

**Reflection of Absurdism and Eeriness
of modern man in
T.S Eliot's Selected Poems**

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Abstract

Absurdism and eeriness are concepts that suggest life is chaotic and devoid of purpose. T.S. Eliot's works explore these themes, arguing that they lead to identity loss and the breakdown of the self. He attributes these qualities to pain, absurdity, and bewilderment, highlighting the oppressive limitations of reality. The absurdist realm is characterized by solitude and perplexity, with vivid imagery evoking depravity and social decay. This study aims to ascertain how T.S. Eliot's themes of absurdism and eeriness impact the lives of modern man. Eliot predicts that civilization would collapse due to technological advancements outpacing production methods, leading to a sense of dispersion and a lack of purpose in life. To address these issues, Eliot suggests devotedness to God and faith, as it could resolve most world issues if practiced by all.

1. Introduction:

Absurdism and eeriness are the widely recognized concepts that life is devoid of purpose and the universe is a chaotic void that nullifies anything of intrinsic value. Philosophers have put forth various explanations of absurdism. In the works of T.S Eliot, absurdism serves as the impetus for the breakdown of the self. Eliot concurs that the loss of self is a significant issue of the Modern era. Eliot intentionally weaves the discrepancy between his characters' pretensions and aspirations into their work, making a statement about the modern condition of the self, where the loss of meaning, purpose, and wholeness is a prevalent ailment. The Modernist philosophy seemed to be "make it new," and this revitalized creativity fueled the movement's concern with aesthetic innovation. But for Eliot, trying to "make it new" involved many different steps. Eliot sought to establish a high Modernism that would allow sophisticated poetry to address the complexity of an industrialized Western world. Eliot's modernist writing is replete with references to Western literature and biblical imagery. He used this in conjunction with his research into Eastern philosophy, including the Upanishads, to compile a thorough list of books. Eliot aims to nudge Western civilization towards Christian faith and a revived appreciation of the Western literary tradition with these stylistic and thematic advancements in his Modernist

poetry. (Johnson 102). This study seeks to determine how the themes of absurdism and eeriness affect modern man's life in T.S Eliot's works.

2. Objectives of the study

The paper seeks to establish:

- 1- Eliot's concept of absurdity
- 2- Eliot's description of eeriness
3. How modern man's life is impacted by absurdism and eeriness.

3. Literature Review

Arafat et al. (2022) examined "the waste land" They claim that the war's effects, which brought about absurdity and disorder and deprived human existence of its actual importance and value, are the basis for this poem.. It has been discovered that T. S. Eliot's lengthy narrative poem The Waste Land projects and engages with the features of absurdity and meaninglessness through an understanding of Jean-Paul Sartre's existentialist ideas. According to Sartre, man has been placed in an unimportant, pointless universe that is chaotic and disordered. It eventually vanishes into nothing. Eliot illustrates this in his poem. The poem's characters are all defeated, frustrated, and powerless. The worldly and materialistic pursuits have wrecked their life. Furthermore, there is no hope, support, or direction in a war-torn community. They no longer believe and lack all religious, moral, and human ideals. The folks who are employed and on the move are spiritually dead. As a result, the land is overflowing with trash and waste.

In his article *"Living Through the In-Between. S Eliot's Philosophy of Human Existence"* Mathew (2021) presents T. S. Eliot's philosophical viewpoint on contemporary humans' presence on earth. This is illustrated through his poems "The Waste Land" and "The Hollow Man". The poems discuss the recurrent feelings of meaninglessness and alienation, which are based on the poet's connection with the people's reality. In the twentieth-century, the invasion of modernism in culture is a sign of disappearing unique traditions, leading to rootlessness and confusion. The article would want to come to a conclusion by pointing out the relevance of Eliot's philosophy on people, which it has used to identify the hollowness discussed in the two poems through the lens of

liminality. Although it was written about the history and effects of the First World War, identical circumstances—in many different aspects of life—occur throughout different stages of human life on Earth, including traditions, rootlessness, and disorientation. The current pandemic crisis is a modern illustration of the liminal existence of people who experience similar levels of emotional numbness, hollowness, and meaninglessness that reflect desolation, becoming trapped in the peculiar and unstable period that occurs between the pre- and post-pandemic stages. As a result, the philosophical implications of the poems regarding the presence of humans on earth can be comprehended outside of time and space.

Ali and Azhar (2013) discuss the aspect symbolism. They State that poetry in the second half of the 19th century was largely influenced by the literary trend known as symbolism. The poetry of disgruntled and even dejected idealists, known as symbolists, sought solace in poetry from the ugliness, duplicity, and rapacity of 19th-century industrialized society. These poets believed that the newly victorious bourgeois class lacked culture and taste and appeared to be simply interested in practical discoveries, facts, or tangible possessions and fortune. Symbolist poetry emphasized an ideal world beyond the material and sought an ideal language to portray that world, in contrast to this materialist, utilitarian, and practical perspective of the universe. They concluded that Eliot's *The Waste Land* offers a real maze of allegories and lessons for these trying times. The texture of the poem is made more interesting and varied by Eliot's use of elaborate, imagery and complicated symbolism. Luxuriant allusions to myth, ritual, religion, and both recent and ancient history abound in it. This turns the poem into a virtual "waste land" or quagmire that any aspiring reader must carefully navigate through in order to understand the essence of its value.

Pani (2013) examines Man's bewilderment and despondency about his existence, or his existential crisis. T. S. Eliot thought that humanity may escape the pessimism and misery of the contemporary day with the help of his understanding. Pani (2013) places a strong emphasis on how transcendental human existence is. The everlasting human condition offers humanity liberty, which begins with a complete understanding of man alone. We can get into a different state of consciousness where we can more deeply and satisfyingly re-

connect with each of our wills through philosophical and existential inquiry. The article serves as an introduction to the major strands of existentialist thought that T.S. Eliot's poetry treats in a transcendental manner. We come across a variety of ontological possibilities as a result of the techniques adopted by philosophers like Kierkegaard, Heidegger, and Sartre. Resolution of the existential crisis and mental collapse are related to the capacity for transcendence. The core ideas of existentialism serve as an inspiration for most of T.S. Eliot's and his contemporaries' writing. Eliot was inspired to continue the search by Kierkegaard's leap of faith, Sartre's fiery rhetoric of existential choice, Heidegger's cooler portrayal of the valiant modern man, William James's desire to believe, and Paul Tillich's courage to be.

4. Eliot as a modern writer

According to Menand (555) Modernism is a response to modernity. When taken as the label for a movement in Anglo-American literature, it appears to be a variation that is commonly used to describe a stage of Western development. Some, like Kallen, argue that it originated with thinkers such as Rousseau or Descartes, or even more broadly, with the emergence of a particular perspective. From this viewpoint, modernism can be seen as a version of writing that is closely connected to romanticism, even in its efforts to mock, criticize, or supplant it. Eliot fits fairly easily into this point of view. He is perhaps temperamentally a member of the modern tradition. He made a show of it. In his criticism, he made derogatory remarks about writers, to whom he owed a significant portion of his voice and ideals as a critic. But he is also a modern by accident. Although his criticism is clear, it is unlikely that a modern person like him ever hoped to experience the events that he so obsessively dissected. Eliot criticized doctrines such as "royalism" which produced eccentric and makeshift value systems to make up for their inadequacy, to put it mildly. He did this to highlight modern life's lack of a cogent moral foundation. Like many other writers such as Wordsworth, Emerson, Arnold, and Pater, Eliot constructed his castle from stones he discovered scattered about the yard of modernity (Menand 555)

Modern art and literature examine the negative impact of the loss of enchantment and mystery that define contemporary life. However, Eliot has consistently rejected recognizing this differentiation, and it is this refusal that defines his identity. It is what ultimately set him apart from the nineteenth-century critics with whom he otherwise shares so much, and it is the primary reason why he is said to as a conservative. Eliot believed that modern society, as well as modern art and literature, are all manifestations of the same problem. Eliot began his career by separating the ideals of literature from those of philosophy, politics, and religion. Eliot proposed an approach that served as a form of cultural criticism. He believed that other forms of literature and literary criticism had encroached upon and tainted the purity of literature. In 1921, Eliot published three essays on seventeenth-century poetry: "John Dryden," "Andrew Marvell," and "The Metaphysical Poets." These essays, along with his earliest essays and reviews, all revolve around the notion that when analyzing poetry, it should be regarded primarily as poetry and not something else, as Eliot later expressed. (Menand 556)

Many of Eliot's ideas in the years after World War I were crucial to modernism in Britain. One of his most famous concepts is the statement, "The more perfect the artist, the more completely separate in him will be the man who suffers and the mind which creates." Eliot made his mark during a time when the impersonality of great art was prevalent. In one of the articles in his 1920 collection, *The Sacred Wood*, he praised an unknown French critic who had stated that "there is a literary beauty which is in some ways impersonal and perfectly distinct from the make-up of the author himself." (Ellis 52)

The style of Eliot was shaped by various historical events and developments that occurred over time. Despite Eliot's belief that a poet should remain "impersonal" and that the focus should be on the poetry itself rather than the poet's identity, he was aware of their place in history. By demonstrating how a New Critical approach to Eliot's poetry falls short of recognizing the significance of his allusions, the author complicates the link between Eliot and New Criticism, a school of literary criticism that is traditionally opposed to historical criticism. The poet's mutual fascination with literary tradition, particularly his focus on classical literature, can be seen as a manifestation of a form of literary

structuralism that extends beyond the realm of literature and into social and political life, given the contrast between the New Criticism and Eliot's intertextuality. Eliot had a significant impact not just on poetry and poetics, but also on editing other writers' works and being a leading figure in a number of modernist movements. (Odom 10)

Eliot contends that a poet should be aware of his place in literary history and that a poet can only become a part of literary tradition while making a fresh contribution through a process of deliberate study and contextualization. However, Eliot's claim that "the emotion of art is impersonal" confuses his recommendations for poets (Tradition and the Individual Talent, 49). Eliot appears to view the emotional component of art as a measurable, empirical part of the work itself, rejecting poetic interpretations that are more romantic or transcendental. According to Eliot, a work's observable and communicable elements are what elicit its emotions, and taking part in criticism entails developing a dispassionate understanding of a poem's so-called dispositional contents as opposed to its abstract or intangible aspects. (Odom 10-11)

Eliot made a substantial contribution to English poetry. He rewrote poetry's subject matter and vocabulary, challenging nineteenth-century literary traditions, he played a significant role in the evolution of creative symbols as expressions of the era's sensibilities and purposefully moved away from the sentimentality of much Victorian poems, substituting detached observation for emotional outbursts. He was influenced by French symbolist poets Charles Baudelaire, Mallarme, Charles Louis Phillippe, Laforgue, and Corbiere early in his creative career. His poetics exhibit a distinct creativity that draws heavily on anthropology, psychology, the occult, and mysticism. His deliberate artistic use of imagery and tone is always valued. Eliot's poetry' narratives reinvent the stream-of-consciousness style (Biswas 58)

5. Analysis and discussion

5.1 Eliot's concept of absurdity

In general, absurdism is defined as the belief that human existence lacks purpose and that the cosmos is a chaotic wasteland that annihilates anything of intrinsic value. Eliot states that a significant problem of the modern day is the

loss of identity. Eliot employed absurdism as a literary tool to portray the self as a fractured and misguided entity.

The Waste Land appears to place significant emphasis on the concept of loss, making it a prominent and recurring theme throughout the poem. The poem frequently explores the absence of genuine connection between the self and the external world. It portrays a dearth of meaningful relationships among individuals, as well as between humans and nature, and the spiritual realm. The opening of Part I of the poem introduces a desolate landscape. From the descriptions of life and the imagery presented, it appears that the prospect of rebirth is bleak. The sources of regrowth are either absent or elusive and even the traditionally hopeful season of spring seems to have taken on a harsher tone:

"April is the cruelest month,"

"because it mixes memory and desire" (1-3)

The poem show that desire is wrong because it pushes us in the direction of meaningless life and recollection simply enables one to remember a history that was once significant.

The concept of identity as an absurdist framework further explores the declining nature of the self. According to Eliot, identity does not unify the characters in his writings. It is merely a construct that obscures their consistency and individuality.

The waste land portrays Marie, a German countess, leading a purposeless and meaningless existence. She is internally despaired and overwhelmed by frustration. As a result, she finds comfort in the companionship of her boyfriend. In the evening, she enjoys reading books and taking advantage of the beautiful weather to uplift her spirits. She is accompanied by her cousin. Her actions suggest that she is a person in search of direction, seeking to find a way to overcome the challenges in her life:

"With a shower of rain; we stopped in the/

Colonnade,/ And went on in sunlight, into the Hof-/ Gatten" (9)

In the "The Love Song of J. Alfred Prufrock" Alfred J. Prufrock has a dull and mildly depressing personality. He concentrated mostly on the downsides; everything is transient and set to vanish into nothing. The world is impermanent, partially fractured, empty, and on the verge of breakdown:

"The muttering retreats

Of restless nights in one-night cheap hotels

And sawdust restaurants with oyster-shells:" (5-7)

Eliot uses a "cat" to symbolize Prufrock's persona. The cat's disintegration could also represent Prufrock's mental decline, which is the very reason for his internal dialogue. Prufrock is afraid of taking a chance on his interest in and fear of women and desires to take risks. He feels like an outsider, looking in at a world that is not ready for him, much like the cat:

"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," (15-18)

Eliot blurs the boundaries of identity to give the characters' thoughts and actions the ability to be influenced by uncertainty, complexity, doubt, and delusion. These ludicrous ideas highlight how incapable humans are of controlling their own behavior, particularly when external factors tamper with their illusions of identity. In the poem "The Hollow men" It has been identified that Hollow Men are souls who have passed away:

"We are the hollow men

We are the stuffed men" (1-2)

The Hollow Men possess an incomplete sense of self. Their "voices," "shape," and ability to "gesture" mimic human traits, but lack significance in this context. They resemble shadows without the tangible object that creates it:

"Our dried voices, when

*We whisper together
Are quiet and meaningless
As wind in dry grass
Or rats' feet over broken glass
In our dry cellar
Shape without form, shade without colour,
Paralysed force, gesture without motion;" (5-12)*

External factors that exemplify meaninglessness, pain, absurdity, and confusion are given absurdist traits by Eliot. The link between reality and the characters of Eliot is crucial in explaining their fractured perceptions. The frail psyche has been subjected to stress and anxiety as a result of the pressing limitations of reality, while probing the fractured character of the self. The absurdist setting is ruled by perplexity and loneliness.

In "The Love Song of J. Alfred Prufrock", Prufrock's loneliness arises from a deficiency in communication. He is more of an introvert rather than an extrovert. Although he endeavors to engage with others, his internal turmoil hinders him:

*"And should I then presume?
To spit out all the butt-ends of my days and ways?
And how should I begin?" (59-61)*

"Preludes" by Eliot explores the monotony, waste, and solitude of modern city life. The unidentified city in which the poem is set is a dirty, gloomy place where people go about their daily lives unthinkingly. The reality portrayed in "Preludes" is a grim, unpleasant, foul, and deserted wasteland. Time, light, newspapers, discarded and shattered items, the street, and empty lots are depicted as recurring motifs in the poem. The images of destruction and monotonous dehumanization disrupt the comfortable domesticity:

*"The winter evening settles down
With smell of steaks in passageways.
Six o'clock.*

The burnt-out ends of smoky days.

And now a gusty shower wraps

The grimy scraps

Of withered leaves about your feet” (1-8)

The metaphorical "newspapers" represent the cyclic and unalterable extravagance of city living and its numbing effect on individuals:

“And newspapers from vacant lots;

The showers beat

On broken blinds and chimney-pots,

And at the corner of the street

A lonely cab-horse steams and stamps.

And then the lighting of the lamps.” (8-13)

Eliot's poetic settings aptly remind us that there is no assurance that a possible action, meaning, or truth will come to fruition. However, the tension that arises in the final scenes remains unresolved. Eliot's world is limited in its ability to provide contentment.

One facet of absurdism that deepens the disintegration of the self is time. In preludes, Time is a motif. A specific time of day is designated for each of the preludes. Six o'clock is the exact time stated in the first prelude. In the poem, clock time is related to other forms of time, such as the season—winter, when night falls early. The way people travel and interact in cities is determined by the mechanical character of the clock. The poem's emphasis on disembodied hands and feet carrying out monotonous tasks may also allude to a clock's hands. The poem also makes a judgement regarding the standard of living in the industrial era:

“At four and five and six o'clock;

And short square fingers stuffing pipes,

And evening newspapers, and eyes

*Assured of certain certainties,
The conscience of a blackened street
Impatient to assume the world.” (41-46)*

In “The Love Song of J. Alfred Prufrock”

The protagonist in T.S. Eliot's "The Love Song of J. Alfred Prufrock" is anxious that he may never have enough time to achieve his goals, despite his intense focus on the passage of time. The poem's usage of the word "time" renders it meaningless and forces the reader to be reminded of its passage on a regular basis. Regardless of one's point of view, this conveys a sense of urgency that mirrors the quick speed of daily life while also implying that there will always be ample time:

“There will be time to murder and create,
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,
And time yet for a hundred indecisions,”(27-32)

According to Eliot's perspective, a profound connection with God could potentially lead to the redemption of Western civilization. In cases where this belief is not embraced, it may lead to a sense of ego degradation.

Eliot further explains another aspect of the Hollow Men: their inability to make direct eye contact. They particularly worry about the eyes of the "kingdom of death's dream." It is at this point that Heaven is mentioned. Although they do not explicitly discuss it, it is clear that they are anxious about the fate of the souls that ascend there:

*“Eyes I dare not meet in dreams
In death's dream kingdom
These do not appear:
There, the eyes are
Sunlight on a broken column”*

The Lord's Prayer includes the line *"For Thine is the Kingdom,"* but it excludes the concluding words, "and the power, and the glory, forever and ever. Amen." Eliot employs this excerpt from the prayer to emphasize the honorable intentions of the men, yet their inability to follow through.

The poem clearly conveys Eliot's belief that society lacked faith. Eliot's poem portrays the hollow men who lack faith and offer thoughtless prayers to shattered stones. These broken stones symbolize false gods. Instead of embracing a genuine religion, the hollow men bring about their own downfall by worshipping an imaginary and false deity.

"The Waste Land" argues that if everyone embraced religion, most of the world's problems would be solved. Eliot acknowledges the comfort he derives from religious narratives, but he personally lacks belief in a higher power or any divine authority.

"Who is the third who walks always beside you?

When I count, there are only you and I together

But when I look ahead up the white road

There is always another one walking beside you

Gliding wrapt in a brown mantle, hooded

I do not know whether a man or a woman

But who is that on the other side of you?" (359-365)

Eliot recounts the tale of two followers of Christ who, following his resurrection, fail to recognize him. This is significant to the individuals Eliot examines in *The Waste Land* as he argues that without religion and Christ, the world's populace remains spiritually unaware

"Ash Wednesday" prompts a change in focus from the external world to God. Eliot's discontent with the "actual world" and the feeling of illness and deterioration that he perceived as the basis of modern existence had intensified. The modern world is a realm of progress and liveliness; it is the domain of God. The world is akin to a desert, while God is like a garden. He

begs God to intervene on behalf of humanity and to "teach us" the lessons we must learn in order to live morally:

"Pray for us sinners now and at the hour of our death

Pray for us now and at the hour of our death." (25- 26)

5.2 Eliot's description of eeriness

Eliot's poems have gloomy lyrics that translate as a symphony of drifting and loss, mental breakdown, self-existential dissipation, and estrangement as a result of the general corrosion of human ideals (Kurraz, 2776)

"The Love Song of J. Alfred Prufrock" is infused with a feeling of being strange and alone within one's awareness, unable to connect with or interact with others or feel at home anywhere:

*"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

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

And how should I presume?" (55-62)

Prufrock likewise has a sense of disconnection from the throng and activity of the metropolis. He criticizes "sawdust restaurants," "cheap hotels," and "yellow fog," all of which point to the city's prostitution, pollution, and corruption. As an outsider observing the activities of the different city, he is unable to meet someone intimate with. He thus feels strange and alone.

Prufrock fails to establish a connection with the people he is already accustomed to, even though he is a part of the contemporary metropolis and. Despite having had a monotonous existence for a considerable amount of time, he lacks the confidence to open out to them about his true feelings. He has squandered his life away on pointless tea parties but has never been able to find true love:

"known known them all already,
known them all,
Have known the evenings, mornings, afternoons,
I have measured out my life with coffee spoons" (50–52)

Eliot's style is characterized by vivid imagery that conveys a sense of depravity, eerie, and social degradation. The eerie atmosphere in "The Waste Land" is portrayed as unavoidable and a scourge on contemporary civilization. In the poem, he illustrates this estrangement:

"death had undone,
who fixed their eyes before their feet" (63-64)

The Buddha delivered a speech known as the "Fire Sermon," in which he exhorted the monks gathered to listen to him to rid themselves of worldly vices and urges. These lines imply a desire to get away from the immorality of the surrounding environment:

*"To Carthage then I came
Burning burning burning burning
O Lord Thou pluckest me out
O Lord Thou pluckest
Burning" (307-311)*

In "Portrait of a Lady," it is clear how one can escape by sublimating his mental state through writing. In this poem, the young man muses over the lady's passing, his ensuing loneliness and eeriness, and whether writing might be his only way out.

*"Well! and what if she should die some afternoon,
Afternoon grey and smoky, evening yellow and rose;
Should die and leave me sitting pen in hand
With the smoke coming down above the housetops;
Doubtful, for a while*

Not knowing what to feel or if I understand" (111- 122)

By visiting her, the young man hopes to establish a relationship and stop his lonely life. However, because of the ironic way in which his attempt to break free from solitude culminates in a profound contemplation on isolation and escape altogether, he finds himself entangled in a web of existential complexity. He muses over whether complete freedom may be attained through death, illustrating his anguish as a mortal. Consequently, the woman's passing suggests that he must live a solitary existence.

5.3 How modern man's life is impacted by absurdism and eeriness

The worlds of the contemporary and postmodern eras provide humanity no purpose. Through the twisted and incompetent qualities of Eliot's fictional characters (Johnson 103) T.S. Eliot predicted that advances in technology relative to the techniques of production would cause civilization to fall. This changed the contemporary worker from someone who used to be active in every step of the manufacturing process to someone who only made a minor contribution. The division of labor resulted in a lack of activity, which left men feeling fragmented and without a sense of value or purpose in life.

Prufrock's poor self-esteem and estrangement in "The Love Song of J. Alfred Prufrock" are caused by the ordinary modern city life that modern men lead. He seems preoccupied in studying other members of the urban throng. He walks the streets of the city, but he is unable to communicate with the people they care about. In their writings, Eliot used the stream of consciousness approach to depict Prufrock's estranged mindset. Instead of striking up a conversation with the people they encounter, Prufrock engages in self-reflection since he is unable to converse with the other city inhabitants and feels isolated amidst the stream of people. The introverted nature of modern men often results in keeping their feelings inside:

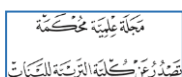
"I grow old ... I grow old ...

I shall wear the bottoms of my trousers rolled.

Shall I part my hair behind? Do I dare to eat a peach?

I shall wear white flannel trousers, and walk upon the beach.

I have heard the mermaids singing, each to each.



*I do not think that they will sing to me.
I have seen them riding seaward on the waves
Combing the white hair of the waves blown back
When the wind blows the water white and black.
We have lingered in the chambers of the sea
By sea-girls wreathed with seaweed red and brown
Till human voices wake us, and we drown.” (120-131)*

In "The Hollow Men," The speaker emphasizes the hollow men's inner thoughts in the first section of the poem, which projects a meaningless society. The speaker implies that the thoughts or "voices" in the head of modern man are "quiet and meaningless," and that their minds are hollow and full of worthless pursuits. The speaker also discusses the emptiness that exists in the minds and souls of contemporary men who are merely filled with "straw" or meaningless things. The speaker likens the movement of a prickly pear with the growth of a cactus to illustrate the issue of modern complexity. This is the imagery that the poem conjures up, and the method used to connect the visuals with the state of contemporary society is known as objective correlative. It portrays modern civilization as being beset with issues and suffering from spiritual and cultural values loss, as well as being as dry as a desert without water for revivification:

*“This is the dead land
This is cactus land
Here the stone images
Are raised, here they receive
The supplication of a dead man's hand
Under the twinkle of a fading star.” (43-48)*

Many readers perceive The Waste Land as a bleak poem that conveys a sense of despair regarding the state of the present-day world. The poem's allusions to "a pile of shattered pictures" and "fragments" reinforce the notion that, after World War I, modern European society has become fragmented and is at risk of falling apart. The majority of residents in the Unreal City, including laborers,

clerks, typewriters, and bar patrons, are often unaware of their circumstances. They do not realize what the poem reveals to readers who delve into its silent moments (as the admirer of the hyacinth girl admits, "I couldn't speak"). The poem navigates between the boundaries of consciousness, where language may falter but meaning persists, as Eliot later explains.

In Eliot's Preludes, one's existence in the contemporary world was characterized by suffer rather than living. In today's society, individuals were compelled to lead monotonous lives lacking creativity and purpose. This, in turn, drove them to seek emotionally and spiritually corrupting influences as a coping mechanism for the dreary and ceaseless cycle of work and home life. Eliot's portrayal of a cruel fate befalling every member of modern society underscores his unwavering conviction that meaningful progress could not be achieved in a world devoid of traditional forms of art, politics, economics, or religion:

*"His soul stretched tight across the skies
That fade behind a city block,
Or trampled by insistent feet
At four and five and six o'clock;
And short square fingers stuffing pipes,
And evening newspapers, and eyes
Assured of certain certainties,
The conscience of a blackened street
Impatient to assume the world." (IV- 1-9)*

6. Results and Conclusion

The study attempted to explore the relevance of T.S. Eliot's themes of absurdism and eeriness in the context of modern life, and how these concepts are conveyed through his poetry.

Eliot argues that absurdism, eeriness, and identity loss are significant challenges confronting contemporary society. The concept of identification as a lens for absurdist and eerie thinking further explores the deteriorating condition of the individual. Eliot attributes absurdist qualities to pain, absurdity, and bewilderment. The oppressive limitations of reality have induced anxiety and concern in the vulnerable psyche, further illuminating the fragmented essence of the self. The absurdist realm is characterized by solitude and perplexity. Vibrant imagery that evokes a sense of depravity, unease, and social decay is a defining feature of Eliot's style.

T.S. Eliot states that civilization would collapse due to technological advancements outpacing methods of production. Because of this, modern workers are no longer actively involved in every stage of the manufacturing process; instead, they just have a small impact. Because there was less activity as a result of the division of labor, humans felt dispersed and had no sense of worth or purpose in life. Eliot finally demonstrates the answer, which is to remain devoted to God and faith. He makes the case that most of the world's issues would be resolved if religion were practiced by all.

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