

# Module B: Critical Study of Literature

## Annotated Essay: T.S. Eliot Selected Poems

**Question:** Evaluate how the artistry and integrity of your prescribed text has influenced your understanding of its literary value.

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### Structural Overview

Before examining the essay line by line, I want to outline its architecture and why it works for this specific Module B question.

**The full text is attached below.** The question asks me to "evaluate" two things: (1) artistry, meaning technical and formal achievement, and (2) integrity, meaning coherence and unity. It then asks how these have influenced my understanding of "literary value," which requires me to articulate what makes these poems worth reading. This is fundamentally an evaluative question demanding personal engagement with the texts' enduring significance.

**My Thesis:** Eliot's poems achieve literary value through making form embody meaning. Fragmentation is not merely described but enacted through technique, yet paradoxically this fragmentation coheres into unified artistic statements.

#### Structure:

1. **Introduction:** Opens each poem in sequence, establishes thesis about form embodying meaning
2. **Body 1 (Rhapsody):** Individual psychological fragmentation; objective correlative theory demonstrated
3. **Body 2 (Hollow Men):** Extends to civilisational scope; liturgical echoes and negation
4. **Body 3 (Journey of the Magi):** Transformation of trajectory; conversion as reconstitution not resolution
5. **Conclusion:** Arc summarised; literary value as articulation of urgent questions

The progression builds in complexity: individual → civilisation → transcendence. Each body paragraph ends with a linking concept that the next paragraph picks up and extends.

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### Introduction: Line by Line Annotations

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"T.S. Eliot's poetry does not describe the modern condition so much as formally enact it, transmuting the 'immense panorama of futility and anarchy which is contemporary history' into verse whose fragmentation paradoxically coheres into profound artistic unity."

This opening sentence establishes my critical framework immediately. The distinction between "describe" and "formally enact" is crucial: I am arguing that Eliot's achievement lies not in thematic content (what the poems say) but in formal method (how they say it). This aligns with Eliot's own critical position in "Tradition and the Individual Talent" that poetry is not "a turning loose of emotion" but "an escape from emotion."

The embedded quote, "immense panorama of futility and anarchy which is contemporary history," comes from Eliot's 1923 review of James Joyce's *Ulysses*, where he praised Joyce's "mythical method" for giving "shape and significance" to modern chaos. By quoting Eliot's prose within an essay about his poetry, I demonstrate awareness of his unified aesthetic project.

"Fragmentation paradoxically coheres" captures the central tension I will explore: the poems are formally fragmented (irregular metre, disjunctive imagery, allusive density) yet achieve artistic unity (recursive motifs, structural integrity, thematic coherence). This paradox is my argument's engine.

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"In *Rhapsody on a Windy Night* (1917), the nocturnal urban wanderer becomes an objective correlative for consciousness unmoored from stable selfhood, Eliot's Bergsonian exploration of memory's dissolution under modernity's 'lunar incantations' establishing alienation as the century's defining spiritual posture."

This sentence opens *Rhapsody* by immediately deploying Eliot's own critical vocabulary: "objective correlative." This term, from "Hamlet and His Problems" (1919), refers to "a set of objects, a situation, a chain of events which shall be the formula of that particular emotion." I am arguing that the nocturnal wanderer functions as such a correlative for modern alienation.

"Bergsonian exploration" signals contextual knowledge. Eliot attended Henri Bergson's lectures at the Collège de France in 1910 to 1911, precisely when composing *Rhapsody*. Bergson's philosophy distinguished between clock time (mechanised, spatialised) and *durée* (lived, fluid consciousness). The poem dramatises this distinction.

The embedded quote "lunar incantations" comes from the poem's opening stanza. By weaving primary text into my critical sentence, I demonstrate close engagement while maintaining argumentative flow.

"Alienation as the century's defining spiritual posture" is an evaluative claim that positions *Rhapsody* within broader modernist concerns. This is personal voice: I am making a judgement about the poem's historical and cultural significance.

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"*The Hollow Men* (1925) intensifies this diagnosis into civilisational scope, its scarecrow figures suspended in 'death's dream kingdom' embodying the spiritual vacancy that emerged from the Great War's unprecedented carnage."

The transition word "intensifies" signals progression: I am building from individual (*Rhapsody*) to civilisation (*Hollow Men*). This creates the seamless flow the essay requires.

"Diagnosis" is a medical metaphor that positions Eliot as cultural physician, diagnosing modernity's spiritual illness. This aligns with Eliot's self-understanding as a critic of contemporary civilisation.

"Scarecrow figures" references the poem's opening imagery: "We are the hollow men / We are the stuffed men / Headpiece filled with straw." I use "scarecrow" rather than quoting directly to demonstrate interpretive synthesis.

The embedded quote "death's dream kingdom" comes from the poem and names the liminal space the hollow men inhabit: neither fully dead nor alive, suspended in spiritual paralysis.

"Great War's unprecedented carnage" provides historical context. *The Hollow Men* was published in 1925, seven years after the Armistice but in a period still processing the war's trauma. The poem's imagery of emptiness and paralysis reflects the "Lost Generation's" spiritual exhaustion.

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"Yet *Journey of the Magi* (1927), written in the year of Eliot's Anglican baptism, reconstitutes fragmentation within a sacramental framework, the Magus's 'hard and bitter agony' suggesting that spiritual rebirth demands not the dissolution of suffering but its transfiguration into meaning."

"Yet" signals a turn: after alienation and paralysis comes transformation. This word is crucial for the essay's argumentative arc.

"Written in the year of Eliot's Anglican baptism" provides biographical context. Eliot was baptised into the Church of England on 29 June 1927; *Journey of the Magi* was written shortly thereafter for the Ariel Poems series. This context illuminates the poem's treatment of conversion.

"Reconstitutes fragmentation within a sacramental framework" is my key claim about this poem. Unlike *Rhapsody* and *Hollow Men*, where fragmentation signifies meaninglessness, *Journey* places fragmentation within a Christian framework that gives suffering meaning. The form remains fragmented, but the framework has changed.

The embedded quote "hard and bitter agony" comes from the poem's final stanza: "this Birth was / Hard and bitter agony for us, like Death, our death." This phrase captures the poem's central paradox: birth and death become indistinguishable.

"Transfiguration into meaning" uses theological language deliberately. Transfiguration (Christ's revelation of divine glory on Mount Tabor) suggests transformation that reveals hidden significance. Suffering is not eliminated but transfigured.

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"It is this capacity to make form embody meaning, to hold dissolution and coherence in dynamic tension through recursive imagery and structural innovation, that constitutes the enduring literary value of Eliot's achievement."

This is my thesis statement, answering the question directly. "Form embody meaning" echoes the introduction's distinction between describing and enacting. "Dissolution and coherence in dynamic tension" restates the paradox I identified.

"Recursive imagery" previews my technical focus: I will trace how images recur and connect across each poem (the "twist" motif in *Rhapsody*, the "eyes" in *Hollow Men*, the proleptic symbols in *Journey*).

"Structural innovation" signals attention to macro technique: how each poem is structured and how that structure creates meaning.

"Enduring literary value" directly addresses the question's key term. I am arguing that Eliot's poems remain valuable not as historical documents but as living engagements with permanent human questions.

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## Body Paragraph 1: Rhapsody on a Windy Night

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*"Rhapsody on a Windy Night* demonstrates how Eliot's early artistry transforms the urban nocturne into an objective correlative for psychological fragmentation, its Imagist precision and Symbolist suggestiveness combining to render alienation as lived experience within the poem's very texture."

This topic sentence directly addresses "artistry" (the question's first key term) and reiterates my argument about the objective correlative. "Transforms" is an active verb that emphasises Eliot's agency as craftsman.

"Urban nocturne" is a genre term: the poem belongs to a tradition of night poetry (Milton's "Il Penseroso," Shelley's "To Night") but transforms that tradition for modern urban experience.

"Imagist precision and Symbolist suggestiveness" names Eliot's dual inheritance. Imagism (associated with Ezra Pound, H.D., and Amy Lowell) demanded concrete, precise images without abstraction. Symbolism (associated with Baudelaire, Mallarmé, and Laforgue) used images to evoke moods and suggest meanings beyond literal reference. Eliot synthesises both: his images are concrete yet resonant.

"Lived experience within the poem's very texture" restates my argument about formal enactment. The alienation is not stated but felt through reading.

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"Composed during Eliot's philosophical studies under Henri Bergson, whose lectures distinguished between spatialised clock time and the fluid *durée* of lived consciousness, the poem dramatises modernity's colonisation of interiority by mechanical temporality."

This sentence provides contextual grounding. Eliot was a philosophy graduate student, first at Harvard and then in Paris, where he attended Bergson's lectures. This biographical fact illuminates the poem's philosophical concerns.

Bergson's distinction between clock time and *durée* is crucial. Clock time divides continuous experience into discrete units (hours, minutes, seconds); *durée* is the flowing, indivisible experience of consciousness. The poem's structure (marked by temporal announcements: "Twelve o'clock," "Half past one," etc.) imposes clock time while the imagery dissolves it.

"Colonisation of interiority" is a strong metaphor suggesting that mechanical time has invaded consciousness, displacing organic experience. This is my interpretation of the poem's cultural critique.

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"The stark opening, 'Twelve o'clock,' establishes measured time's regime even as subsequent imagery dissolves its authority: 'Whispering lunar incantations / Dissolve the floors of memory / And all its clear relations, / Its divisions and precisions.'"

I begin close reading with the poem's opening. "Stark" emphasises the bald, unadorned announcement of time. The period after "Twelve o'clock" creates a full stop that mimics clock time's discrete units.

The extended quotation allows me to demonstrate close engagement with primary text. I quote enough to enable analysis but not so much as to displace my own argument.

"Dissolves its authority" captures the paradox: clock time is announced but immediately undermined by imagery of dissolution.

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"The sibilance threading through 'incantations,' 'dissolve,' 'divisions,' and 'precisions' creates auditory dissolution that formally enacts what it semantically describes, while the architectural metaphor of memory's 'floors' suggests identity's foundation liquefying under modernity's influence."

This sentence demonstrates sophisticated technique analysis. Sibilance (repetition of 's' and 'z' sounds) is a sonic device that I argue formally performs the dissolution the words describe. The hissing sounds literally dissolve into each other, blurring boundaries between words.

"Formally enacts what it semantically describes" restates my thesis at the level of specific technique. Sound and sense unite.

"Architectural metaphor of memory's 'floors'" identifies a figurative device. Memory is imagined as a building with floors (levels, foundations); these floors dissolve, suggesting identity's structural collapse. This metaphor connects to modernist anxieties about the self's stability.

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"The street lamps that 'beat like a fatalistic drum' combine synesthesia with personification, transforming industrial infrastructure into malevolent consciousness directing the speaker toward sordid vignettes: a woman whose 'eye / Twists like a crooked pin,' imagery drawn from Charles Louis Philippe's *Bubu de Montparnasse* and its portrayal of Parisian squalor."

This sentence layers multiple techniques. Synesthesia (blending sensory modalities) occurs when visual light "beats" like auditory rhythm. Personification gives the lamps agency: they "beat," they direct the speaker's gaze. Together these techniques transform inanimate infrastructure into threatening consciousness.

"Malevolent consciousness" is my interpretation: the lamps are not neutral but hostile, directing the speaker toward degraded scenes.

The reference to Charles Louis Philippe demonstrates scholarly context. Philippe's 1901 novel depicted Parisian prostitution and poverty; Eliot read it in Paris and drew imagery directly from it. This is textual integrity at the level of influence and allusion.

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"The poem's textual integrity manifests through recursive motifs: the prostitute's twisted eye connects to the 'twisted branch upon the beach / Eaten smooth, and polished / As if the world gave up / The secret of its skeleton,' anticipating 'The last twist of the knife' that transforms domestic return into execution."

This sentence directly addresses "integrity" (the question's second key term) by demonstrating recursive imagery. The word "twist" appears in three contexts: human (the eye), natural (the branch), and domestic (the knife). This recursion creates coherence across apparently disparate images.

"As if the world gave up / The secret of its skeleton" is a haunting image I quote to demonstrate Eliot's capacity for striking figuration. The branch, polished by water and time, reveals the world's underlying structure: skeletal, stripped, dead.

"Transforms domestic return into execution" captures the poem's devastating conclusion. Coming home should be safe; instead, the "last twist of the knife" makes it lethal. The domestic space offers no refuge from modernity's violence.

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"The moon, traditionally associated with romance, becomes instead a figure who 'has lost her memory,' her 'feeble eye' offering no transcendent vantage but merely another diminishment."

This sentence demonstrates awareness of literary tradition. The moon in Romantic poetry (Shelley, Keats, Coleridge) typically represents imagination, beauty, and transcendence. Eliot's moon is none of these: she is senile, weak, offering no access to higher reality.

"Feeble eye" connects to the poem's eye imagery (prostitute's twisted eye, child's vacant eye) and to the "eyes" that will become central in *Hollow Men*. This is cross poem coherence.

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"When the speaker arrives home, the lamp's imperatives, 'Memory! / You have the key... Put your shoes at the door, sleep, prepare for life,' reduce existence to mechanical routine, the ironic injunction to 'prepare for life' rendering living indistinguishable from death."

I analyse the poem's conclusion by noting its imperative mood: the lamp commands rather than describes. This grammatical observation supports my argument about modernity's coercive mechanisation.

"Prepare for life" is ironic because the poem has demonstrated that what passes for "life" (domestic routine, mechanical time, degraded perception) is spiritually indistinguishable from death. The exhortation to live is actually a sentence to non being.

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"The poem thus achieves what Eliot's essay 'Hamlet and His Problems' theorises: not expression of emotion through statement but evocation through the 'complete adequacy of the external to the emotion.'"

This concluding sentence links creative practice to critical theory. Eliot's own terms (from the objective correlative essay) describe what his poem accomplishes. The embedded quote provides scholarly grounding while the sentence creates transition to the next paragraph.

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## Body Paragraph 2: The Hollow Men

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"If *Rhapsody* diagnoses individual psychological fragmentation, *The Hollow Men* extends this analysis to civilisational scope, its liturgical echoes and systematic negations embodying the spiritual paralysis of a generation suspended between lost faith and unattainable belief."

This topic sentence creates seamless transition through the conditional "If... then" structure. I acknowledge what *Rhapsody* accomplished and show how *Hollow Men* builds upon it.

"Civilisational scope" signals the expansion: we move from one consciousness to an entire culture. The "We" of *Hollow Men* is collective, not individual.

"Liturgical echoes" previews my analysis of the poem's religious allusions (Lord's Prayer, Dante's *Inferno*, ritual language). "Systematic negations" previews my technical focus on negative constructions.

"Suspended between lost faith and unattainable belief" captures the hollow men's liminal condition. They cannot return to naive faith, but they cannot achieve genuine belief. They are stuck.

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"Published in 1925, the poem emerges from what Eliot termed the post war 'dissociation of sensibility,' the divorce between thought and feeling achieving fullest expression in the mechanised slaughter of 1914 to 1918."

This sentence provides historical and critical context. "Dissociation of sensibility" is Eliot's term (from "The Metaphysical Poets," 1921) for the split between intellect and emotion he traced to the seventeenth century. I argue that WWI represented this dissociation's fullest manifestation: technological rationality (trench warfare, poison gas, machine guns) divorced from human feeling.

The dates "1914 to 1918" ground the poem historically. Seven years after the Armistice, the trauma was still being processed; *Hollow Men* is a war poem without depicting combat.

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"The dual epigraphs frame this condition: 'Mistah Kurtz—he dead' from Conrad's *Heart of Darkness*, announcing a man who glimpsed the 'horror' at civilisation's heart, and 'A penny for the Old Guy,' the children's cry for straw effigies burned on Guy Fawkes Day."

I analyse both epigraphs because they establish the poem's interpretive frame. Kurtz represents the hollow man who has seen through civilisation's pretensions to the brutality beneath. The Guy Fawkes effigy represents the hollow man as literally stuffed with straw, burned in ritual commemoration.

"Horror" is Kurtz's famous last word, which I embed to connect Conrad's text to Eliot's. Both works explore European civilisation's moral bankruptcy.

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"The opening declaration, 'We are the hollow men / We are the stuffed men / Leaning together / Headpiece filled with straw,' establishes through zeugma figures simultaneously empty of authentic selfhood and crammed with meaningless material, embodying what Max Weber termed modernity's 'disenchantment.'"

I identify zeugma as the governing figure. Zeugma typically yokes different objects to a single verb; here, "hollow" and "stuffed" seem contradictory but apply to the same figures. They are empty of substance yet full of stuffing: spiritually vacant but materially present.

Max Weber's "disenchantment" (Entzauberung) provides sociological context. Weber argued that modernity progressively eliminated magical and religious frameworks, leaving instrumental rationality. The hollow men embody this condition: no transcendent meaning remains.

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"The poem's formal innovation lies in systematic negative constructions: 'Shape without form, shade without colour, / Paralysed force, gesture without motion' offers nouns immediately cancelled by qualifying phrases, grammatically performing the evacuation the poem thematises."

This sentence identifies a specific formal technique: negative construction. I demonstrate how grammar performs meaning: each noun (shape, shade, force, gesture) promises substance, but each qualifying phrase ("without form," "without colour," etc.) cancels it. The grammar enacts emptiness.

"Evacuation" is my term for what the poem depicts: the hollowing out of meaning, substance, identity.

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"The 'eyes' recurring throughout function as symbols of divine judgement conspicuously absent from this purgatorial landscape: 'Eyes I dare not meet in dreams... These do not appear.'"

The "eyes" are the poem's central symbol, representing spiritual vision, divine scrutiny, and the capacity for genuine encounter. Their absence signifies the hollow men's inability to face transcendence.

"Purgatorial landscape" connects to Dante's *Purgatorio*, which Eliot deeply admired. The hollow men inhabit a liminal space analogous to purgatory: not damned (which would require the capacity for action) but not saved either.

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"Part V constitutes the theological climax through the distorted nursery rhyme substituting a desert 'prickly pear' for the fertile mulberry bush, and the fragmented Lord's Prayer stuttering into incompleteness: 'For Thine is / Life is / For Thine is the.'"

I analyse Part V as the poem's climax, where formal disintegration reaches its extreme. The nursery rhyme "Here we go round the mulberry bush" becomes "Here we go round the prickly pear," substituting desert sterility for organic fertility.

The Lord's Prayer fragments demonstrate the hollow men's inability to complete sacred utterance. They can begin ("For Thine is the Kingdom") but cannot finish; language itself breaks down before transcendence.

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"The anaphoric 'Between the idea / And the reality... Falls the Shadow' dramatises paralysis preventing thought from achieving action, the 'Shadow' readable through psychoanalytic, theological, or Platonic frameworks."

Anaphora (repetition at the beginning of successive clauses) structures this section: "Between... Between... Falls the Shadow." This repetition creates rhythmic inevitability while the content describes paralysis.

I offer multiple interpretive frameworks for "the Shadow": psychoanalytic (repression, the unconscious), theological (sin, separation from God), Platonic (the gap between ideal and actual). This demonstrates critical sophistication without insisting on a single reading.

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"The famous conclusion, 'This is the way the world ends / Not with a bang but a whimper,' achieves power through calculated anticlimax: not heroic damnation but mere emptiness, the world ending in pathetic failure to begin."

I analyse the famous final lines as anticlimax: the triple repetition builds toward apocalyptic expectation, but "whimper" deflates it. The hollow men cannot even end dramatically; their apocalypse is pathetic diminuendo.

"Pathetic failure to begin" is my phrase for their condition: they are not tragic figures who fell from height but hollow figures who never achieved substance in the first place.

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### Body Paragraph 3: Journey of the Magi

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"Yet the trajectory from *Rhapsody's* alienation through *The Hollow Men's* paralysis finds unexpected transformation in *Journey of the Magi*, whose dramatic monologue form and paradoxical equation of birth with death demonstrates how conversion reconstitutes rather than resolves spiritual difficulty."

This topic sentence creates transition by naming the trajectory I have traced (alienation → paralysis → transformation) and introducing the poem's distinctive contribution.

"Unexpected transformation" signals that *Journey* breaks the pattern: we might expect continued descent, but instead something changes. However, "reconstitutes rather than resolves" insists that transformation is not easy resolution. Suffering continues but within a new framework.

"Dramatic monologue form" identifies the genre: a single speaker addressing an implied audience, revealing character through utterance. This connects Eliot to Browning's tradition while noting formal innovation.

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"The poem opens by appropriating Lancelot Andrewes's baroque Nativity sermon, which Eliot praised for its capacity to 'squeeze the word until it gives out its last drop of meaning': 'A cold coming we had of it, / Just the worst time of the year / For a journey, and such a long journey.'"

I provide source context: Eliot adapted his opening from Andrewes's 1622 Christmas sermon. The embedded quote about "squeezing the word" comes from Eliot's essay "For Lancelot Andrewes" (1926), demonstrating his admiration for Andrewes's prose style.

This appropriation exemplifies what Eliot's criticism calls "tradition": not slavish imitation but creative transformation of inherited material.

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"This ventriloquism achieves what 'Tradition and the Individual Talent' theorises as poetic 'impersonality,' the 'escape from emotion' paradoxically enabling emotion's most powerful expression."

I connect creative practice to critical theory. Eliot's essay argues that poetry is not personal expression but "escape from personality." By speaking through the Magus rather than confessionally, Eliot achieves greater emotional power than direct statement would allow.

"Paradoxically" acknowledges the counterintuitive nature of this claim: we might expect personal emotion to require personal expression, but Eliot (and I) argue the reverse.

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"The tripartite structure creates textual integrity through progressive deepening: the first stanza's polysyndeton accumulating grievances ('And the night fires going out, and the lack of shelters, / And the cities hostile') establishes conversion as arduous labour, while nostalgic regression to 'the summer palaces on slopes... And the silken girls bringing sherbet' acknowledges faith's genuine sacrifices."

I address the question's "integrity" term by analysing tripartite structure (three stanzas corresponding to journey, arrival, reflection).

Polysyndeton (repeated "and") is the technique I identify: the accumulation of "ands" mimes the journey's endless obstacles. Each conjunction promises completion but delivers another difficulty.

"Silken girls bringing sherbet" represents what the Magi left behind: sensual comfort, aesthetic pleasure, the pagan world's genuine goods. Conversion requires sacrificing real things, not just illusions.

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"The second stanza's imagery operates through proleptic symbolism the Magus observes without comprehending: 'three trees on the low sky' foreshadowing Calvary, 'an old white horse' anticipating Palm Sunday, 'six hands at an open

door dicing for pieces of silver' combining soldiers gambling for Christ's garments with Judas's betrayal."

Prolepsis (anticipation, foreshadowing) is the technique I identify. The Magus sees images whose full significance he cannot understand because the events they foreshadow (Crucifixion, Resurrection) have not yet occurred. The reader, knowing Christian history, perceives what the speaker cannot.

I decode each symbol: three trees = three crosses; white horse = Christ's entry; dicing for silver = soldiers and Judas. This demonstrates close reading and biblical knowledge.

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"That arrival is deemed merely '(you may say) satisfactory' constitutes deliberate understatement, the parenthetical acknowledging language's inadequacy before transcendence."

"Satisfactory" is astonishingly understated for witnessing the Incarnation. I interpret this as deliberate: the Magus cannot find adequate language because transcendence exceeds expression.

The parenthetical "(you may say)" adds another layer: the Magus anticipates the listener's expectation and deflects it. This is dramatic monologue technique: revealing character through rhetorical manoeuvre.

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"The final stanza's meditation, 'were we led all that way for / Birth or Death?,' poses what the imagery has answered: this Birth necessitates death of the Magus's former self, his pagan certainties, his 'old dispensation.'"

The question "Birth or Death?" is rhetorical: the poem has shown that they are inseparable. Christ's birth initiates the death of the old order.

"Old dispensation" is biblical language (cf. Hebrews on old and new covenants) that the poem explicitly uses. The Magus can no longer inhabit his former world.

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"The capitalisation elevates biological events to theological categories, while 'I had seen birth and death, / But had thought they were different' acknowledges conversion's shattering of prior frameworks."

I note the orthographic detail of capitalisation: "Birth" and "Death" become proper nouns, theological concepts rather than biological events. This is a micro technique with macro significance.

"Had thought they were different" is the Magus's confession of transformed understanding. Before this journey, birth and death were opposites; now he knows they interpenetrate.

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"The concluding 'I should be glad of another death' resonates through deliberate ambiguity: desire for physical death ending alienation, or longing for deeper spiritual death completing transformation, the 'dying to self' Christian mysticism identifies as sanctification's prerequisite."

I offer two readings of the final line, refusing to resolve ambiguity. Physical death would end the Magus's alienation from his people. Spiritual death (mortification, kenosis) would complete the transformation the journey initiated.

"Dying to self" connects to mystical theology: Meister Eckhart, John of the Cross, the tradition of ego death as spiritual advancement. This demonstrates theological literacy.

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## Conclusion Annotations

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"Eliot's selected poems thus trace an arc from alienation through paralysis toward painful rebirth, their textual integrity manifesting through recursive imagery and formal innovation that renders each poem both complete and illuminated by the others."

The first concluding sentence summarises the trajectory I have traced across three poems. "Arc" suggests narrative progression: the poems are not merely collected but sequenced.

"Both complete and illuminated by the others" restates my textual integrity argument: each poem stands alone yet gains meaning from the others. This is what makes them a "selected poems" collection rather than merely an anthology.

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"The literary value lies not in provision of answers but in articulation of questions with such formal precision that they remain, nearly a century later, urgently our own."

The final sentence directly addresses "literary value" (the question's key term). I argue that value lies not in solutions but in questions articulated with formal power.

"Nearly a century later" acknowledges historical distance while "urgently our own" insists on contemporary relevance. The poems speak to us because the questions they pose (about alienation, meaning, transcendence) remain unresolved.

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## Summary of Critical Framework

## Literary Theory Deployed:

- **Eliot's Objective Correlative:** The "formula" of objects/situations that evokes emotion without stating it
- **Eliot's Impersonality:** "Escape from emotion" paradoxically enabling emotional power
- **Eliot's Tradition:** Creative transformation of inherited material
- **Eliot's Dissociation of Sensibility:** Divorce of thought and feeling in modernity
- **Bergson's Durée:** Lived time versus mechanised clock time
- **Weber's Disenchantment:** Modernity's evacuation of transcendent meaning

## Scholars and Sources Referenced:

- Henri Bergson (*Time and Free Will*)
- Charles Louis Philippe (*Bubu de Montparnasse*)
- Joseph Conrad (*Heart of Darkness*)
- Lancelot Andrewes (Nativity sermons)
- Max Weber (disenchantment thesis)
- Eliot's critical essays ("Hamlet and His Problems," "Tradition and the Individual Talent," "For Lancelot Andrewes")

## Contextual Knowledge:

- Eliot's Paris studies under Bergson (1910 to 1911)
- WWI and post war disillusionment (1914 to 1918)
- Eliot's Anglican baptism (29 June 1927)
- Guy Fawkes Day tradition
- Christian mysticism (dying to self)

## Macro Techniques Analysed:

- **Tripartite structure:** *Journey's* three stanzas as progressive deepening
- **Dramatic monologue:** *Journey's* borrowed voice
- **Recursive imagery:** "Twist" in *Rhapsody*, "eyes" in *Hollow Men*
- **Proleptic symbolism:** *Journey's* foreshadowing of *Passion*
- **Textual integrity:** How poems cohere internally and illuminate each other

## Micro Techniques Analysed:

- **Sibilance:** Sonic dissolution in *Rhapsody*
- **Synesthesia:** Light "beating" like a drum
- **Personification:** Street lamps as malevolent consciousness
- **Zeugma:** "Hollow" and "stuffed" applied to same figures
- **Negative construction:** Nouns cancelled by qualifying phrases
- **Anaphora:** "Between... Between... Falls the Shadow"
- **Polysyndeton:** Accumulating "ands" in *Journey*
- **Capitalisation:** "Birth" and "Death" as theological categories
- **Understatement:** "(you may say) satisfactory"

## Authorial Intent:

I argue Eliot intended to:

- Formally enact rather than describe modern alienation
- Create objective correlatives for emotional states
- Achieve impersonality that paradoxically enables emotional power
- Trace a spiritual trajectory from fragmentation toward qualified hope
- Demonstrate that conversion reconstitutes rather than resolves difficulty

## Textual Integrity:

The essay demonstrates textual integrity by:

- Tracing recursive imagery within poems (twist, eyes, proleptic symbols)
- Showing progression across poems (individual → civilisation → transcendence)
- Connecting creative practice to critical theory (objective correlative, impersonality)
- Demonstrating how form embodies meaning at every level (sonic, grammatical, structural)

## Response to Question:

The question asks how "artistry and integrity" influence understanding of "literary value." My essay argues:

- **Artistry:** Eliot's technical mastery (objective correlative, recursive imagery, formal innovation) achieves effects impossible through direct statement
- **Integrity:** Despite surface fragmentation, the poems cohere through recursive motifs and structural design
- **Literary Value:** The poems articulate urgent questions about alienation, meaning, and transcendence with formal precision that keeps them alive across historical distance

## Full Text

T.S. Eliot's poetry does not describe the modern condition so much as formally enact it, transmuting the "immense panorama of futility and anarchy which is contemporary history" into verse whose fragmentation paradoxically coheres into profound artistic unity. In *\*Rhapsody on a Windy Night\** (1917), the nocturnal urban wanderer becomes an objective correlative for consciousness unmoored from stable selfhood, Eliot's Bergsonian exploration of memory's dissolution under modernity's "lunar incantations" establishing alienation as the century's defining spiritual posture. *\*The Hollow Men\** (1925) intensifies this diagnosis into civilisational paralysis, its scarecrow figures suspended in "death's dream kingdom" embodying the spiritual vacancy that emerged from the Great War's unprecedented carnage. Yet *\*Journey of the Magi\** (1927), written in the year of Eliot's Anglican baptism, reconstitutes fragmentation within a sacramental framework, the Magus's "hard and bitter agony"

suggesting that spiritual rebirth demands not the dissolution of suffering but its transfiguration into meaning. It is this capacity to make form embody meaning, to hold dissolution and coherence in dynamic tension through recursive imagery and structural innovation, that constitutes the enduring literary value of Eliot's achievement.

\*Rhapsody on a Windy Night\* demonstrates how Eliot's early artistry transforms the urban nocturne into an objective correlative for psychological fragmentation, its Imagist precision and Symbolist suggestiveness combining to render alienation as lived experience within the poem's very texture. Composed during Eliot's philosophical studies under Henri Bergson, whose lectures distinguished between spatialised clock time and the fluid *durée* of lived consciousness, the poem dramatises modernity's colonisation of interiority by mechanical temporality. The stark opening, "Twelve o'clock," establishes measured time's regime even as subsequent imagery dissolves its authority: "Whispering lunar incantations / Dissolve the floors of memory / And all its clear relations, / Its divisions and precisions." The sibilance threading through "incantations," "dissolve," "divisions," and "precisions" creates auditory dissolution that formally enacts what it semantically describes, while the architectural metaphor of memory's "floors" suggests identity's foundation liquefying under modernity's influence. The street lamps that "beat like a fatalistic drum" combine synesthesia with personification, transforming industrial infrastructure into malevolent consciousness directing the speaker toward sordid vignettes: a woman whose "eye / Twists like a crooked pin," imagery drawn from Charles Louis Philippe's *Bubu de Montparnasse* and its portrayal of Parisian squalor. The poem's textual integrity manifests through recursive motifs: the prostitute's twisted eye connects to the "twisted branch upon the beach / Eaten smooth, and polished / As if the world gave up / The secret of its skeleton," anticipating "The last twist of the knife" that transforms domestic return into execution. The moon, traditionally associated with romance, becomes instead a figure who "has lost her memory," her "feeble eye" offering no transcendent vantage but merely another diminishment. When the speaker arrives home, the lamp's imperatives, "Memory! / You have the key... Put your shoes at the door, sleep, prepare for life," reduce existence to mechanical routine, the ironic injunction to "prepare for life" rendering living indistinguishable from death. The poem thus achieves what Eliot's essay "Hamlet and His Problems" theorises: not expression of emotion through statement but evocation through the "complete adequacy of the external to the emotion."

If *Rhapsody* diagnoses individual psychological fragmentation, *The Hollow Men* extends this analysis to civilisational scope, its liturgical echoes and systematic negations embodying the spiritual paralysis of a generation suspended between lost faith and unattainable belief. Published in 1925, the poem emerges from what Eliot termed the post war "dissociation of sensibility," the divorce between thought and feeling achieving fullest expression in the mechanised slaughter of 1914 to 1918. The dual epigraphs frame this condition: "Mistah Kurtz—he dead" from Conrad's *Heart of Darkness*, announcing a man who glimpsed the "horror" at civilisation's heart, and "A penny for the Old Guy," the children's cry for straw effigies burned on Guy Fawkes Day. The opening declaration, "We are the hollow men / We are the stuffed men / Leaning together / Headpiece filled with straw," establishes through zeugma figures simultaneously empty of authentic selfhood and crammed with meaningless material, embodying what Max Weber termed modernity's "disenchantment." The poem's formal innovation lies in systematic negative constructions: "Shape without form, shade without colour, / Paralysed force, gesture without motion" offers nouns immediately cancelled by qualifying phrases, grammatically performing the evacuation the poem thematises. The

"eyes" recurring throughout function as symbols of divine judgement conspicuously absent from this purgatorial landscape: "Eyes I dare not meet in dreams... These do not appear." Part V constitutes the theological climax through the distorted nursery rhyme substituting a desert "prickly pear" for the fertile mulberry bush, and the fragmented Lord's Prayer stuttering into incompleteness: "For Thine is / Life is / For Thine is the." The anaphoric "Between the idea / And the reality... Falls the Shadow" dramatises paralysis preventing thought from achieving action, the "Shadow" readable through psychoanalytic, theological, or Platonic frameworks. The famous conclusion, "This is the way the world ends / Not with a bang but a whimper," achieves power through calculated anticlimax: not heroic damnation but mere emptiness, the world ending in pathetic failure to begin.

Yet the trajectory from *Rhapsody*'s alienation through *The Hollow Men*'s paralysis finds unexpected transformation in *Journey of the Magi*, whose dramatic monologue form and paradoxical equation of birth with death demonstrates how conversion reconstitutes rather than resolves spiritual difficulty. The poem opens by appropriating Lancelot Andrewes's baroque Nativity sermon, which Eliot praised for its capacity to "squeeze the word until it gives out its last drop of meaning": "A cold coming we had of it, / Just the worst time of the year / For a journey, and such a long journey." This ventriloquism achieves what "Tradition and the Individual Talent" theorises as poetic "impersonality," the "escape from emotion" paradoxically enabling emotion's most powerful expression. The tripartite structure creates textual integrity through progressive deepening: the first stanza's polysyndeton accumulating grievances ("And the night fires going out, and the lack of shelters, / And the cities hostile") establishes conversion as arduous labour, while nostalgic regression to "the summer palaces on slopes... And the silken girls bringing sherbet" acknowledges faith's genuine sacrifices. The second stanza's imagery operates through proleptic symbolism the Magus observes without comprehending: "three trees on the low sky" foreshadowing Calvary, "an old white horse" anticipating Palm Sunday, "six hands at an open door dicing for pieces of silver" combining soldiers gambling for Christ's garments with Judas's betrayal. That arrival is deemed merely "(you may say) satisfactory" constitutes deliberate understatement, the parenthetical acknowledging language's inadequacy before transcendence. The final stanza's meditation, "were we led all that way for / Birth or Death?," poses what the imagery has answered: this Birth necessitates death of the Magus's former self, his pagan certainties, his "old dispensation." The capitalisation elevates biological events to theological categories, while "I had seen birth and death, / But had thought they were different" acknowledges conversion's shattering of prior frameworks. The concluding "I should be glad of another death" resonates through deliberate ambiguity: desire for physical death ending alienation, or longing for deeper spiritual death completing transformation, the "dying to self" Christian mysticism identifies as sanctification's prerequisite.

Eliot's selected poems thus trace an arc from alienation through paralysis toward painful rebirth, their textual integrity manifesting through recursive imagery and formal innovation that renders each poem both complete and illuminated by the others. The literary value lies not in provision of answers but in articulation of questions with such formal precision that they remain, nearly a century later, urgently our own.