

Fusion of Modern and Post-Modern Elements in T.S. Eliot's *The Waste Land* (1922)

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Abstract

Eliot's *The Waste Land* (1922) has been analyzed by many researchers from various perspectives. Its analysis as a fusion of modernism and post-modernism is still interesting to be done. The present research analyses the poem from modern and post-modern perspectives. It focuses on the critical analysis of the poem that signifies the moral and cultural degeneration of the modern world. This research has two dimensions i.e. *The Waste Land* (1922) and the two theories. As a literary theory or movement, modernism is a style of art, literature and architecture that advocates those ideas, methods and philosophies which have a bricolage with the tradition. Focusing on the linguistic, stylistic and structural aspects of the poem, the researcher concludes that this poem is the hallmark in modern poetry. On the other hand, Post-modernism as a literary theory questions the social orders, break boundaries and parodies modernism. It presents an irony of obsolete modernity. Post-modern literature has gothic and classical setting. It uses the techniques of juxtaposition, paradoxes, unreliable narrator and tends to have a connection with the past. The research focuses on the critical analysis of the poem in the light of modernism and post-modernism. The researcher traces out the traits of modernism and post-modernism in *The Waste Land* (1922) and declares it the fusion of both.

Key Words: *The Waste Land, Modernism, Post-modernism, Tradition, Disillusionment, Juxtaposition, Neo-expressionism.*

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Introduction

Thomas Stearns Eliot was born on 20th September 1888 in U.S.A. He died on 4th January 1965 at the age of seventy six. His literary career spreads over 45 years in which he gets a dominant position in the realm of literature. He was an American-British poet, literary and social figure, critic and a playwright. He came to Europe and stayed in London during the time of WWI. He worked as a professor in poetry at Harvard University and remained the director of "Faber and Faber" by publishing a number of plays. At his young age, Eliot was regarded as a rebel because his conception about the contemporary society was radical. Mostly, he has painted a gloomy picture of modern society and depicted it as spiritually diseased, materialistic and fragmented in his masterpiece like *The Waste Land*, *The Hollow Men* and *The Love Song of J. Alfred Prufrock* (Tilak, 2015; Williamson, 1955).

This research is about the analysis of Eliot's *The Waste Land* in light of modernism and post-modernism. In this research the researcher analyses *The Waste Land* through the lenses of modernism and post-modernism as a literary theories or movements.

T.S Eliot's *The Waste Land* (1922) is widely considered as one of the most read and important poem of 20th century. It epitomizes the movement of modernism because Eliot, in this poem experimented with form, style, language and setting. It was published in 1922 in the UK in monthly issue of Eliot's *The Criterion* in October. In this poem, Eliot uses a fragmented style of writing by giving allusions. He alludes to Chaucer, Dante, Shakespeare, Conrad, Byron, Ezra Pound, Tennyson, Bible, Greek Mythology, Hindu Mythology, Hindu Scriptures, Lord Buddha, and many more (Tilak, 2015).

The Waste Land (1922) is told in different voices that shifts between satire and a prophetic tone. It is divided into five sections. The first section paints the themes of spiritual drought, disillusionment, civilizational malaise and despairs of modern world with the title *The Burial of the Dead*. The 2nd section with the title *A Game of Chess* has different alternative narrators who address the same theme as that of the first section. The third section, *The Fire Sermon* has a philosophical debate and imagery of death juxtaposed with the events and concepts of modern age. This section starts with the prayer of Saint Augustine that is juxtaposed by Eliot with the modern time. The remaining parts, *Death by Water* and *What the Thunder said*, concludes the themes like disintegration of modern society, moral degradation, materialism and loss of spirituality.

This research has modernism and post-modernism as its theoretical framework. Modernism is a literary movement or theory that has the deliberate and conscious shift from the styles, attitudes and beliefs of past. Modernism relies on new-expressionism and innovative forms in literature regarding its setting, tone, language and depiction. It has its roots in late 19th and early 20th century. The Cosmos of 20th century changed after the massacre of WWI that made the demand that the course of the society has to be changed. Post-modernism, on the other hand, is a literary theory or movement that marks a diversion from modernism. It rejects modernism in many ways. For instance, it questions the modern claim of progress and enlightenment. It provides the lamenting and mournful tone of modernism. It relies on experimentation in art but having its roots in past and tradition. Unlike modernism, post-modernism in literature relies on the norms, attitudes, and styles of past's literature. It does not repress and forget the past but concern the past values. It has paradoxes, juxtaposition, gothic elements, unreliable narrator, and allusions to the past and history.

Post-modernism is a shift in disciplines like social science, art, literature and architecture. It began back in 1950s and continues till date. In short, both modernism and post-modernism represents the disorientation, disorder, fragmentation and insecurities of modern world.

Research Questions

1. What is Modern and Post-modern art and literature especially poetry?
2. How modern poetry differs from Post-modern?
3. How there is a fusion of modernism and post-modernism in *The Waste Land* (1922)?

Literature Review

Thomas Stearns Eliot is one of the most important poets and literary critics of the modern age. His name has become synonymous with modernism that comes in the realm of literature especially in criticism. He belongs to the long line of poet-critics, after Wordsworth who has presented his views about poetry and literary criticism. All of his works are iconic, but *The Waste Land* (1922) is important

landmark in the history of English poetry, and one of the most talked about poem of 20th century. It is a long poem of more than four hundred lines in five sections. It is written in 1921 presenting a bleak and gloomy picture of human predicament in 20th century. It highlights the disillusionment of 20th century modern man. It has a fragmented form full of literary and mythological allusions.

Shrestha Roma (2013), a well-known critic, in her research "*The Waste Land* by T.S. Eliot: Critical Analysis" says that the poem is the panorama of spiritual drought and spiritual loss of modern society. It is rather a wrong call that the poem is a sigh or longing for the glorious past, because Eliot has contrasted the past with the present. He has not glorified the past but valued the past over present situation (p.4).

Another critic, Edmund Wilson (1931), in his book *A Study in the Imaginative Literature of 1870-1930* writes: "The setting of the poem is one in which not only the crops have ceased to grow and animals to reproduce, but the very human inhabitants have become incapable of having children"(p.117). The critic, in this comment, stretches the attention of the reader to the portrayal of society in general while women in particular in the poem. The image of women is a part of moral structure of the poem. Eliot sketches women of his age as a faithless, lustful and sterile to show the atmosphere of his poem as one of the betrayals and disappointment. She further adds that Eliot has represented a falling world in which women are suffering from boredom and lack of ambition or frustration in love. The poem is full of decaying and ruined human values.

David Spurr (1984), in his book *Conflicts in Consciousness: T.S. Eliot's Poetry and Criticism*, writes: "The poem gives a gloomy picture of despairs and disillusionment but there is a hope that the world can go back to how it was" (p.26). The critic comments contrary to the argument that *The Waste Land* is totally about the crises of modern scenarios. He still believes that the poem has a hope and expectations of the modern world to rebuild the countries and revive them again. Spurr further adds that same was the case with the man of modern world after WWI as depicted by Eliot. They were struggling to stand back but they had a hope of development and prosperity.

There is another name among the critics about the poem, George Williamson (1955), who in his book *A Reader's Guide to T.S. Eliot: A Poem by Poem Analysis* writes: "The people of The Wasteland are not made happy by the return of the spring, of fruitfulness to the soil: they prefer the barrenness of winter or the dead season" (p.74). Eliot has thoroughly highlighted the society in his poetry as barren, sexually perverse, immoral in attitudes, spiritually sterile and faithless. Keeping such dogmas in consideration, the critic, Williamson, is commenting that the people of the wasted land are happy in the disorder of deadly winter. They do not want spring to come and enlighten their lives, but they are continuously longing the loss of intellect and sterility of soul. Furthermore, he is criticizing the modern man through the words of Eliot that fruitfulness of soil is preferred over the cruelty of winter or deadly season.

A modern writer, Wayne Koestenbaum (1988), in his research article "*The Waste Land: T.S. Eliot and Ezra Pound's Collaboration on Hysteria*" quotes Ezra's words and notes: "Eliot's *The Waste Land* is I think the justification of the movement of our modern experiment since 1900" (p.113). Here the critic goes after the words of Ezra Pound. He quotes Ezra's words about the poem which clearly shows that *The Waste Land* is by every means the epitome of modernism. It is a hallmark in modern literature. Eliot's *The Waste Land* appeared when people were struggling for their identity. They were in disharmony because of the repercussions of first WWI. In other words, Wayne says that Eliot gives an image of dystopian world after the tragic ending of WWI. The poem indirectly questions the aftermath of war. It has all those elements that constitute the movement of modernism. That is why, it justifies modernism.

George Bernard Shaw, in his book *Annajanska: The Bolshevik Empress* (2003) about modernism comments:

All great truths begin as blasphemies. Accepting this idea as a real facet of the earth, one is possible to realize, this was the case in 20th century. In that age, when industry had gone into a massive development, a rejection of religious notions broke out. As a new generation under the dominion of machinery stepped into the world, the tendency toward modernism, which had an ever-lasting hostility about religion, was more favored. As a matter of fact, religion was the “truth” of the time which began as “blasphemy” to the fresh mind of mechanical world. Therefore, with the increase of such rejection, mankind devoted himself to realizing sheer “earthly” goals, and underwent psychological trauma of finding the world futile as a consequence. Since, he believed that everything is limited to this world, and nothing but this world. And to try for something which is against the insatiable hunger of worldly desires, he closed the door to moral and religious notions and opened it to earthly requests (p.14).

The critic here provides a linchpin for the arena of the 20th century. He highlights all those situations that caused the movement of modernism to begin. He is talking about the age of the 20th century, which was the age of doubt, the age of questions, the age of dissatisfaction and disillusionment. Master narratives like theocracy and political systems come under question. The new generation came under the dominance of machinery. Religion became hostile to modern narratives and everything was observed in flux. Religion itself was considered as a blasphemy by modern minds. So, man devoted himself to earthly and worldly pursuits. Everything has become limited to this world, only negating religious beliefs. The same is the case with Eliot’s *The Waste Land*, which also highlights the same issues as modern society.

A French writer, Jean Francois Lyotard (1984), who is considered the foremost writer who has given a universal and reliable distinction between the ideas of modernity and postmodernity, categorically comments in his book, *Defining the Post-modern (1984)*, by adding the following:

The idea of modernity is closely bound with this principle that it is possible and necessary to break the tradition and to begin a new way of living and thinking, but this breaking is a manner of forgetting the past, that is to say of repeating it, not overcoming it; postmodernism could be considered as the expression of obsolete modernity, as an irony of modernism or laughing at avant-gardism (p.134).

Lyotard is of the opinion that modernists have assumed that it is necessary to break all ties with the past and tradition to be new and novel. They have a bricolage of the views, trends, beliefs and attitudes of the past in art and literature. This breaking is not in a manner to forget the past, but they are unintentionally repeating the past. On the other hand, postmodernism presents the irony of modernism. It parodies modernism.

Methodology of Research

The primary and secondary sources for this research paper are the poem *The Waste Land (1922)* and the two theories. Here, the researchers try to prove *The Waste Land (1922)* as a fusion of both Modernism and Post-modernism. The aforementioned theories/discourses serve as the theoretical framework for the research. In this research, arguments are based on textual references.

Modernism in *The Waste Land (1922)*

The Waste Land (1922) by Eliot is a landmark in the history of modern literature. It provides a panorama of imagery, symbols, disillusionment, fragmented style, juxtaposition, and allusions with a unifying central narrative. Modernism in literature or modernist literature has its roots in the late 19th and early 20th century. As a literary movement or literary theory, it is a style of art, literature, architecture that uses methods and concepts which are different from methods and ideas used in the past. It's a practice or expression of peculiar art that has a bricolage with the past and is self-conscious of searching for new forms and expressions. Modernists tried to find a new form of expression and came up with isms like imagism, symbolism, expressionism, surrealism, absurdism, and Dadaism etc. Moreover, modernism as a literary movement/theory was pioneered by a planned and conscious desire to subvert the traditional attitudes and modes of literature. Consequently, modernists came up with such sensibility and

expressionism that they were not overturning the past but repeating the past. They tried to suppress the literary domains of the past, but unintentionally they repeated past values and attitudes (Mahyar, 2010; Tilak, 2015; Williamson, 1955).

T.S. Eliot, as a renowned literary and social figure, opens a gateway for a multi-dimensional and novel way of writing poetry and verse in his poem *The Waste Land*. He says in his critical essay "*Tradition and individual Talent*": "A great poet, in writing of himself, writes of his age" (p.2).

Language and Style of the Poem

Eliot forsakes the poetic language in his poem. He brings the verse form into plain talk of daily usage. His expressions, his turning of phrases, the organization of lines seem very prosaic. Such an arrangement of phrases in bits and pieces and then coming up with a long line after short ones, breaks the master narratives and long-held traditions and conventions of writing poetry. For instance, in the first part of the poem "*The Burial of the Dead*," he writes:

Madam Sosostris, famous Clairvoyan
Had a bad cold, nevertheless
Is known to be the wisest woman in Europe,
With a wicked pack of cards. Here, said she,
Is your card, the drowned Phoenician sailor?
(Those are pearls that were his eyes. Look!)
Here is the Belladonna, the lady of the Rocks,
The lady of the situation (43-50).

Here, in these lines, Eliot alludes to Madam Sosostris, who was a famous fortune teller of her age. She was known as the wisest lady in Europe. Eliot compares her situation with that of a modern woman, Belladonna. Taking the language under consideration, it seems more like prose, having no such form and style as we see in the traditional forms of poetry. It is fragmented, doing violence to the syntax, having no meter, rhyme, and rhythm.

Eliot uses the forms of free verse in which the rhythm of the speech and measurement of meter can be determined by the length of lines. With modernist verse, Eliot transforms conventional poetry into modern poetry. The Wasteland provides a breakthrough in such an arena. For instance, in the second part of the poem "*The Game of Chess*", he writes with an unconventional tone:

My nerves are bad tonight, yes, bad. Stay
"Speak to me, why do you never speak. Speak.
"What are you thinking of? What thinking? What?
"I never know what you are thinking. Think" (111-114).

The above lines are written in free verse, but the rhythm of the speech can be determined by the length of the lines. He intentionally ended certain lines early and started another line immediately after it, just to make a type of connection between them. He, in these lines, refers to a situation where he is sitting with his wife, but she is lost somewhere in her thoughts. He is describing a very intense scenario through plain words, which seem more like prose rather than poetry.

Symbolism in the Poem, *The Waste Land* (1922)

The Waste Land (1922) is a corridor to the art of symbolism practiced by French symbolists earlier. Such symbolism is retained by Eliot in this poem. Some of the symbols used by Eliot in this poem are the following:

The river sweat

Oil and tar

The barges drift

With the turning tide (266-269).

In the above-mentioned lines, the image of tar and oil in the river Tames symbolizes the filth and dirt in the modern man's life.

Phlebas the Phoenician, a

Fortnight dead,

Forget the cry of gulls, and

The deep sea swells (250-253).

In these lines water is shown as a both life giving and as something that is the reason of death. Both above images epitomize the scenario of modern life full of dirt, filth, anarchy and chaos.

Your arms full and your hair

Wet, I could not

Speak, and my eyes failed, I

Was neither in their lives?

Here, the symbol stands for the Hyacinth girl, who represents sexuality and moral corruption. Eliot makes her the embodiment of the modern woman. In another instance, "April is the cruellest month, breeding..." Eliot refers to the month of April as a cruel season of disillusionment and despair, although it is considered as the month of growth and enjoyment.

Imagism/Imagery in the Poem, *The Waste Land* (1922)

Imagism is a 20th century movement in poetry that advocates the style of free verse and the delivery of ideas and emotions through images. It is actually to trigger emotions and feelings through words and imagery. For instance, T.S Eliot delivers his feelings by producing images of his despair after WWI. He uses tragic events that are universal and produce feelings of loss and fear. The movement of imagism was pioneered by Ezra Pound, who deeply influenced the work of Eliot. It could be observed in the first section: "A heap of broken images, where the sun beats..." (22) The line gives a mental image of a loved one in contrast to the warm up sun that is meant to bring joy, light, and warmth.

In the 2nd section of the poem: "I think we are in rats' alley/where the dead men lost their bones" (115-116). The image symbolizes the situation of modern man in rats' alley. Modern men have dead souls, futile thinking, and spiritual emptiness.

"I will show you fear in a handful of dust" (29). In this line, Eliot symbolizes the fear of death or being buried alive, or possibly the fear of getting underground while being dead.

Conclusively, the poem depicts the common trend in modernist literature regarding the use of images, new and fragmented language, and style. In other words, we can conclusively comment that *The Waste Land* (1922) holds a distinctive position in the poetry of the 20th century because it changed the form of poetry. This poem utterly brought a flux in the arena of poetry. The poem provides a linchpin for multiple modern themes and ideas. It is modernism in itself. It epitomizes all those properties that consummate the movement of modernism as a literary theory.

***The Waste Land* (1922) as a Post-Modern Poem**

Post-modern literature could be characterized by the following classical, stylistic, and linguistic techniques used in literature, especially in poetry. For instance, the use of paradoxes, gothic elements, unreliable narrator, fragmentation, pastiche (blurring of genres) and juxtaposition of events make a piece of literature post-modern. *The Waste Land* (1922) is often characterized as a means of distinguishing post-modern and modern literature. Post-modernism, arguably, reached its peak in 1960 after the death of modernist writers like James Joyce and Virginia Woolf. *The Waste Land* (1922) was written in 1922 after WWI, but it has certain aspects due to which we can call it a Post-modern poem as well. Although it epitomizes the movement of modernism, it also has some qualities and elements that are the core characteristics of post-modern poetry. Some of such characteristics are the following:

Gothic Elements in *The Waste Land* (1922)

It is a style of writing that depicts strange and frightening places. It is a style of art and architecture which was popular in Europe in the 12th-16th centuries, depicting mysterious walls, cathedrals, vaults, and decorations etc. Post-modern art has a connection and resemblance with the art, events, and styles of the past. Unlike modern literature that has bricolage with the past, post-modern literature has an adherence to the past. Based on such a connection, we can say that the gothic elements in *The Waste Land* make it post-modern.

There are different gothic elements in *The Waste Land* (1922) that has an important dimension and significance in the poem. One of such is the image of death. He presents an emotional and spiritual death rather than a purely physical one. He attributes the qualities of the dead or death to his characters who are spiritually dead. Therefore, there are dead men walking in the cities, as depicted by him. Moreover, we can trace out the elements of haunting, which are common in Gothic literature of the past, and Eliot's image of society's death at large. Eliot paints this image very clearly, i.e., empty bodies now haunt the overcrowded cities.

In the fifth section of the poem, he writes: "He who was living is now dead/We who were living are now dying/With a little patience" (266-268). Here, Eliot comments, modern men are emotionally and spiritually dead but remain in their physical forms. It shows the post-modern attitude of how modernity has destroyed and killed humanity.

Eliot presents a world where modern men have lost their spirituality in the true sense, i.e. "Where the dead men have lost their bones" (66). Modern men have died in a spiritual manner. The whole structure of the poem portrays gothic imagery. There are a lot of gothic images on different levels that support the theme of terror and linguistic frustration of the poem. It also shows Eliot's personal dogmas and frustration. For instance, in the line "I will show you fear in a handful of dust", is a fearful image that shows the reader that his life is worth nothing (30). It reminds the reader of the end of his life. In the line, "looking into the heart of light, the silence", there is a horrific picture. This line implies that loneliness and isolation is no more romantic (37). After looking into the heart of modern man, there will be a silence which is horrific. In the line, "Those are pearls that were his eyes. Look!" There is a fearful picture of an

eyeball that is shining like a pearl in the water. The word "Look" is an invitation to see the actual death and destruction of modern man. Nothing of him remains but the look in his eyes.

An Unreliable narrator in *The Waste Land* (1922)

The Waste Land (1922) was written and published during the period when Eliot was having a topsy-turvy situation in his life. It was a result of a nervous breakdown brought on by his marital difficulties and personal affairs. The poem deals with the themes of the spiritual and cultural malaise of society and Eliot's personal affairs as well. To deliver the true sense of the dilemmas, he switches time and again to twelve different narrators. Such a technique of switching from one narrator to another makes the poem a post-modern piece of literature. In post-modern poetry, we have an unreliable narrator. On such occasions, we usually come across different narrators in a single piece of literature. For instance, among several voices in the poem, there is the voice of Tiresias, whose credibility is compromised in the poem by introducing other voices. Eliot switches to other voices, sometimes in first person pronouns and sometimes in third person. On the other hand, a reliable narrator in a literary piece acts or speaks in accordance with the setting and norms of the work. In such situations, the narrator is single and omniscient.

The poem is primarily told through the voice of Tiresias, but Eliot shifts to other voices that are listed as twelve. Tiresias is a pivotal character in the poem who is not only a spectator of the events happening in the wasteland, but he is actively involved and participating in them. The omniscience and prophecy of Tiresias set up the theme and the subject-matter of the poem. He is a kind of connection between the events of the poem. For instance, in the second stanza of the first section of the poem "*The Burial of the Dead*", Tiresias gives the whole theme of the poem:

What are the roots that clutch, what branches grow
Out of this stony rubbish? Son of man,
You cannot say or guess, for you know only
A heap of broken images, where the sun beats,
And the dead trees gives no shelter, the
Cricket no relief,
And the dry stone no sound of water. Only
There is shadow under the red rock,
(Come in under the shadow of this red rock),
And I will show you something different from either
Your shadow at morning striding behind you
Or shadow at evening rising to meet you;
I will show you fear in a handful dust (19-30).

In these lines, Tiresias says, no roots can grow here on this stony and barren land. There is complete drought and barrenness on this wasted land. There is only a chance of survival in the church (red rock). The only permanent shelter is in the church. Moreover, the morality of man that accompanies him throughout his life is something different from the salvation of Christianity. He says, there will be a shadow in the evening when death comes. There is a constant fear of death among men. The above stanza, through the prophetic tone of Tiresias, shows the overall theme of the poem. The voice of Tiresias is prominent in all five sections of the poem.

Among the other voices of the narrators, another prominent voice is that of the woman who speaks at the end of the second section of the poem: "I can't help it, she said, pulling a long face/it's those pills I look to bring it off, she said" (158-159).

In another instance, "Above the antique mental was displayed/As though a window gave upon the sylvan scene/The change of Philomel" (97-99).

In these lines, the woman, Lil, is saying that the pharmacist has prescribed some pills for the abortion of her sixth child. She says, the pills are ruining my health and I am just thirty-one but looking

aged. Here, she symbolizes the situation of modern women. In the next lines, there is an allusion to the pathetic story of Philomela, who was converted to a Nightingale. She is referring to the painting on the wall which portrays the story of Philomela. Therefore, this technique of narrating could be termed as a post-modern one.

Pastiche and Blurred/Mixed Literary Genres in *The Waste Land* (1922)

A Pastiche is a literary or artistic piece that wholly or chiefly has materials or techniques borrowed from different sources. In other words, it is a literary and artistic piece that is a combination of different forms, styles, and techniques used in art and literature. Post-modern art emphasizes such literary pieces that have no clear-cut boundaries regarding their language, style and techniques used in them. The masterpiece of Eliot, *The Waste Land* (1922), has such materials, allusions, motifs, and concepts that are borrowed from different sources. Besides this, its language seems more like prose than poetry. Here, Eliot juxtaposes different events and characters of past literature and history in a prosaic language. He has combined different materials into a single unified form. There is a glimpse of prose in his poetry. He has no proper meter, rhyme, or rhythm in his lines. The length and sequence of lines determine the meter and rhythm of the lines.

Although *The Waste Land* (1922) is a landmark in the genre of poetry, due to its style, themes, language, and broken form, its boundaries are blurred. We cannot declare it a poem that has a proper setting like poetry, having a proper meter and rhyme scheme etc. For instance, in the second part of the poem:

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? (116-126)

These lines seem more like a prose and comprise the dialogue between the two characters of the poem. Although there are poetic devices in use in these lines, but the language is not poetic at all.

In the third section of the poem, there are onomatopoeic words that bring a rhythm in its speech. For instance:

Twit twit twit
Jug jug jug jug jug jug
So rudely forc'd
Tereu (203-206).

And:

A gilded shell
Red and gold
The brisk swell
The pearls of bells
White towers
Weialala leia
Wallala leialala (225-231).

These lines have the setting and form like poetry rather prose.

Significance and Conclusion of the Research

T.S. Eliot's masterpiece, *The Waste Land* (1922), is a complex poem about cultural and social crises because of moral and cultural loss of identity after WWI. In this poem, Eliot experiments with the verse form through fragmented language and a new style. The title of the poem indicates modern society in the shape of an inert, dry, and sterile wasteland that metaphorically represents Europe. Modern art and literature broke the traditional connections with the past, as Eliot did through introducing new language and style to poetry. He experiments with his own techniques regarding the composition of the poem that make the poem modern.

On the other hand, post-modern art emphasizes a connection with the past's attitudes and beliefs. The glimpses of post-modernism can be seen in this poem by analysing the gothic elements, allusions to history and past, juxtapositions, and the technique of the unreliable narrator. Hence, we can concisely say, we have a fusion of modernism and post-modernism in this poem. The term "post" in post-modernism indicates something coming after modernism. The modern attributes to *The Waste Land* (1922) were assigned at that time when it was published. On the other hand, the post-modern qualities could be assigned to this poem through those qualities that are common between modernism and post-modernism.

On one hand, *The Waste Land* (1922) follows the idea of neo-expressionism and avant-gardism, in which Eliot has tried something new, experimental and surprising. It is a post-modern composition in which Eliot strictly adheres to history and past traditions by giving different allusions and references.

Modernism and post-modernism are theories/movements that coincide. They have a blurred boundary of distinction between them. In this research, the researchers initially made a difference between the two theories. Afterwards, she highlights those characteristics of modern and post-modern art that comprise the poem. For instance, modernism is a peculiar tendency of contemporary times that rejects the traditional and conventional values of art and literature by experimenting with neo-expressionism or avant-gardism. Modernism laments the chaos, disorder, and anarchy of society, as Eliot does in this poem. Therefore, the researcher declares *The Waste Land* as the epitome of modernism.

Contrary to this idea of modernism, post-modernism challenges and questions the idea of progress and achievement. It tends to have a connection with the past. It relies on experimentation in art but has its roots in the past. Eliot used the technique of an unreliable narrator. He has done juxtaposition and used structural irony. He has added Gothic and classical elements and has referred to the past and tradition. Such characteristics make *The Wasteland* a post-modern piece of literature. Therefore, the researchers have found a fusion and combination of modern and post-modern art in *The Waste Land* (1922).

By tracing the arguments in the poem and by giving textual references, the researcher concludes that *The Waste Land* (1922) provides a linchpin for the fusion of modernism and post-modernism.

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