

Exploring Sexual Perversion in Thomas Stearns Eliot's Poem *The Waste Land*

OPEN ACCESS

Manuscript ID:
ENG-2024-12048116

Volume: 12

Issue: 4

Month: September

Year: 2024

P-ISSN: 2320-2645

E-ISSN: 2582-3531

Received: 15.07.2024

Accepted: 22.08.2024

Published: 01.09.2024

Citation:

Sharma, Lok Raj. "Exploring Sexual Perversion in Thomas Stearns Eliot's Poem *The Waste Land*." Shanlax International Journal of English, vol. 12, no. 4, 2024, pp. 31–38.

DOI:

<https://doi.org/10.34293/english.v12i4.8116>



This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License

Lok Raj Sharma

Associate Professor of English, Makawanpur Multiple Campus, Hetauda, Nepal

 <https://orcid.0000-0002-5127-2810>

Abstract

The Waste Land, which is an eminent poem by Thomas Stearns Eliot, stands as a foundation of modernist literature. This poem is renowned for its intricate layers and profound thematic complexities. The prime aim of this article is to explore sexual perversion within the poem. The author went through books, and journal articles for the secondary data to make a comprehensive review concerning the poem and sexual perversion. The critical analysis of the previously published materials was done by maintaining the sexual perversion as a prominent theme of the poem. Phrases and verse lines which hint at the case of sexual perversion were extracted from the poem and they were critically analyzed as the primary data. The critical analysis was based on Georges Bataille's, French writer, theory of eroticism which specifically addresses sexual perversion as a deviated physical relationship between a man and a woman, disregarding contemporary social values and norms. By situating these depictions within the historical and cultural context, the article concludes Eliot's treatment of sexual perversion as a critique of contemporary moral decay and social degradation. The implication of this article lies in its critical examination of the poem's portrayal of sexual deviancy as a metaphor for the spiritual and cultural disintegration of modern civilization.

Keywords: Thomas Sterns Eliot, The Waste Land, Sexual Perversion, Spiritual Sterility, Social Degradation, Moral Decay, Modernist Literature

Introduction

Thomas Sterns Eliot, commonly known as T.S. Eliot, is one of the most influential poets of the 20th century. Born in St. Louis, Missouri, on September 26, 1888, Eliot later moved to the United Kingdom, becoming a British citizen in 1927. His education at Harvard, the Sorbonne, and Merton College, Oxford, deeply influenced his writing (Gordon). His masterpieces, including *The Waste Land* (1922), *Ash Wednesday* (1930), and *Four Quartets* (1943), have profoundly shaped modernist literature. *The Waste Land*, in particular, is celebrated for its commentary on post-World War I disillusionment and its intricate allusions to myth, religion, and literary tradition (Eliot). This poem belongs to modernist literature, and it is noted for its unconventional structure and style, which includes a fragmented narrative, a multitude of voices, and a rich tapestry of literary and cultural references. Modernist literature, which emerged in the late 19th and early 20th centuries, represents a radical break from traditional forms and subjects. This literature is characterized by several distinct features, such as experimental techniques (Bradbury and McFarlane), subjectivity (Woolf), themes of alienation and disillusionment (Joyce), rejection of realism technology and urbanization (Eliot), and Intertextuality and allusions (Pound). Prominent modernist writers include James Joyce, Virginia Woolf, T.S. Eliot, and Franz Kafka.

This poem encapsulates the disillusionment and fragmentation of the post-World War I era. It portrays a claustrophobic world where regeneration and hope seem far-fetched (Kumari). The poem's portrayal of sexual perversion

is a critical aspect that serves as a metaphor for the moral and social decay of the early 20th century. Eliot's work emerges from a historical context marked by social upheaval and changing sexual mores (Kern). Sexual perversion in the poem manifests in various forms and serves to symbolize the collapse of spiritual and moral values (Cuda). The fragmented and perverse sexuality in the poem reflects Eliot's own struggles with identity and faith (Riquelme). The psychoanalytic perspective, particularly Freudian theory, provides a framework for understanding the undercurrents of desire and repression in the poem (Freud). Feminist critiques highlight the gendered dynamics of power and control in these sexual encounters, where female sexuality is both feared and fetishized (Gilbert and Gubar). Through critical analysis and contextual examination, this study elucidates how Eliot's portrayal of sexual perversion critiques the broader societal malaise of his time. The poem's unconventional structure and style, including its fragmented narrative and rich tapestry of references, mirror the chaotic state of the modern world (Moody). *The Waste Land* has an indisputable place as the quintessential modernist poem (Al-Mubaddel). This poem remains a central work in modernist literature, reflecting the widespread cultural and societal upheavals of the early 20th century.

Significance of the Study

The exploration of sexual perversion in *The Waste Land* holds significant academic and cultural value. This study enhances the comprehension of modernist literature and provides insights into the socio-cultural and psychological undercurrents of the early 20th century. Eliot's poem reflects the profound disillusionment and moral ambiguity of the post-World War I era. By examining representations of sexual perversion, the study highlights how Eliot articulates existential crises and societal disintegration (Kern). The depiction of sexual deviance functions as a metaphor for the expansive moral decay and spiritual sterility (Cuda). Psychoanalytic theory, particularly Freud's concept of the unconscious, helps interpret the latent anxieties and desires in the poem (Freud). From a feminist standpoint, examining gender dynamics reveals underlying power structures and societal attitudes

towards sexuality, with feminist critics arguing that Eliot's depiction of women reflects patriarchal anxieties (Gilbert and Gubar).

This research contributes to the interpretation of modernist literature by analyzing Eliot's innovative use of fragmented narrative, intertextual references, and symbolic imagery, which influenced subsequent literary movements and modernist aesthetics (Riquelme). The study's significance lies in illuminating the complex interplay between sexuality, morality, and societal values in *The Waste Land*, enriching the understanding of Eliot's literary artistry and the cultural context of his work, and contributing to broader literary and theoretical discourses.

Literature Review

Sexual perversion is described as a behavior that keeps deviating from societal norms. It focuses on non-normative sexual practices. Historically, sexual perversion encompassed behaviors deemed abnormal or immoral. Early psychological literature, especially in the late 19th and early 20th centuries, pathologized many activities outside heterosexual, monogamous norms. Sigmund Freud's concept of perversion included fetishism, sadism, masochism, and homosexuality as deviations from normative development (Freud). Richard von Krafft-Ebing's 'Psychopathia Sexualis' documented various cases of sexual psychopathologies, reinforcing negative stereotypes and moral judgments about non-normative sexuality (Oosterhuis).

Today, terms like sexual perversion are replaced by more neutral and accurate terminology. The DSM-5 distinguishes between paraphilias (unusual sexual interests) and paraphilic disorders involving distress or harm (American Psychiatric Association). This shift reflects a broader understanding that non-normative interests are not inherently pathological, emphasizing consensuality, harm, and subjective distress. This aligns with modern sexology and human rights advocates' views on destigmatizing diverse sexual practices (Foucault).

Literature and media have shaped and reflected societal attitudes toward sexual perversion. Sexual perversion gives birth to spiritual sterility which is the state characterized by a sense of hollowness and cessation from spiritual practices. It is a perceived

absence of meaning in life in which persons feel an intense lack of growth, fulfillment and vitality. *The Waste Land* serves as a metaphor for the spiritual desolation of modern society (Eliot), and illustrates how the spiritual sterility of the characters reflects extensive cultural and existential crises (Moody). The lack of spiritual fulfillment is a central factor in the experience of existential vacuum and neurosis (Frankl). Spiritual sterility can result from a loss of faith, religious disillusionment, or a failure to find meaning in traditional religious practices (Smith). Eliot uses images of sexual perversion to highlight spiritual desolation and fragmentation in the modern world (Eliot). Contemporary media increasingly depicts diverse sexual experiences, challenging traditional notions of perversion and normalcy (Rubin). Understanding sexual perversion has implications for acceptance and mental well-being, promoting inclusive approaches to sexual education, health, and rights.

The Waste Land (1922) is an influential modernist work known for its complex structure, rich intertextuality, and profound thematic concerns. Among its many themes, sexual perversion is a crucial element underscoring the poem's exploration of spiritual and cultural decay. Eliot portrays sexual perversion as a symptom of the broader moral and existential crisis of the modern world.

Sexual perversion in this poem reflects the disintegration of traditional values and post-World War I disillusionment. The encounter between the typist and the young man carbuncular in 'A Game of Chess' epitomizes the dehumanization and emptiness of modern relationships, where sex is reduced to a mechanical act devoid of intimacy (Eliot, lines 236-256). The function of the game is to distract a stepmother so that the Duke can make assault on the chastity of her daughter-in-law (Ibrahim and Mahdi). The androgynous figure of Tiresias, who witnesses this encounter, embodies sexual ambiguity and the blurred boundaries between normative and deviant behaviors, reflecting contemporary anxieties about gender and sexuality (Eliot, lines 218-248).

Eliot's mythological references, such as the story of Philomela and the Fisher King, enrich his exploration of sexual perversion. Philomela's transformation into a nightingale after her rape symbolizes suffering and transcendence (Eliot, line

100). The Fisher King's impotence, resulting in his land's desolation, mirrors the spiritual sterility of the modern world and suggests the need for a renewal of moral values (Weston).

Psychoanalytic interpretations, drawing on Freudian theory, suggest the poem reflects unconscious anxieties and desires about sexuality, power, and identity (Freud). Feminist critiques highlight the gender dynamics and power imbalances, noting that Eliot's depiction of women often reinforces patriarchal norms (Gilbert and Gubar).

In this poem, sexual perversion encapsulates the poem's exploration of moral and spiritual decay. Through fragmented narratives and mythological allusions, Eliot presents a world where traditional values have collapsed, leaving a landscape of alienation and desolation, capturing the profound anxieties of the modern age. This is an allusive, and one of the prominent aspects of the allusion is to project sexual perversion (Sharma). Social degradation refers to the decline in the quality of social structures and relationships within a society. The erosion of social norms (Fukuyama), increased crime rates rising inequality (Wilkinson and Pickett), poverty (Stiglitz), sexual perversion, etc. result in social degradation (Etzioni).

Moral decay, which signifies the decline in moral values and ethical standards within a society or community, encompasses a broad range of behaviors and attitudes that are perceived to deviate from established moral principles. The social media which expose harmful content, violence and unethical behaviour give birth to the moral decay in societies. Societies experiencing moral decline disengage from civic responsibility (Twenge; Putnam).

Georges Bataille's Theory of Eroticism

Georges Bataille's (1897-1962) theory of eroticism examines how erotic experiences cross societal boundaries, exposing the links between desire, excess, and the sacred. Analysis of sexual perversion draws on this eroticism, which is particularly relevant in this context. Bataille argues that eroticism opens the way to the realization of continuity in the midst of discontinuity. He explores eroticism's transgressive nature, highlighting its defiance of social norms. According to Bataille, eroticism involves crossing boundaries, particularly

those established by social norms, laws, and moral codes. He views sexual perversion not merely as a deviation from normative sexual behavior but as a conscious act of breaking societal rules. He also links eroticism to violence and death, suggesting that transgression in sexual perversion often involves a symbolic or literal encounter with destruction. His theory provides a framework for understanding why certain sexual behaviors are considered perverse, especially when they consciously challenge or reject contemporary social values.

Bataille's association of eroticism with death has been criticized for potentially glorifying self-destructive behaviors, rather than acknowledging how eroticism can affirm life and foster connections between individuals (Richardson). His exploration of the forbidden and excessive provides deep insights into the structures of power and desire (Foucault). Bataille's eroticism confronts the unspeakable, offering a radical critique of the sanitized versions of desire prevalent in Western thought (Sontag). However, his focus on death overlooks the generative aspects of desire and the variety of sexual experiences that do not involve transgression (Irigaray). Some argue that his eroticism risks celebrating the very taboos it seeks to critique, thereby potentially reinforcing oppressive structures (Carter). Kristeva suggests that while Bataille's perspective is powerful, it is limited, and we must consider broader aspects of human sexuality that include intimacy, creativity, and connection, beyond just transgression.

Materials and Methods

The primary material for this study was Eliot's poem *The Waste Land*, first published in 1922. A detailed reading and analysis of the poem's text was conducted to identify and interpret instances and themes of sexual perversion. Scholarly articles, critical essays, and books that discuss *The Waste Land* and its themes, particularly those focusing on sexual imagery, perversion, and moral decay. Texts that provide historical and biographical contexts of Eliot's life, his influences, and the socio-cultural environment of the early 20th century. Critical analysis was used to systematically identify and categorize the theme of sexual perversion within the poem. This involved quoting key verse lines that imply sexual perversion as a crucial theme.

Bataille's theory of eroticism was applied to analyze relationships that are seen as perverse because they consciously disregard societal norms. The characters in this poem engage in increasingly perverse sexual acts that defy social conventions, illustrating Bataille's ideas about eroticism, transgression, and the rejection of normative values. Eight cases which explore the sexual perversion have men pinpointed in this article.

Sexual Perversion in *The Waste Land*

The Waste Land, published in 1922, is a seminal modernist text that reflects the disillusionment and fragmentation of the post-World War I era. Among its many themes, the poem explores sexual perversion as a symbol of the broader moral and social decay. Eliot gives various instances of perversion of sex, rootlessness, and lack of spirituality prevailing in all sections of modern society (Bader). This analysis examines key verse lines from *The Waste Land* to uncover how Eliot uses sexual perversion to depict the desolation of the modern world.

Case 1

My cousin's, he took me out on a sled,
And I was frightened. He said, Marie,
Marie, hold on tight. And down we went.
In the mountains, there you feel free. (*The Burial of the Dead*, Lines 14-17)

Analysis: Eliot reflects a memory recounted by Marie. She recalls a childhood memory where her cousin took her sledding. She remembers her love experience and sexual pleasure during the winter season. This evokes a sense of nostalgia and a return to a simpler, more innocent time. Her cousin's reassurance and the act of sledding symbolize both the thrill and fear associated with childhood adventures. It highlights a moment of trust and excitement. The mountains represent a place of liberation and escape from the constraints of daily life. This line contrasts with the preceding sense of fear, suggesting that despite the initial fright, the experience ultimately leads to a feeling of freedom.

The idyllic setting of the mountains contrasts with Marie's fear, hinting at the perversion of what should be a safe, familial relationship. Eliot's fragmented and ambiguous narrative style further enhances the sense of psychological complexity,

reflecting the pervasive yet often hidden nature of sexual perversion. The cousin's command and the physical act of sledding down a hill can be interpreted as symbolic of control over Marie, who is in a vulnerable position. This dynamic can reflect a power imbalance often present in scenarios involving sexual exploitation or perversion.

Case 2

Above the antique mantel was displayed
As though a window gave upon the sylvan scene
The change of Philomel, by the barbarous king
So rudely forced; yet there the nightingale
Filled all the desert with inviolable voice
And still she cried, and still the world pursues,
'Jug Jug' to dirty ears. (*A Game of Chess*, Lines 97-103)

Analysis: Philomela was a character in Greek mythology who was raped by King Tereus. After the assault, Tereus cut out her tongue to prevent her from revealing what he had done. Despite this, Philomela wove a tapestry that told her story, and the gods eventually transformed her into a nightingale. The 'change of Philomel' refers to her transformation into a nightingale after the assault. The nightingale's song, often interpreted as a symbol of suffering and resilience, fills the 'desert' with its 'inviolable voice', suggesting that despite the violence inflicted upon her, her voice remains pure and powerful. The phrase 'Jug Jug' is a crude imitation of the nightingale's song, highlighting how the beauty and purity of Philomela's voice are corrupted by 'dirty ears' those who hear but do not understand or respect her suffering. This reflects a broader theme of sexual perversion and the degradation of purity and innocence in the modern world.

Eliot's reference to Philomel in 'A Game of Chess' serves as a poignant and powerful commentary on sexual perversion and its consequences. By juxtaposing the myth with the contemporary setting, Eliot critiques the ongoing violence and exploitation present in modern relationships and society at large. The imagery of the nightingale's inviolable yet tragic song highlights the enduring impact of trauma and the persistent failure of society to adequately acknowledge and address such profound suffering.

Case 3

The hot water at ten.
And if it rains, a closed car at four.
And we shall play a game of chess,
Pressing lidless eyes and waiting for a knock upon the door. (*A Game of Chess*, Lines 135-138)

Analysis: The lines from *The Waste Land* encapsulate the pervasive sexual perversion and moral decay of modernity. Through imagery of scheduled encounters and emotional detachment, Eliot critiques the commodification of intimacy and the resultant alienation, painting a bleak picture of post-war society's relationship with love and sexuality. This analysis reveals the depth of Eliot's commentary on the human condition, highlighting the urgent need for spiritual and emotional renewal in a fractured world. 'A Game of Chess' in *The Waste Land* portrays a relationship characterized by routine, detachment, and a lack of genuine intimacy. The sexual perversion here lies in the reduction of a potentially intimate and meaningful aspect of life to a mere mechanical routine, devoid of emotional engagement or satisfaction. Eliot uses this portrayal to critique the hollow and disenchanting nature of modern relationships, reflecting a broader societal malaise where true connection and fulfillment are increasingly elusive.

Case 4

Sweeney to Mrs Porter in the spring.
O the moon shone bright on Mrs Porter
And on her daughter
They wash their feet in soda water (*The Fire Sermon*, Lines 198-201)

Analysis: The lines concerning Sweeney, Mrs. Porter, and her daughter serve as a potent exploration of sexual perversion within the context of modernity. Through the juxtaposition of mundane actions with profound implications, Eliot critiques the moral and emotional vacuity of contemporary life. The imagery of washing feet in soda water not only highlights the degradation of the characters but also serves as a broader metaphor for the disintegration of meaningful human connections in a commodified world. The stanza featuring Sweeney and Mrs. Porter in 'The Fire Sermon' highlights sexual perversion through the depiction of morally degraded characters and the trivialization of sacred acts. The imagery of moonlit decadence and superficial purification serves

as a powerful critique of contemporary society's loss of true intimacy, spiritual depth, and moral integrity. By juxtaposing the natural and the corrupt, Eliot emphasizes the profound disconnection between humanity's potential for renewal and its actual state of decay.

Case 5

Flushed and decided, he assaults at once;
Exploring hands encounter no defence;
His vanity requires no response,
And makes a welcome of indifference. (*The Fire Sermon*, Lines 239-242)

Analysis: Eliot explores themes of sexual violence and emotional disconnection, reflecting the broader societal malaise of post-World War I Europe. The character's actions are described as an 'assault', indicative of a lack of consent and the objectification of the woman involved. This encounter is devoid of genuine intimacy, as the woman's indifference suggests a resignation to her circumstances rather than active participation or desire.

The Waste Land presents a harrowing depiction of sexual perversion. Through the portrayal of a violent, exploitative encounter marked by emotional detachment and self-centeredness, Eliot critiques the degradation of intimacy and the moral decay of modern society. This stanza underscores the poem's broader themes of disillusionment, alienation, and the collapse of meaningful human connections in a world increasingly characterized by vanity and indifference. The encounter is devoid of mutual affection, consent, or respect, emphasizing the dehumanizing aspects of modern sexual relations. The portrayal of the man's vanity and the woman's indifference speaks to the broader theme of alienation in 'The Waste Land', where individuals are often isolated, disconnected, and driven by base desires rather than meaningful connections.

Case 6

Trams and dusty trees.
Highbury bore me. Richmond and Kew
Undid me. By Richmond I raised my knees
Supine on the floor of a narrow canoe. (*The Fire Sermon*, Lines 292-295)

Analysis: These lines suggest that sex has lost its sacred function as an act of love between married couples and has instead become a means

of gratifying lust. The speaker's experience of being 'undone' at Richmond and Kew implies a violation, a loss of innocence or purity. The image of raising one's knees while supine on the floor of a narrow canoe evokes a sense of vulnerability and lack of consent. The lines 'Trams and dusty trees. / Highbury bore me. Richmond and Kew / Undid me. By Richmond I raised my knees / Supine on the floor of a narrow canoe' from 'The Fire Sermon' in *The Waste Land* depict a world where sexual perversion and moral decay are pervasive. Through the imagery of urban decay and a sordid sexual encounter, Eliot critiques the fragmentation and alienation of modern society. The juxtaposition of natural beauty with moral corruption underscores the disintegration of meaningful human connections and the loss of purity in both personal and societal contexts.

Case 7

My feet are at Moorgate, and my heart
Under my feet. After the event
He wept. He promised 'a new start.'
I made no comment. What should I resent? (*The Fire Sermon*, Lines 296-299)

Analysis: The sexual act described is marked by indifference; the young man's advances are met with 'no defence,' and his 'vanity requires no response'. This suggests a transactional view of intimacy, where the act is performed without emotional investment or consideration for the partner's feelings. The woman's reaction 'Well now that's done: and I'm glad it's over' further emphasizes a sense of relief rather than fulfillment, portraying a bleak reality where sexual encounters are merely obligations rather than expressions of love or connection. The lines 'My feet are at Moorgate, and my heart / Under my feet. After the event / He wept. He promised 'a new start.' / I made no comment. What should I resent?' from 'The Fire Sermon' in *The Waste Land* encapsulate the theme of sexual perversion through emotional numbness and disillusionment. The imagery of emotional and physical displacement reflects a broader critique of the fragmentation and decay of personal relationships and moral integrity in modern society. Eliot's portrayal of a detached and resigned response to betrayal underscores the profound impact of moral and emotional degradation on human connections.

Case 8

On Margate Sands.

I can connect

Nothing with nothing.

The broken fingernails of dirty hands. (*The Fire Sermon*, Lines 300-303)

Analysis: Margate is a seaside town in England, known for its beach (the Sands). Eliot's 'On Margate Sands' serves as a poignant reflection on the themes of disconnection and sexual perversion within 'The Waste Land'. The imagery of broken fingernails and dirty hands encapsulates the moral degradation of modern society, where sexual relationships are stripped of their sacredness and reduced to mere acts of physical gratification. Through this lens, Eliot critiques the emptiness of contemporary life, suggesting a need for spiritual renewal and a return to more meaningful connections. The poem ultimately serves as a commentary on the broader implications of sexual perversion in a world marked by disillusionment and despair. The lines depict a scene of moral and physical decay, reflecting themes of sexual perversion through fragmentation and disconnection. Eliot uses the imagery of broken and dirty hands to symbolize the broader degradation of human relationships and societal values. The inability to connect or find meaning highlights the impact of societal collapse on personal identity and the disintegration of genuine intimacy and moral integrity. This analysis examines key verse lines from this poem to uncover how Eliot uses sexual perversion to depict the desolation of the modern world. This analysis employs close reading of key passages to demonstrate how sexual perversion is used thematically in *The Waste Land*. The references are formatted in a basic citation style appropriate for literary analysis.

Conclusion

The Waste Land explores sexual perversion that serves as a crucial lens through which the poem's broader themes of decay and disintegration are magnified. The depiction of sexual perversion is not merely a reflection of individual moral failings but a representation of a more profound societal malaise. Eliot's use of explicit imagery, fragmented narratives, and intertextual references vividly encapsulates the sexual dysfunction and moral ambiguity of the early

20th century. Through sections like 'A Game of Chess' and 'The Fire Sermon', Eliot portrays a world where sexual relations are fraught with violence, guilt, and emotional detachment. This portrayal underscores the poem's critique of a modern society where traditional values and genuine human connections are disintegrating. The mechanical and impersonal nature of sexual encounters depicted in the poem reflects a deeper existential crisis, highlighting the fragmentation and alienation pervasive in the post-war era. The imagery of sterility and corruption in this poem not only critiques the moral decay of the time but also illustrates how sexual perversion functions as a metaphor for broader cultural and spiritual disintegration. The poem's recurring themes of decay, sterility, and the search for redemption underscore Eliot's commentary on the pervasive impact of sexual perversion on human relationships and societal values. Eventually, his portrayal of sexual perversion in this poem provides a profound commentary on the complexities and challenges of the modern world. It serves as both a reflection of the anxieties of his time and a timeless exploration of the ways in which sexual dysfunction mirrors larger existential and cultural crises. This poem remains a powerful and relevant text, offering insights into the pervasive effects of sexual and moral disintegration in the human condition. The researcher recommends the future researcher for exploring other pivotal themes, such as the death of spirituality, pessimism, avoidance of children, etc. in *Waste Land* by Eliot.

Works Cited

- Al-Mubaddel, Arwa. "Writing Women in Eliot's *The Waste Land*: Hysteria, Masculinity, and Silence." *The English Literature Journal*, vol. 3, no. 2, 2016, pp. 618-23.
- American Psychiatric Association. *Diagnostic and Statistical Manual of Mental Disorders*. American Psychiatric Publishing, 2022.
- Bader, Murthadha Adel. "Metamorphosis in T.S. Eliot *The Waste Land*." *International Journal of Research in Social Sciences and Humanities*, vol. 13, no. 3, 2023, pp. 72-79.
- Bataille, Georges. *Eroticism: Death and Sensuality*. City Lights Publishers, 1986.
- Bradbury, Malcolm, and James McFarlane. *Modernism: A Guide to European Literature*

- 1890-1930. Penguin Books, 1991.
- Carter, Angela. *The Sadeian Woman and the Ideology of Pornography*. Penguin Books, 2001.
- Cuda, Anthony. *The Passions of Modernism: Eliot, Yeats, Woolf, and Mann*. University of South Carolina Press, 2010.
- Eliot, Thomas Stearns. *The Waste Land*. New York: Boni and Liveright, 1922.
- Etzioni, Amitai. *Spirit of Community*. Simon and Schuster, 1994.
- Foucault, Michael. *The History of Sexuality: An Introduction*. Vintage, 1990.
- Frankl, Victor. *Man's Search for Meaning*. Beacon Press, 1959.
- Freud, Sigmund. *Three Essays on the Theory of Sexuality*. Martino Fine Books, 2011.
- Fukuyama, Francis. *State-Building: Governance and World Order in the 21st Century*. Cornell University Press, 2004.
- Gilbert, Sandra, and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. Yale University Press, 1979.
- Gordon, Lyndall. *T.S. Eliot: An Imperfect Life*. W. W. Norton & Company, 1998.
- Ibrahim, Ghassan Awad, and Enas Mahdi. "The Spiritual and Emotional Sterility of the Modern World in T. S. Eliot's the Waste Land." *Journal of the College of Basic Education*, 2020.
- Irigaray, Luce. *This Sex which is not One*. Cornell University Press, 1985.
- Joyce, James. *Ulysses*. Everyman's Library, 1992.
- Kern, Stephen. *Modernism After the Death of God: Christianity, Fragmentation, and Unification*. Routledge, 2012.
- Kristeva, Julia. *Powers of Horror: An Essay on Abjection*. Columbia University Press, 1982.
- Kumari, Aishwarya. "Revival of the Modern World: A Study through Eliot's The Waste Land." *Contemporary Literary Review India*, vol. 9, no. 4, 2022, pp. 1-10.
- Moody, Anthony David. *Thomas Stearns Eliot: Poet*. Cambridge University Press, 1994.
- Oosterhuis, Harry. *Stepchildren of Nature: Krafft-Ebing, Psychiatry, and the Making of Sexual Identity*. University of Chicago Press, 2000.
- Pound, Ezra. *ABC of Reading*. Faber & Faber, 1934.
- Putnam, Robert. *Bowling Alone: The Collapse and Revival of American Community*. Simon & Schuster, 2000.
- Richardson, Michael. *Georges Bataille*. Routledge, 2005.
- Riquelme, John Paul. *Harmony and Dissonances: T.S. Eliot, Romanticism, and Imagination*. Johns Hopkins University Press, 1998.
- Rubin, Gayle. "Thinking Sex: Notes for a Radical Theory of the Politics of Sexuality." *Pleasure and Danger: Exploring Female Sexuality*, edited by C. S. Vance, Routledge, 1984.
- Sharma, Lok Raj. "Detecting Major Allusions and their Significance in Eliot's Poem The Waste Land." *Journal for Research Scholars and Professionals of English Language Teaching*, vol. 4, no. 21, 2020, pp. 1-9.
- Smith, Huston. *The World's Religions*. New York: Harper, 2009.
- Sontag, Susan. *Against Interpretation and Other Essays*. Penguin Classics, 2009.
- Stiglitz, Joseph. *The Price of Inequality: How Today's Divided Society Endangers our Future*. W.W. Norton & Company, 2012.
- Twenge, Jean. *Igen: Why Today's Super-Connected Kids are Growing Up Less Rebellious, More Tolerant, Less Happy and Completely Unprepared for Adulthood*. Atria Books, 2017.
- Weston, Jessie. *From Ritual to Romance*. Dover Publications, 2000.
- Wilkinson, Richard, and Kate Pickett. *The Spirit Level: Why Greater Equality makes Societies Stronger*. Bloomsbury Press, 2011.
- Woolf, Virginia. *Mrs. Dalloway*. Hogarth Press, 1925.

Author Details

Lok Raj Sharma, Associate Professor of English, Makawanpur Multiple Campus, Hetauda, Nepal,
 Email ID: lokraj043@gmail.com