Prufrock comforts himself for his inability to convey by longing for

inviting mermaids. This fantasy is likewise brief, and the city soon reasserts itself in Prufrock's cognizance .<sup>12</sup>

We have lingered in the chambers of the sea  
By sea-girls wreathed with Seaweed Sea red and brown  
Till human voices wake us and we drown.

The Modernist portrayal of the city is by no means all negative. They also experienced a fascination with city life that outweighed their disgust. Their development of a city language enabled them to ‘melt down and transform into strange and beautiful images,’ The harsh realities of city life’. In T.S. Eliot’s the “Love Song of J. Alfred Prufrock,” where the pollution that covers the city is described in sensual almost affectionate terms.<sup>13</sup>

The yellow fog that rubs its back upon the window-panes,  
The yellow smoke that rubs its muzzle on the window-panes’  
Licked its tongue into the corners of the evening  
Lingered upon the pools that stand in drains.

City living cultivated the arrangement of scholarly classifications, which energized advancement of new styles of writing to address present day issues. They inclined towards a negative feeling of urban disappointment, and a sentiment blended interest and repugnance is recognizable in their works. T.S. Eliot's initial verse, Prufrock and different perceptions manage the negative parts of the city, bringing the feeling of falsity that invades a world that has lost the beat of the seasons. The world has lost any feeling of group, and above all else has lost a feeling of reason. In his verse, Eliot keeps away from express articulation of his motivation .<sup>14</sup>

City symbolism in the Prufrock poem contains haziness, smoke, soil, upsetting odors, lost or disturbed flaneurs. These pictures can be related with fretfulness, wantonness and disturbing puzzle, maybe reverberating Baudelaire's depiction of bohemian Paris life. The lanes that Prufrock meanders are a long way from being welcoming, and in an intense similitude, they are contrasted with upsetting, repeating fixations which prompt an inevitable basic turn .<sup>15</sup>

## **2.2 Image of The City in “The Hollow Men”**

T.S. Eliot's another lyric "The Hollow Men" introduces a photo of unmitigated frightfulness of present day life ."The Hollow Men" (1925) is a ballad by T. S. Eliot. Its topics are, in the same way as other of Eliot's sonnets, covering and fragmentary, The empty men live in a dead, profoundly desolate and sterile

land. Rather than worshiping Christ, they love stone pictures. Profound facts are as a long way from them as a blurring star. This is a kind of gathering serenade where the empty men regret their loss of action, their vacuity and their void. They experience the ill effects of physical and profound loss of motion .<sup>16</sup>

Shape without form, shade without colour,  
Paralyzed force, gesture without motion.

They are not like the notorious men of action, like Mistah Kurtz and Guy Fawkes. Of course those persons were violent and villainous, yet they were men of action. Those hollow men are leading a life like death-in-life .<sup>17</sup>

Those who have crossed,  
With direct eyes, to death's  
other kingdom.

They have purposeless lives. In this hopeless condition, the empty men gather on the banks of the stream in the black market, sitting tight for Charon, the ship man, to take them crosswise over to death's other world. They are brimming with lose hope since they have no vision of confidence in God. Faintly they have that similarly as the eyes of Beatrice, guided Dante to Paradise, similarly, the eyes of Virgin Mary would appear to them and guide them to death's other kingdom. The empty men like the nursery children take after an existence of standard and insignificant singing. Their expectations are great yet execution is nil .<sup>18</sup>

As their soul is powerless, they delay choice and duty. This is an obstacle in their walk forward; unless they supplant question by confidence, faltering by duty and supplicate emphatically for divine elegance. They can't murmur the

supplication for the Lord's effortlessness. They bite the dust with a feeling of thrashing by unfit to pass on in peace. Along these lines, "In spite of the fact that "The Hollow Men" with its 'kingdoms' displays a comparable scene, one can't state accurately what the speaker has lost that he may not discover once more. He sobbed eyes, yet he can not recover the vision of thoughtful tears or plan to meet with other than ridicule when he meets those eyes after death".<sup>19</sup>

The references to the domain where "The Hollow Men" happens are really symbolical. It is depicted as death's other kingdom or demise's fantasy kingdom, implying that there is 'another' universe of death separated from the past itself, or that it is conceivable to 'dream' notwithstanding when you're dead. In the two cases, it is a 'Wasteland', a place where nothing can escape from misery and distress (dead land, prickly plant arrive), demonstrating there's another sort of death which isn't caused by the negligible passing of the physical body. It is likewise specified as the dusk kingdom, valley of biting the dust stars, empty valley like the men themselves-. There, the eyes don't show up and the voices are aimless, making the subject dread that domain "Let me be no closer (...) not that last gathering, ...". One may state that it's even a twisted place "this broken jaw of our lost kingdoms".<sup>20</sup>

In any case, in Part V kingdom is composed with a capital K and is identified with the Lord "For Thine is the Kingdom", so now it alludes to Heaven, and not to death's other kingdom whose rulers are not simply the villain or the wickedness, but rather Nothingness and Despair. "The shoreline of the tumid stream" may symbolize, as per Greek folklore, the waterway that the souls must cross with a specific end goal to come to the past. The Shadow with a capital S-unmistakably implies dimness, nighttime and passing.<sup>21</sup>



In "The Hollow Men", pictures like 'stuffed men,' 'dried voice,' 'twist in dry grass,' 'broken blinds,' 'dead land,' 'Gactus,' 'broken container,' pass on the topic of ruined life. Men are empty and they have lost their religious and political character. They have no confidence in the higher estimations of life. Quite a bit of "The Hollow Men" depends on reiteration and tune to underscore its most imperative pictures, illustrations, and topics. Portrayals of the straw men as vacant yet full are rehashed all through the sonnet, as are depictions of the hereafter as a forsake. Pictures of passing on stars and lines from the Lord's Prayer additionally rehash. Quite, the emphases in the sonnet frequently go up against a choral or melodic perspective, just like the case with the balance emphasized lines in the last area .<sup>22</sup>

The imagery depicted in T.S. Eliot's poem The symbolism delineated in T.S. Eliot's lyric "The Hollow Men" inspires a feeling of destroy sadness and loans to Eliot's for the most part pessimistic perspective of human progress amid this period ever. A response of profound and significant disillusionment in humanity around him is made clear in this stark work, first published in 1925. In this short piece, Eliot lists a few profound flaws he finds in his fellowman, including fraud, lack of concern and aloofness, and leaves the peruser with a sentiment overpowering void. A vital element of this sonnet is the way that the portrayal of the lyric is in first individual.<sup>23</sup>

This builds up Eliot's and the perusers relationship to the pictures and thoughts displayed. At the point when the ballad starts "We are the empty men" as opposed to "They are ..." or "You are..." the peruser is promptly included in some way or another in this depiction, alongside Eliot himself. This kind of portrayal makes a feeling of normal "void" and before the finish of the ballad, along these

lines, a feeling of regular obligation and blame. Right on time in the ballad, Eliot makes a universe of devastation. The possibility of dryness is stressed by the reiteration of "dry" in the main stanza, where we read of "dried voices," "dry grass" and "dry basement." When he says the sound of "rats feet over broken glass" he compactly and unobtrusively pushes at individuals nerves about urban malady and rot.<sup>24</sup>

The alienated modernist self is a product of the big city rather than the countryside or small town. Katherine Mullin describes how an interest in the sensibility associated with the city often London, There is something distasteful about the very bustle of the streets, something that is abhorrent to human nature itself. Hundreds of thousands of people of all classes and ranks of society jostle past one another; are they not all human beings with the same characteristics and potentialities. And yet they rush past one another as if they had nothing in common or were in no way associated with one another...The greater the number of people that are packed into a tiny space, the more repulsive and offensive becomes the brutal indifference, the unfeeling concentration of each person on his private affairs.<sup>25</sup>

The city is a key motif in modernist literature. Numerous novels and poems reflect the ways in which cities generate states of shock, exhilaration, alienation, anonymity, confusion or thrill. The idea of the isolated, questioning self belongs to the modern urban center, not the provincial margins, a subject famously explored by the 19th-century French poet Charles Baudelaire.<sup>26</sup>

## Notes

<sup>1</sup> Helen Gardner, *The Art of T.S. Eliot* ( London: Faber and Faber, 1991),p.3.

<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

<sup>4</sup> Southam B.C., ed. *T.S. Eliot. "Prufrock", "Gerontion" and other shorter poems* (London: MacMillan, 1982),p.35.

<sup>5</sup> Ibid.

<sup>6</sup> T. S. Eliot, *Collected Poems 1909-1962* (Faber and Faber, London,2002),p.46.All further quotations are taken from this copy.

<sup>7</sup> Stead C.K. *Pound, Yeats, Eliot and the Modernist Movement* (Houndmills:

MacMillan, 1986),p.143.

<sup>8</sup> Ibid.

<sup>9</sup> Ibid,p.144.

<sup>10</sup> Elizabeth Drew , *T.S. Eliot: The Design of His Poetry*( New York: Charles Scriber, 1949),p.11

<sup>11</sup> Ibid.

<sup>12</sup> Shamsi Farzana, “The problems of City life in Thomas Stearns Eliot’s poetry,” *Journal of Literature, Languages and Linguistics* [www.iiste.org](http://www.iiste.org) ISSN 2422-8435 *An International Peer-reviewed Journal* Vol.15, 2015,p.83.

<sup>13</sup> Ibid.

<sup>14</sup> Robert Crawford, (ed), *The Savage and the City in the Work of T.S. Eliot* (Clarendon Press, New York,1987),p.65.

<sup>15</sup> Ibid.

<sup>16</sup> Miriam Jordan and Julian Haladyn, “The Hollow Men: Chris Marker Prefix Institute of Contemporary Art,” *Toronto*, 2006,p.18

<sup>17</sup> Ibid.

<sup>18</sup> Ibid,p.22.

<sup>19</sup> George Williamson, “*The Waste Land and The Hollow Men*”, *A Reader’s Guide to T.S. Eliot* (London: Thames and Hudson) 125.

<sup>20</sup> Ibid.

<sup>21</sup> Ibid.

<sup>22</sup> Stephen Spender, *The Temporal City of Total Conditioning* (Great Britain: Fontana Press, 1986),p. 114.

<sup>23</sup> Ibid.

<sup>24</sup> Ibid,p.115.

<sup>25</sup> Robert Crawford, (ed), *The Savage and the City in the Work of T.S. Eliot* (New York :Clarendon Press,1987),p.32.

<sup>26</sup> Ibid.

## **Conclusion**

The symbols and images used by Eliot in “The Love Song of J.Alfred Prufrock” are appealing and very compact, as they can penetratingly portray their concerned atmosphere and situation. They emerge out of Eliot’s deep realization of the anarchy, futility and alienation of man in a fragmented and disintegrated war ridden world. The images and symbols used in “The Love Song of J.Alfred

Prufrock” contribute to the literary and artistic majesty of the poem. The protagonist in The Love Song of J. Alfred Prufrock is a typical modern man. The imagery used by the poet in the monologue symbolizes the mental state of the central figure.

The 'Hollow Men', by T.S Eliot, is a reflection on the emptiness, futility and misery of modern life. It is also a reflection on the problems involved in human communication, and on the meaning to life. Eliot uses religious and desert symbolism, biblical and literary allusions, repetition, parody and deliberately sparse, controlled language to convey the themes of the poem.

“The Hollow Men” portrays a poetic consciousness in which intense nostalgia for a state of heavenly purity conflicts with the paradoxical search for a long-lasting form of order through acts of denial and alienation. The imagery depicted in T.S. Eliot's poem "The Hollow Men" evokes a sense of desolate hopelessness and lends to Eliot's generally cynical view of civilization during this period in history. The alienation of the conscious individual among the unthinking masses is seen as responsible for the sordid loneliness of city life ,as is the break down of family relationships ,religion and morality.

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