

# **ENGLISH NOTES**

**Com: 1984**

**A: Tempest & Hagseed**

**B: T.S. Elliot**

**C: Craft of Writing**

# Com: 1984

## THE WEAPONISATION OF LANGUAGE MANIFESTS ALEXITHYMIA WITHIN THE INDIVIDUAL

**Language:** The medium through which all human emotion, value and belief is expressed

**Alexithymia:** Subliminal phenomenon resulting in a difficulty in identifying and describing emotion.

NO HUMAN EXPERIENCE IN 1984

THE WEAPONISATION OF LANGUAGE DESTROYS THE INDIVIDUAL	
<p><b>Thanatos:</b> “long-hoped-for bullet” (Freudian concept)            “A nightmare fuelled by the pleasure of cruelty” <b>B. Rooney</b></p>	
THESIS	EVIDENCE/ ANALYSIS
<p><b>DISLOCATION OF HISTORY</b></p> <ul style="list-style-type: none"> <li>Allows for the individual to question their perception of reality and existence – promotes existentialism, nihilism and alexithymia.</li> </ul>	<p>“Even the outline of your own life lost its sharpness”</p> <ul style="list-style-type: none"> <li>Perversion of identity; who am I?</li> </ul> <p>“Day by day, minute by minute, the past was brought up to date”</p> <ul style="list-style-type: none"> <li><b>Parataxis</b></li> <li>Control of media technology facilitates the substitutions of individual’s thought with ideology.</li> <li>exploited by politician’s intent on creating a fictional world in which “failures need not be recorded, admitted, and remembered.” Hannah Ardent</li> </ul>
	<p>“... raising chocolate rations to 20 grammes... he reflected... rations were to be reduced to 20 grammes...”</p> <ul style="list-style-type: none"> <li><b>Allusion</b> to the truth/ reality distinction</li> <li>Faulty Parallelism and juxtaposition of raise/ reduce Winston was able to unearth inconsistencies in his reality – whilst the proles were not.</li> </ul>
	<p>“was he alone in the possession of a memory?”</p> <ul style="list-style-type: none"> <li><b>Rhetorical Question</b></li> <li>Establishes Winston as separate from the rest, not an ‘everyman’ figure, but the conscious intellect who has been served by the regime up until his primitive side catches up with him.</li> </ul>
	<p><b>The Glass Paperweight</b></p> <ul style="list-style-type: none"> <li>A symbol of the time before and an accuracy of history</li> <li>Winston thinks in Old Speak (the old language)</li> <li>It preserves a natural element (rose or sea anemone)</li> </ul>

	<ul style="list-style-type: none"> <li>○ (history) “if it survives anywhere, it’s in a few solid objects with no words attached to them”</li> </ul>
<p><b>ALEXYTHIMIA: INABILITY TO EXPRESS ONESELF THROUGH LANGUAGE</b></p> <p>Limited expression (romantic or otherwise) – reduced ability to speak or say</p> <p>USE</p>	<p>“Cutting down language to the bone”</p> <ul style="list-style-type: none"> <li>○ Corporeal metaphor</li> <li>○ Aligns to Wittgenstein: limitations of language define what we are capable of expressing.</li> </ul> <p>Winston’s use of language improves:</p> <ul style="list-style-type: none"> <li>○ From “A small childish scrawl” to a <b>triad</b> “large, neat, capitals”</li> </ul> <p>Winston’s love affair “a battle... a blow struck against the party”</p> <ul style="list-style-type: none"> <li>○ <b>Metaphor</b> – small acts of expression are a political rebellion against the party. <ul style="list-style-type: none"> <li>○ “you’re only a rebel from the waist downwards”</li> <li>○ Julia has become subsidiary – highlighting the social division within the rebellion <b>Sexual Metaphor</b></li> </ul> </li> <li>○ “Perhaps one didn’t want to be loved so much as to be understood”</li> </ul> <p>“you must try harder. It is not easy to become sane”</p> <ul style="list-style-type: none"> <li>○ <b>Paradox and Irony</b></li> <li>○ ‘Sane’ refers to complete subservience towards the party – his individuality is being eroded as he must anesthetise himself to any expression.</li> </ul>
<p><b>CENTRALISED NARRATIVES WHICH PROVIDE SCAPEGOATS, EASY FIXES AND SIMPLE COHESIVE EXPLANATIONS.</b></p> <p>Centralised story-telling over anxious populations suffering from the dislocations of history, by offering scapegoats, easy fixes and simple cohesive narratives.</p> <p>CONSUMPTION</p>	<p>“like the ant, which sees small objects but not the large”</p> <ul style="list-style-type: none"> <li>○ Bestial language and metonym</li> <li>○ The majority as ‘narrow-minded’ who believe what is shown to them (i.e. propaganda) but do not expand their perspective past that.</li> </ul> <p>“Freedom is slavery”, direct allusion to Hitler’s maxim “Arbeit Macht Frei” (Work will set you free) – it’s a convenient narrative which aids the party. <b>Posted on the gates of Auschwitz</b></p> <p><b>Axiomatic</b> argument that “two plus two equals five” demonstrates the abandonment of the foundations of knowledge and intrinsic truth.</p> <ul style="list-style-type: none"> <li>○ Satire the effects of the detachment of truth and knowledge on the collective psyche.</li> <li>○ “Mass propaganda discovered that its audience was ready at all times to believe the worst” <b>Hannah Arendt</b></li> </ul> <p>“Proles and animals are free”</p> <ul style="list-style-type: none"> <li>○ Maxim of comparison to convey a convenient narrative without any justification or basis – as though none are needed. A man with the intellect of an animal is never free.</li> </ul>

# THE FUTILITY OF AN INDIVIDUAL REBELLION AGAINST OPPRESSION

**The Individual:** Winston represents the intellectual who has gained class consciousness and attempts to fight the system which has served him up until that point – and because of such has lost his humanity.

**Desperate for companionship: yet both paranoid and overly trusting**  
**AUTONOMY**

**The Rebellion:** The rebellion manifests itself in many ways, intellectual freedom, romantic freedom, even his desire for death is a freedom

THESIS	EVIDENCE/ ANALYSIS
<p><b>IDEOLOGICAL REBELLION</b></p> <ul style="list-style-type: none"> <li>○ Centralised story-telling over anxious populations suffering from the dislocations of history, by offering scapegoats, easy fixes and simple cohesive narratives.</li> </ul> <p><b>INDIVIDUALITY</b></p>	<p>“Freedom is slavery”, direct allusion to Hitler’s maxim “Arbeit Macht Frei” (Work will set you free) – it’s a convenient narrative which aids the party. <b>Posted on the gates of Auschwitz</b></p>
	<p>Writing is an intellectual Rebellion:</p> <ul style="list-style-type: none"> <li>○ Winston’s use of language improves:</li> <li>○ From “A small childish scrawl” to a <b>triad</b> “large, neat, capitals”</li> </ul> <p>Shows an individual progression from writing in his booklet and intellectual liberation from his condition.</p>
	<p>“Theory &amp; Practice of Oligarchical Collectivism”</p> <ul style="list-style-type: none"> <li>○ Satirises the appeal of revolutionary texts such as Das Kapital and The Revolution Betrayed</li> <li>○ Similar to how Jon Fredersen intentionally creates the workers’ uprising, Orwell depicts the text as a tool for control to cement its power “I wrote it. The Party wrote it” <b>Truncated Sentences</b></li> </ul>
	<p>“you must try harder. It is not easy to become sane”</p> <ul style="list-style-type: none"> <li>○ <b>Paradox and Irony</b></li> </ul> <p>‘Sane’ refers to complete subservience towards the party – his individuality is being eroded as he must anaesthetise himself to any expression.</p>
<p><b>SEXUAL REBELLION</b></p> <p><b>SEXUAL/ ROMANTIC AUTONOMY</b></p>	<p>“She used to remind him of sex in the morning as something that had to be done in the evening”</p> <ul style="list-style-type: none"> <li>○ A prohibition of the inherent human experience</li> <li>○ Fulfil the parties desire to “kill the sex instinct”</li> <li>○ Julia was a part of the “Anti-Sex League”</li> </ul>
	<p>Transition from party ideology about sex to intrinsic intuition</p> <ul style="list-style-type: none"> <li>○ From aggressive and violent</li> </ul>

	<ul style="list-style-type: none"> <li>○ “To slit her throat at the moment of climax”</li> <li>○ To the romantic passionate lower <b>hyperbole</b></li> <li>○ “it was a magnificent gesture by which an entire civilisation seemed to be annihilated”</li> </ul> <p><b>SETTING</b></p> <p>This is compounded with the setting, described as “the golden country”</p> <p>“there is a stream. It’s at the edge of the next field... there are fish in it”</p> <ul style="list-style-type: none"> <li>○ <b>Idyllic Imagery</b></li> <li>○ Natural symbols of purity and fertility which seem to be just out of their grasp as it’s at the edge of the next field.</li> </ul> <p>“a battle... a blow struck against the party”</p> <p>Individuality has been utterly perverted – small acts are the only form of rebellion</p>
<p><b>GENDER REBELLION</b></p> <ul style="list-style-type: none"> <li>○ Either sexless automatons or rebels who’ve defied the sex rules of the regime <ul style="list-style-type: none"> <li>▪ Atwood</li> </ul> </li> </ul> <p><b>FEMALE LIBERATION??</b></p>	<p>“To embrace her was like embracing a jointed wooden image”</p> <ul style="list-style-type: none"> <li>○ Simile</li> <li>○ Few depictions of Winston’s wife focus on anything besides sex – no other role for women as it was “our duty to the party”</li> </ul> <p>“It was something in your face... As soon as I saw you I knew you were against them”</p> <ul style="list-style-type: none"> <li>○ Rebellious and Dramatic Tone</li> <li>○ Emphasise on the need for women to avoid stratified social hierarchies</li> </ul> <p>“You’re only a rebel from the waist downwards”</p> <ul style="list-style-type: none"> <li>○ Undermining tone and sexual metaphor</li> <li>○ Proves Julia as subsidiary – highlighting social division</li> <li>○ Unable to rebel as Winston is patriarchal himself <ul style="list-style-type: none"> <li>○ “he hated her because she was young and pretty and sexless”</li> </ul> </li> </ul> <p><b>Truly Defeated</b> once he betrays Julia – implying that he did love her – but also indicated that his biggest weakness.</p> <ul style="list-style-type: none"> <li>○ “do it to Julia!... Tear her face off, strip her to the bones. Not me!... Not me!”</li> <li>○ Winston finally betrays his private loyalty to Julia</li> </ul>

# Tempest & Hagseed

## METAPHYSICAL OPPRESSION CONSTITUTES MANIFESTATIONS OF TANGIBLE INCARCERATION

### PARAGRAPH ONE: Misogyny and Gendered Oppression

#### Shakespearean Context:

- Traditional Patriarchal Paradigm; Objectification
- Compounded by pseudo-scientific method such as ‘*Galenic theory*’ and the ‘*single-sex model*’; women were the imperfect male.

#### Atwood Context:

- A self-denying feminist
- John Gieger “*Third Wo(man) factor*”
- Compounded by and written during the 3rd wave of feminism, defined by sexual liberation and autonomy.
- Controversial issues; Gender wage gap, high rates of sexual assault, domestic violence etc.
- Atwood women should be “*full and flawed human beings*”

#### Quotes and Techniques (THE TEMPEST)

- “*I am your wife, if you will marry me; It not, I’ll die your maid.*”
  - Antithesis: Illustrates a contemporary view in which Miranda initiates a marriage, yet stays true to context in illustrating subservience to her husband (A transposition of power)
- “*Silence! one word more, shall make me chide thee, if not hate thee.*”
  - Enjambment: Elucidates that although there has been a transposition of power, Prospero maintains an oppressive patriarchal father-daughter relationship, he decides who wields power over who (control).

#### Quotes and Techniques (HAG-SEED)

- “*He was never ready when a slice of filth came out of her child-like mouth.*”
  - Juxtaposition/ Synthesis: Emphasises issues about modesty, implying that it is a corruption of naive innocence often attributed to women. Anne Marie has agency.
- “*Modesty isn’t a virtue, it’s a tool to keep women in their place*”
  - Feminist O. Goldhill
- “*She can’t stray far. Something constraints her.*”
  - Truism: Illustrates (due to the 3rd Woman Factor), Felix still controls Miranda in a corporeal state; physical boundaries represent transcendental and social confines.

## PARAGRAPH TWO: Colonialism and Racial Oppression

### ▪ Shakespearean Context:

- John Lok depiction of Anthropophagi
  - Bestial, Primitive, Uncivilised
- Montaigne's '*Des Cannibales*'; Brazil Age of Exploration
  - Celebrates the 'purity' of man governed by the 'laws of nature'
  - Challenges divisions between civilised and uncivilised as he argues that "we exceed them in all kinds of barbarism"

### ▪ Atwood Context:

- Disproportionate amount of Indigenous people (POC / Minorities) incarcerated in Canadian system; 26.4% as opposed to 4% of the population.
- Breaks down the dichotomy between the incarcerated and general society.

### ▪ Quotes and Techniques (THE TEMPEST)

- "Come, swear to that! [*Giving him the bottle*] Kiss the book"
  - Biblical Symbolism: Depicts the introduction of alcohol as a method used to subjugate native people in the 16/17th century.
- "Sometimes a thousand twangling instruments Will hum about mine ears"
  - Enjambment and Metaphor: Contrasts previous descriptions of Caliban as 'monster' with elegiac and poetic language.
- "We exceed them in all kinds of barbarism"
  - Explorer Montaigne

### ▪ Quotes and Techniques (HAG - SEED)

- "Ain't gonna get on the back of the bus, and you can give our land right back to us"
  - Rhyming Couplet: to allude to civil rights movement - the iconic socio-political statements of Rosa Parks and controversial native title claims.
- Caliban's "Red" "Yellow" "Brown"
  - Metonym: Refers to the prisoner's racial identity in themselves being Caliban.
  - Refers to Malcolm X speech "Black, brown, red and yellow"

## PARAGRAPH THREE: Oppression through social stratification

### ▪ Shakespearean Context:

- '*Divine Right of Kings*'; The biblical obligation of Kings to assume and hold power.
- '*The Great Chain of Being*'; The divine structure of society, inherently places one above another, only given value as directed by society.
- Machiavelli Power: "*It is better to be feared, than loved*"

### ▪ Atwood Context:

- Challenges inherent power structures; the judicial system, politicians, parental
- Increase in secularism; away from the apothotic foundations by which Jacobean hierarchies were founded.
- '*Birthplace Lottery*'; *Tabula Rasa*; Prisoners are no different to general society, just a product of their experiences

### ▪ **Quotes and Techniques (THE TEMPEST)**

- "By foul play, as thou sayst, were we heaved thence."
  - Metaphor: Demonstrates that only through a reversal of traditional hierarchies, they have been displaced.
- "I will discase me, and myself present as I was sometime in Milan"
  - Metonym to imply a superficial restoration of power, a resurrection of the disruption to the social order. Clothes as status. Power.
- "It is better to be feared than loved"
  - Machiavelli political manifesto; how to keep power

### ▪ **Quotes and Techniques (Hag-Seed)**

- "He refused to call them inmate, he refused to call them prisoners, not while they were in his theatre troupe"
  - Congery: Elucidates an erosion of traditional authority, rather an equality (at least) in the face of theatre.
- "We know what you took! White-collar crook! / White-collar crook! We know what you took!"
  - Chiasmus: Subverts modern structural hierarchies, politicians as criminals, confirms the secular concept that mankind is innately both good and bad, however, the bourgeois are often held more accountable due to their financial/ political vulnerability.
- "*Matryoshka-doll effect of interpolated voices*"
  - Structural Mise-En-Abyme: through theatre, the people at the bottom of the hierarchy are able to suspend disbelief, have their own voice (agency). L. Giovanelli



## BLURRING THE DISTINCTION BETWEEN ARTS AND REALITY INDUCES A CATHARTIC PROCESS

**Cathartic Process:** A process whereby an individual is purged of their sordid condition and experiences reconciliation.

**Phantasmagorical Arts:** Arts which offer a sense of fabricated illusion (i.e. experimental theatre)

### PARAGRAPH ONE: Liberation from oneself

#### ▪ Shakespearean Context:

- Classical Greek Tragedian concept of '*Catharsis*'; a purgation of one's current condition through art.
- Christian Beliefs: Original Sin (St Augustine); this need for purgation, Prospero/Felix plays God; in putting his actors through this he purges them of their 'unholy' condition. A need for *reconciliation*.
- Believes in the inherent capabilities to be good 'there is hope for everyone' mentality; a forcefulness to participate by an apotheotic figure.

#### ▪ Atwood Context:

- Tabula Rasa; Mankind is born sin free, it is the experiences and actions of an individual which determine who they are.
- Belief that everyone has the capability to be good, only if they choose to be; hence the optionality of the SBB program concept; a willingness to participate.
- Shakespeare Behind Bars programs dedicated to rehabilitating incarcerated individuals through the power of literature.

#### ▪ Quotes and Techniques (The Tempest)

- "Bravely the figure of this harpy hast thou performed, my Ariel."
  - Mythological Allusion/ Metatheatre: Elucidates through metatheatre, that Ariel, the androgynous nymph, has purged the '3 men of sin' from their 'sin'. Harpy: a punishment for displeasing the gods.
- "I do forgive thee, Unnatural though thou art"
  - Rhetorical Antithesis: Highlights that Prospero plays an apotheotic figure, reconciling and forcing repentance of those whom it is necessary to gain from.
- "Prospero's that of a God"
  - Literary Critic Dr C. Chin-Yi

#### ▪ Quotes and Techniques (Hag-Seed)

- "Am I supposed to say, 'I would, sir, were I human?'"
  - Intertextuality: Implies a confusion in the blurring between theatre and reality, there's a metaleptic transposition of identity from actor to character; catharsis.
- "He refused to call them inmate, he refused to call them prisoners, not while they were in his theatre troupe."

- Congery: Enunciates that theatre ephemerally suspends the prisoners from their condition, implying a form of catharsis and self-purgation, self-reflection. Self-driven too.
- "uses his arts... for the purposes of moral and social improvement."
  - Atwood states in 'Negotiation with the dead'

## PARAGRAPH TWO: Liberation as the audience

### ▪ Shakespearean Context:

- Shakespeare's Last Play: He wanted to be experimental, the inclusion; subverts the Aristotelian Unities by experimenting with time; Vignette Flashback through dialogue, place; set far away to evoke exoticism and mysticism, and the actions post-ending are ambiguous.

### ▪ Atwood Context:

- Places Felix in an unorthodox trend of drama
  - Purports to open new horizons and hold audiences spellbound
  - Challenges bourgeois complacency and assumptions
  - Veers away from naturalistic mode, mimetic realism or historical accuracy
- A specific emphasis on Participatory theatre, audience is involved, assumes characters (mimesis' of themselves) and undergoes Catharsis, directed by authority (God)

### ▪ Quotes and Techniques (The Tempest)

- "*How now? Moody?*"
  - Rhetorical Question: NB\* only useful when paired with the similar Hag-Seed quote: Shows a metaleptic transposition of text.
- "*But release me from my bands, with the help of your good hands*"
  - Metaphorical Meta-commentary: Meta-theatrically implies that the audience play a direct role in the character arc of The Tempest, involving them pulls them into the narrative.
- *Structurally, having an Epilogue spoken in character*
  - Directly Addressing the audience: acts as a vehicle for Shakespeare to speak, as a director, through Prospero.

### ▪ Quotes and Techniques (Hag-Seed)

- "*Felix bursts out with "What moody?"*"
  - Rhetorical Question / Intertextuality: Demonstrates the lack of distinction between Prospero and Felix, the distinction between art and reality, projected in the psychological recesses of Felix's mind; forces us to empathize.
- "*The collective indrawn breath, the collective sighs*"
  - Diacope // Meta-commentary: Implies theatre as a collective experience, communitarian idea that art has the absolute spectator, actor and character of their condition.

## PARAGRAPH THREE: Liberation from social stratification

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- Traditional Patriarchal Paradigm; Objectification. Compounded by pseudo-scientific method such as ‘*Galenic theory*’ and the ‘*single-sex model*’;
- John Lok depiction of Anthropophagi: Bestial, Primitive, Uncivilised
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## **T.S. Elliot Poetry**

## GOOD WORDS TO USE

<b>Prosaic</b>	Ordinary, dreary, tedious or mundane
<b>Ennui</b>	The desire to have desires (psychoanalysis)
<b>Lassitude</b>	A state of physical or mental weariness
<b>Neurasthenic</b>	An ill-defined medical condition characterised by lassitude
<b>Maelstrom</b>	A state of confused movement or violent turmoil
<b>Stasis</b>	Stationary, not moving
<b>Emancipated</b>	Liberated from legal, social or political restrictions
<b>Impetus</b>	Force or energy – something that provokes a process
<b>Ontology</b>	The metaphysical philosophical study of the nature of being, become or existence.
<b>Milieu</b>	A persons environment
<b>Perturbed</b>	Feeling anxious or disturbed

## POINTS OF CONTEXT

### THE GREAT WAR

- Proliferated an omnipresent air of mortality and the unnecessary trivialities of everyday life.

### MUNDANITY, TRAUMA, MORALITY, EXISTENTIALISM

- As an American, his accounts for the impacts of the war are from a somewhat disjointed perspective (didn't feel the nationalism)
- Tremendous casualties and the process of confronting death made it hard for humanity to finding meaning in the trivialities of everyday life.
  - Strong desire for purpose and to free oneself from the maelstrom of mundanity were significant in a post-war society.

### THE OMNIPRESENT AIR OF MORTALITY

- A result of the significant experience of death
- Created an existential angst due to an inability to find a sense of interpersonal meaning.

### NEW TECHNOLOGY AND URBAN LIVING

- Technological progression, with urban degradation and moral disintegration.

### A PARADOXICAL DUALITY OF PHYSICAL PROGRESSION BUT MORAL RECESSION.

- Aftermath of war saw technological progression – a defining ideal in the concept of progressive modernity, **however:**
  - The loss of human value and utility
- Radical changes in urban habits brought the issues of the city, and its inhabitants meaning to the surface.
  - Elliot's questioning of the modern city implies an interrogation of what form of civilisation is likely to evolve out of it.
- Metropolitan hubs were paradoxical – depicting a complex cultural past, with hopes and anxieties inspired by imagining communities for the future.

### THE OPTIMISM AND THE ANXIETY

	<ul style="list-style-type: none"> <li>• Despite overcrowding in cities (i.e. London), there was a strong sense of distance between individuals as each person competed for success in the urbanised modern world. <ul style="list-style-type: none"> <li>○ A landscape which propels sentiments of isolation and a lack of connection.</li> </ul> </li> </ul>
<p><b>PSYCHOANALYSIS</b></p> <ul style="list-style-type: none"> <li>• The acknowledgement and recognition of the suppression of man's desires and anxieties.</li> </ul>	<p><b>FREUDIAN APPROACH TO PSYCHOLOGY</b></p> <ul style="list-style-type: none"> <li>• Trauma of the war had significant implication for the British psyche which coincided with the interest of psychoanalysis</li> <li>• A subconscious revolution during the early 20<sup>th</sup> century</li> <li>• New found interest appeared in the content and the form of modernist literature</li> <li>• Acknowledgement of the subconscious which included elements of suppressed thoughts and the way previous experience can manifest in the present</li> </ul> <p><b>HOW THIS MANIFESTED IN ELIOT</b></p> <ul style="list-style-type: none"> <li>• Eliot's prose features quintessentially modernist moments of 'stream of consciousness' which are not confined by orthodox poetic structures but rather acts as a flow of internal thought.</li> <li>• This element of form is inextricably connected to contextual psychoanalysis</li> <li>• Eliot's several personals, such as Prufrock, act as manifestations of subconscious desires.</li> <li>• Whilst, other personas display an awareness of this foreboding force of mortality as inevitable.</li> <li>• Both are representations of the subconscious' suppressed desires and anxieties.</li> </ul>

<p><b>LITERARY CONTEXT</b></p>	
<p><b>MODERNISM AS A REACTION TO ROMANTICISM AND THE WORLD WARS</b></p> <p>The world seemed to be breaking apart, the meaning of traditional life was questioned, and modernism grappled with the fragmentation and complexity brought about by such a state.</p> <ul style="list-style-type: none"> <li>• <i>"Modernism is a reaction against the modern"</i> <b>Louis Menand</b></li> </ul>	<p><b>TO PARODY, DISPARAGE, CRITIQUE OR TO REPLACE THE TRADITIONS OF ROMANTICISM AND HUMANISM</b></p> <ul style="list-style-type: none"> <li>• Romanticism and humanism were seen as perfectly continuous</li> <li>• Modernism was a cultural and philosophical movement which originated in the late 19<sup>th</sup> century as a reaction to Romanticism.</li> <li>• Came during a time of mass change: <ul style="list-style-type: none"> <li>○ Industrialisation and urbanisation</li> <li>○ Turmoil of the great war</li> <li>○ Radical contributions of Karl Marx (radicalisation of politics)</li> <li>○ Darwinian theory of evolution (scientific progress)</li> </ul> </li> <li>• Created significant uncertainty with certainties (tradition etc.)</li> <li>• Once stable political and cultural foundations of Europe failed to keep the nation from war and destruction: <ul style="list-style-type: none"> <li>○ A general crisis of faith and instability ensued</li> </ul> </li> <li>• <b>Romanticism</b> was enamoured with the sublime and the transcendent, modernism contravened such</li> <li>• <b>Modernism Poets were concerned with:</b></li> </ul>

	<ul style="list-style-type: none"> <li>○ Breaking established rules, traditions and conventions.</li> <li>○ Find a distinctly contemporary mode of expression through experiment</li> <li>○ Grappling with the fragmentation and complexity contemporary society</li> <li>○ A depiction of unapologetic reality, rather than the transportation to the phantasmagorical, the fictional or the illusory.</li> </ul>
<p><b>ELLIOTS RESPONSE TO MODERNISM</b></p>	<p><b>REJECTED THE SOCIAL REDEMTIVE FUNCTION OF LITERATURE</b></p> <ul style="list-style-type: none"> <li>● Sought to explore that which constitutes everyday life as he speaks to the reality of his own context – the trivial aspects of daily life <ul style="list-style-type: none"> <li>○ <i>“criticised modern life for its lack of coherent moral ground and for the idiosyncratic and makeshift value system it produced to compensate for that inadequacy”</i> <b>Louis Menand</b></li> <li>○ <i>“he sensed, usually before his contemporaries did, when reputations that seemed established had become moribund and when systems of values that seemed intact had lost their coherency”</i> <b>Louis Menand</b></li> </ul> </li> </ul>

<p><b>THEMATIC CONCERNS/ KEY CONCEPTS</b></p>	
<p><b>FRAGMENTATION</b></p> <p><i>“Such techniques undermine continuity by exciting paradigmatic consciousness of spatiotemporal discontinuities bridged by signifier links”</i> <b>A. Johnson</b></p>	<p><b>THE INTERNAL AND SOCIETAL FRAGMENTATION OF ELIOT</b></p> <ul style="list-style-type: none"> <li>● Refers to the disparate expression of ideas, which seem disconnected</li> <li>● In Eliot’s poetry – these incoherent images are placed in direct proximity (an example of fragmented imagery)</li> <li>● Eliot’s prose traces a very fluid, introspective insight to the mind.</li> </ul> <p><b>EFFECTS OF FRAGMENTATION</b></p> <ol style="list-style-type: none"> <li>1. <b>As a Poetic Mode</b> <ul style="list-style-type: none"> <li>○ Reflects the fragmentation of society</li> <li>○ Eliot’s world was disconnected and dispersed due to the physical landscape and the fear of emotional connection following the trauma of the war.</li> <li>○ Thus, the fragmented use of poetic form exaggerates the fragmentation present in society.</li> </ul> </li> <li>2. <b>As a Reflection of the Subconscious</b> <ul style="list-style-type: none"> <li>○ Refers to contextual notions of psychoanalysis</li> <li>○ Instincts are often incoherent and lack logical analysis</li> <li>○ Moments in Eliot’s poetry where the persona traces images and landscape which are largely incoherent and their actions are paradoxical.</li> </ul> </li> </ol>

<p><b>FRENCH SYMBOLISM</b></p> <ul style="list-style-type: none"> <li>• <i>Fin de siecle</i></li> </ul> <p><i>“From the begging to end, Eliot’s work, including both the poetry and the prose, was shaped by a political vision inherited from French reactionary thinkers.”</i> <b>K. Asher</b></p>	<p><b>SYMBOLISM</b></p> <ul style="list-style-type: none"> <li>○ An art movement during the late 19<sup>th</sup> century</li> <li>○ Enabled Eliot to express the complex, new, obscure and mysterious in fairly simplistic forms.</li> <li>○ Eliot used a ‘Fin de siecle’, voice – which is the ‘End of an era’ voice. <ul style="list-style-type: none"> <li>○ The influence of French symbolists</li> </ul> </li> <li>○ <b>Baudelaire</b> was a French poet whose poems concentrated on the themes of brokenness, superficiality and falseness of the modern experience which heavily inspired Eliot.</li> <li>○ <i>“Eliot belongs to his literary progeny”</i> <b>R. Galand</b></li> </ul>
<p><b>NIHILISM</b></p>	<p><b>HUMAN EXISTENCE, PAST AND PRESENT, HAS NO MEANING</b></p> <ul style="list-style-type: none"> <li>○ Nihilism declares there is no reasonable proof of a higher power.</li> <li>○ That ‘true morality’ does not exist and secular ethics are impossible</li> <li>○ No truth or action is objectively preferable to any other</li> <li>○ Eliot evinced this existentialist trend in his thought <ul style="list-style-type: none"> <li>○ Witnessed the vast horror of WWI and the contemporary man being cut off, alone, estranged and absurd.</li> </ul> </li> </ul>

## THE LOVE SONG OF J. ALFRED PRUFROCK

### THE PERSONA OF J. ALFRED PRUFROCK

- Eliot presents a self-conscious, lonely persona who is perturbed by the dehumanizing nature of the urban metropolis.
- Depicts a long rumination by a persona on the uncertainties of his existence
- The poem embodies the persona’s **indecisive tone** as the archetypal concern of the modernist is inner turmoil brought on by a broad dissatisfaction and isolating nature of the modern world.

<p><b>THESIS</b></p>	<p><b>EVIDENCE/ ANALYSIS</b></p>
<p>Eliot explores the incapacitating anxiety and isolation which plagues mankind through his depiction of a modern man paralysed in urban social milieu.</p>	<p><b>1. DANTE INFERNO EPIGRAPH</b></p> <ul style="list-style-type: none"> <li>○ <b>Intertextuality</b> to foreground a sense of isolation. As Prufrock descends into the depths of his own tormented subconscious which is his own personal hell of self-doubt and indecision.</li> </ul> <p><b>2. SUPERFICIAL HUMAN ENCOUNTERS</b></p> <ul style="list-style-type: none"> <li>○ <b>Tension</b> between the plural <b>“restless nights”</b> and the singular <b>“one night cheap hotels”</b> ascribes a sense of meaningless and emotional dislocation to his sexual encounters. Speaks to the persona’s inability to connect with people beyond a superficial level.</li> </ul> <p><b>3. SOLIPSISTIC DISASSOCIATION W/ MODERN WORLD</b></p> <ul style="list-style-type: none"> <li>○ The <b>parodic refrain</b> <b>“in the room women come and go/ talking of Michelangelo”</b> subverts a sense of romance in a pleasant</li> </ul>

	<p><b>rhyming couplet</b>, as it points to the fickle nature and superficiality of the modern world. The persona captures the defeated, passive sentiments of masculinity.</p> <p><b>4. CYCLICAL SOCIAL INCOMPETENCE AND ANXIETY</b></p> <ul style="list-style-type: none"> <li>○ Prufrock’s social incompetence gives rise to crippling anxiety which further hinders his ability to act socially. This is demonstrated through the succession of <b>rhetorical questions</b>, “do I dare?... Do I dare?... how should I presume?”, as the persona struggles to grapple with reality.</li> </ul> <p><b>5. LITERARY CRITIC</b></p> <ul style="list-style-type: none"> <li>○ Prufrock embodies Eliot’s idea of a modern man who “<i>sees the world and themselves with unflattering exactness, however, they cannot do anything about their dilemma and fall back on self-serving explanation</i>” <b>Roger Mitchell</b></li> </ul>
<p>Through exploring the inherent tensions between the organic and urban world, Eliot depicts the dehumanising nature of modernity, rejecting all sense of human vitality.</p>	<p><b>1. INABILITY FOR CONNECTION IN URBAN MILEIU</b></p> <ul style="list-style-type: none"> <li>○ Romantic and <b>metaphoric</b> description of the organic “<b>evening is spread out against the sky</b>” is subverted by the <b>jarring simile</b> of a “<b>patient etherised upon a table</b>”. This is used to “emphasise the valuelessness of questions, answers and life itself” <b>I. Ousby</b>.</li> </ul> <p><b>2. INESCAPABLE DESTRUCTION OF UBRANISATION</b></p> <ul style="list-style-type: none"> <li>○ Demonstrated through <b>anaphora</b> as the “<b>yellow fog that rubs... the yellow smoke that rubs</b>” presents the pollution of the urban milieu as omnipotent and invasive – inescapably corruptive in modern society.</li> </ul> <p><b>3. PHYSICALLY CLOSE BUT EMOTIONALLY DISTANT</b></p> <ul style="list-style-type: none"> <li>○ <b>Accumulation</b> of pessimistic images of urban decay as “<b>the cheap hotels and sawdust restaurants</b>” implies the landscape is full of unwanted objects, yet is <b>paradoxically</b> contributing to a sense of isolation in the “<b>half deserted streets and muttering retreats</b>”.</li> </ul> <p><b>4. ONE CAN NEVER ACHIEVE INNER-HARMONY</b></p> <ul style="list-style-type: none"> <li>○ At the end of poem Eliot <b>contrasts</b> the harsh urban landscape as he returns to the phantasmagorical through <b>romantic imagery and metaphor</b> as “<b>we have lingered in the chambers of the sea</b>”. Yet this is subverted as the persona “<b>drowns</b>”, implying a failure to emancipate himself from his condition in his own imagination or otherwise.</li> </ul>



# PRELUDES

## THE PERSONA WHO EXISTS IN PRELUDES

- Takes the reader through a 24-hour period in an urban landscape through 4 vignettes.
- Stanza 1: Evening, Stanza 2: Movement of wake, Stanza 3: Morning, Stanza 4 = 1
- It hosts a circular narrative and it thematically symmetrical: beginning and ending with a tone of cynicism and futility with a depiction of the derelict urban landscape.

## FORM:

- Lacks the traditional structures of literature (subverting romantic ideals)
- Fragmentation represents the binary between organic and inorganic
  - He accepts that some romantic still exists superficially in the macrostructure of the preludes but it lacks the authentic microstructure of traditionally good poetry.
  - Its unpredictable: no fixed rhyme or rhythm, no pattern, irregular stanzas.

THESIS	EVIDENCE/ ANALYSIS
<p>Eliot explores a modern world that has superseded and defiled the natural – becoming an environment of decay and squalor wrought by industrialisation.</p>	<p><b>1. TENSION BETWEEN ORGANIC AND SYNTHETIC</b></p> <ul style="list-style-type: none"> <li>○ Foregrounded in the first stanza through the <b>juxtaposition</b> of the whimsical “winter evening” and the “smell of steaks in passageways” (<b>Sibilance</b>). A subversion of the romantic evening against a sordid representation of urban poverty.</li> </ul> <p><b>2. ABSENCE OF LIFE WITHIN THE URBAN SETTING</b></p> <ul style="list-style-type: none"> <li>○ <b>Accumulation</b> of the derelict images of “Grimy scraps... withered leaves... newspapers from vacant lots... broken blinds” reflects a pervading sense of pollution and absence of natural life.</li> </ul> <p><b>3. CORRUPTION OF THE NATURALLY BEAUTIFUL</b></p> <ul style="list-style-type: none"> <li>○ Second stanza offers ephemeral hope and restoration brought on by ‘a new day’, and natural imagery of “morning”, however is similarly corruption as it personifies the morning as a drunk, “coming to consciousness... smells of beer”.</li> </ul> <p><b>4. REALISATION OF THE DESOLATION</b></p> <ul style="list-style-type: none"> <li>○ Eliot employs <b>poundian</b> imagery of a “sawdust trampled street” as, which depicts in Pounds own words “an emotional complex in an instant of time”, provoking further realisation of natural desolation engendered by the city.</li> </ul> <p><b>5. THE URBAN LANDSCAPE INADEQUATE FOR NATURAL</b></p> <ul style="list-style-type: none"> <li>○ Seen as Eliot positions the living sparrows as discarded such as other urban garbage as “in the gutter”, coupled with the “lonely cab horse” paradoxically represents the crowded metropolis and modern landscape as an inadequate environment for the natural elements of life.</li> </ul>
<p>Eliot posits that the modern world has engendered a corruption of the</p>	<p><b>1. OPPRESSIVE SENSE OF MONOTONY AND FUTILITY</b></p>

people's essential individuality, fundamentally reducing them to an inauthentic simulacra trapped in the maelstrom of an urban routine.

- **Metaphorical evocation** of life as “**burnt out ends of smoky days**” demonstrates this monotony. Through evoking a sense of dereliction, the decay of the physical is a symbol of the depersonalisation of the modern city as individuality is lost in the urban wasteland.

## **2. LIFE AS A MECHANICAL PROCESS**

- Second vignette, the streets possessive subsumption of the people towards the “**feet that press to early coffee stands**” alludes to the quotidian routine nature of urban living – void of any distinct individuality and personality.

## **3. FRAGMENTATION OF THE MODERN MAN**

- The synecdoche of “**feet**”, followed by “**hair**” and “**hands**” elucidates the loss of individuality and the fragmentation of the modern personality, as the reader is never able to see the whole person. Creating a uniform singular person which is able to represent everyone due to the lack of individuality.

## **4. HUMAN CONDITION AS INCINCERE AND ARTIFICIAL**

- **Metaphorically** described as insincere and artificial “**masquerades**”, which is then held in a temporal stasis until “**time resumes**”. This **motif** of masks depicts individuals as dislocated in their man-made environment, as it is simply a futile attempt to conceal their dehumanised inertia.

## **5. BESMIRCHMENT OF IDENTITY**

- **Personification** of a “**blackened street... assuming the world**” **metaphorically** portrays the omnipresence of urban sprawl and allows it to take a physical form to dominate individuality and besmirch the identities of inhabitants.

## **6. THE CYCLICAL NATURE OF ROUTINE LIFE**

- Poem concludes with the glum **imagery** and **simile** of the “**world revolving like ancient women**”, implying the repetitive nature of the human condition as helplessness has plagued the modern psyche – and individual vitality has succumbed to the quotidian routine of “**gathering fuel in vacant lots**”.

# **RHAPSODY ON A WINDY NIGHT – 1911**

## **THE PERSONA WHO EXISTS IN RHAPSODY**

- Takes the reader on a walk through the dark streets of the urban landscape in the darkest hours of the night.
- Hosts a thematic consistency over the course of the night – with brief indication of hope in the final stanza which soon reverts to futility and complete alienation.

- **Poetic Structure:**
  - Progression of the stanzas coincides with the passing of night – structurally revealing that with the passing of time, the imagery of dereliction does not waver or diminish but rather gets progressively darker.

<b>THESIS</b>	<b>EVIDENCE/ ANALYSIS</b>
<p>Eliot captures the zeitgeist of modernism by using relativistic and linear time to explore the inability of individuals to escape the painful memories of life as modernity has degraded the human spirit.</p>	<p><b>1. PSYCHOLOGICAL DEGRADATION</b></p> <ul style="list-style-type: none"> <li>○ The <b>graphic imagery</b> and bizarre <b>simile</b> that the “midnight shakes the memory/ as a madman shakes a dead geranium” indicates the persona’s psychological degradation as his memories have lost their vigour due to crippling self-doubt, as he constantly flits between external and internal time.</li> </ul> <p><b>2. THE CONSCIOUSNESS AS FLUID</b></p> <ul style="list-style-type: none"> <li>○ Eliot structurally applies an interesting treatment of Bergsonian temporality which reflects the <b>theory of spontaneity</b>, as the progression of stanzas with the passing of night depicts the fluidity of an individual’s consciousness, whilst further revealing that although time and thought changes – the derelict environment remains constant. <ul style="list-style-type: none"> <li><b>i. Bergsonian Temporality:</b> “when the past, present and future are equally immediate” <b>J. Miller</b></li> </ul> </li> </ul> <p><b>3. DISCONNECT BETWEEN INDIVIDUAL AND SOCIETY</b></p> <ul style="list-style-type: none"> <li>○ Creates an uneasy tension between the linearly demarcated time phrases that punctuate the poem “half past one... half past two” and the confused experiences of the persona which cements the modern condition that disconnects the individual from society.</li> </ul> <p><b>4. TIME RESOLVES NOTHING</b></p> <ul style="list-style-type: none"> <li>○ The sordid depiction of the artificial world exemplified by the personification of the street lamps that repeatedly “sputtered and muttered” reveals the anticipated progression of time towards an unknowable and destructive end point – as nothing is resolved and the person is encapsulated in isolation where only inanimate objects will speak to him.</li> </ul> <p><b>5. SUBVERSION OF MATERIALISTIC VALUES</b></p> <ul style="list-style-type: none"> <li>○ Imagery of <b>dilapidation</b> of the “broken spring in a factory yard... ready to snap” <b>symbolises</b> the powerless and alienation of the persona as he is “rust” in a materialistic world. He feels the potential which life had has been wasted.</li> </ul>

	<p><b>6. FUTILITY OF ESCAPING MODERNITY</b></p> <ul style="list-style-type: none"> <li>○ The <b>jarring positioning</b> of the <b>fatalistic metaphor</b> of the “last twist of the knife” compounds Eliot’s portrayal of a hopelessly corrupted modern individual whose existence is a dire struggle and exercise in futility – suggesting that modern life is intrinsically agonising and pointless.</li> </ul>
<p>Eliot mediates upon the organic-inorganic binary to depict the ultimate futility of industrial advancement and the restrictive routines of modern life.</p> <p>Consanguine</p>	<p><b>1. ONLY BREAK FROM LIFE CYCLE IS DEATH</b></p> <ul style="list-style-type: none"> <li>○ The <b>truncated line</b> and <b>imperative</b> “mount” in the haunting between the persona’s nightly preparation for bed and death “Mount/ The bed is open”, supports the fatalism of his actions – as the connotation of entering a coffin evokes a miserable existence void of meaning.</li> </ul> <p><b>2. URBAN LIFE AS AN INSURMOUNTABLE THREAT</b></p> <ul style="list-style-type: none"> <li>○ Emphasis on the <b>liminal</b> “twelve o’clock” time setting coupled with the <b>urban symbol</b> and <b>simile</b> of the street lamp “beating like a fatalistic drum” depicts that the artificial light and urban streetscape is a threat to the individual – reinforcing the inability of man to find reprieve from the overwhelming cityscape.</li> </ul> <p><b>3. THE FUTILITY OF INDUSTRIAL ADVANCEMENTS</b></p> <ul style="list-style-type: none"> <li>○ The <b>cyclical recurrence</b> of <b>imagery</b>, especially the repeated reference to “streetlamps” depicts a broader sense of meaningless and futility, as the journey of the persona becomes analogous to Eliot’s concerns about industrial advancement.</li> </ul> <p><b>4. BERGSONIAN TEMPORALITY</b></p> <ul style="list-style-type: none"> <li>○ Bersonian temporality is employed by Eliot as the persona observes a “cat which flattens itself in the gutter” – providing insights into the modern conditions beyond those available in the immediate reality of the landscape.</li> </ul> <p><b>5. THE CORRUPTION OF HUMAN VITALITY</b></p> <ul style="list-style-type: none"> <li>○ The meta-temporal memory of a child automatically “pocketing a toy” serves to reveal the corruption of humanity as a parallel is drawn between the child’s instinctive immorality and the image of a cat eating rancid butter. In conjunction with the symbol of the “nothing behind... his eye”, serves Eliot’s depiction of the moral decay that has arisen in the inorganic world.</li> </ul> <p><b>6. FRAGMENTATION OF THE INDIVIDUAL MIND</b></p> <ul style="list-style-type: none"> <li>○ Inspired by modernist interest in psychoanalysis, the “apparent [lack of] logical connections” (M. Manganaro) is shown through the fragmentation of images and the</li> </ul>

	<p>arbitrary movement depicts the senselessness of a hollow mind.</p> <p><b>7. INDUSTRIAL ADVANCEMENT IS FUTILE</b></p> <ul style="list-style-type: none"> <li>○ The <b>absurd imagery</b> as the woman’s eye “twists like a crooked pin” reflects the distortion of memory – compounding Eliot’s assessment of industrial advancement as futile and engendered uncertainty.</li> </ul>
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## **JOURNEY OF THE MAGI**

### **THE PERSONA OF THE MAGI**

- Tracks the journey of the Three Wise Men from a sordid internal perspective
- Conveys a sense of discomfort and bathos in regard to a ‘triumphant’ moment in the Christian narrative.
- Displays Eliot’s sense of anxiety, alienation and uncertainty in exploring a belief system to which he turned to as a sanctuary from spiritual alienation.

<b>THESIS</b>	<b>EVIDENCE/ ANALYSIS</b>
<p>Through depiction the discomfoting experiences of the Magi, Eliot explores the difficulties of arriving at and maintaining a sense of spiritual identity in the modern world.</p>	<p><b>1. RELIGIOUS ALLUSION</b></p> <ul style="list-style-type: none"> <li>○ Poem begins with an <b>allusion</b> to the 1622 nativity sermon of Bishop Lancelot, “<b>a cold coming we had of it, Just the worst time of year for a journey</b>” which firmly established the poem in the Christian tradition whilst simultaneously reflecting Eliot personal experience as “an attempt to poetically describe Eliot’s experience with conversion and baptism” <b>M. Schofield.</b></li> </ul> <p><b>2. SUBVERSION OF ARCHETYPAL JOURNEY NARRATIVE</b></p> <ul style="list-style-type: none"> <li>○ Jarring concentration of bleak and sordid <b>imagery</b> of “<b>camels galled, sore footed, refractory</b>” subverts the traditional heroic nature of a venture to foreground a realistic tone of bitter hardship.</li> </ul> <p><b>3. HEDONISTIC DESIRES OF THE MAGI</b></p> <ul style="list-style-type: none"> <li>○ Eliot depicts the arduous conversion experience through anaphoric poly-syndeton as he describes “<b>camel men cursing... and running away... and the cities hostile and the town unfriendly</b>” outlining the hedonistic pursuits that even Magi’s struggle to avoid on their journey to spiritual fulfilment.</li> </ul> <p><b>4. DIFFICULTY OF UNDERSTANDING RELIGION</b></p> <ul style="list-style-type: none"> <li>○ Through the symbolic statement “<b>this was all folly</b>”, Eliot emphasises the difficulties of coming to a new understanding of religion as he “narrates the arduous</li> </ul>

	<p>physical journey and then dramatizes the even more difficult and incomplete spiritual one.” <b>Barbour</b></p> <p><b>5. RELIGION FAILS AS A CURE TO MODERNITY</b></p> <ul style="list-style-type: none"> <li>○ The collapsed <b>anti-climactic</b> and <b>metaphoric</b> ending “<b>with alien people clutching their Gods</b>” elucidates that the conversion to a new belief led to the Magi’s inner alienation and despair. This <b>ironically</b> suggests that Eliot’s conversion to Anglo-Catholicism has not cured his sense of isolation and internal modernist turmoil – as the newfound beliefs awaken the persona to a greater sense of distance from their context.</li> </ul>
<p><b>THEOLOGICAL GROUNDING SUBVERTS HIS PRIOR POETRY</b></p> <p>Despite the hope and guidance provided through spiritual fulfilment, Eliot explores the disillusionment and uncertainty around religious experiences in transcending the mundane elements of life.</p> <ul style="list-style-type: none"> <li>○ The journey represents his past poetry and speaks out against his own beliefs of atheism and nihilism.</li> <li>○ Its not about him choosing religion – anxious that he is himself believing in religion.</li> </ul>	<p><b>1. SPIRITUALITY LACKED CERTAINTY</b></p> <ul style="list-style-type: none"> <li>○ Foregrounded in the second stanza, wherein a wealth of imagery squarely located in the Christian tradition provides “<b>no information</b>” to the Magi.</li> </ul> <p><b>2. LACK OF CERTAINTY IN THE FACE OF RELIGION</b></p> <ul style="list-style-type: none"> <li>○ This lack of assuredness in point 1, even in the light of abundant <b>religious symbolism</b> of the “<b>three trees</b>” depicting the crucifixion and the “<b>dicing for pieces of silver</b>” evoking Judas’ betrayal – elucidates fundamental concern that an appreciation of faith cannot be easily understood.</li> </ul> <p><b>3. RELIGION FAILS TO LIBERATE FROM ANXIETY</b></p> <ul style="list-style-type: none"> <li>○ The Magus’ <b>meiotic</b> description of the birthplace of Jesus as “<b>(you might say) satisfactory</b>” demonstrates that no religious experience, even the birth of Christ, will satisfy his understanding of the world.</li> </ul> <p><b>4. RELIGION FROM INTELLECT OVER EMOTION</b></p> <ul style="list-style-type: none"> <li>○ The <b>retrospective analysis</b> of the Magi, that they had “<b>no evidence and no doubt</b>” and would “<b>do it all again</b>” accentuates Eliot’s understanding that spirituality, though fundamentally uncertain, is best understood through intellect rather a reactive emotional approach.</li> </ul> <p><b>5. FAITH IS FUTILE AS IT DOES NOT EMANCIPATE</b></p> <ul style="list-style-type: none"> <li>○ The powerful ending of “<b>I should be glad of another death</b>” – a virtual suicidal ideation – is the final suggestion of the persona’s state of emotional disrepair, for on the day of the birth of Christ the persona is looking forward to death as faith does nothing to alleviate him of his modernist turmoil.</li> </ul>