

# THE CRISIS OF MODERN MAN IN T. S. ELIOT'S POETRY: A STUDY OF ALIENATION AND SPIRITUAL EMPTINESS

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## ABSTRACT

The early twentieth century witnessed a profound cultural and spiritual upheaval that reshaped human consciousness, often described as the crisis of modern man. This paper examines how T. S. Eliot articulates this crisis through his poetry, anticipating themes of alienation, fragmentation, and spiritual emptiness. Focusing on *The Love Song of J. Alfred Prufrock*, *The Waste Land*, and *The Hollow Men*, the study analyses Eliot's portrayal of psychological disintegration and moral barrenness against the backdrop of a rapidly mechanized, post-war society. Using modernist and cultural theory within a qualitative textual framework, the paper argues that Eliot's fragmented poetic form mirrors the fractured inner life of modern individuals, while his depictions of urban existence intensify isolation and the erosion of transcendental belief. However, Eliot's poetry is not merely an expression of despair; through mythic structures and spiritual allusions, it gestures toward moments of renewal. By treating alienation and spiritual void as interconnected aspects of a single existential crisis, the study affirms Eliot's enduring relevance in a contemporary world marked by technological acceleration, cultural fragmentation, and persistent spiritual uncertainty.

**KEYWORDS:** T. S. Eliot; Modernist Poetry; Alienation; Spiritual Emptiness; Fragmentation

## INTRODUCTION

The beginning of the twentieth century was a winding sheet in the cultural, moral, and spiritual principles of Western civilization. The accelerated industrialization, the destruction of World War I and gradual loss of the religious beliefs systems created the overall feeling of disorientation and loss. Conventional forms that previously offered them meaning faith, community and moral coherence, were becoming more and more unstable and an apparent deep-seated crisis of modernity based on what is often termed by critics, has emerged. It was in this context that the concept of the so-called modern man appeared who is psychologically disjointed, spiritually displaced, as well as alienated by himself and society. This crisis was expressed and challenged in literature, especially modernist poetry, where it became an important medium. T. S. Eliot is also one of the most dominant figures on the way to the anxieties and contradictions of the modern consciousness. His verse indicates the disintegration of cultural continuity and the subsequent alienation of people who live in a more highly mechanized and secular society. Even the poetic landscapes that Eliot creates with their traces of urban disfigurement and her dislocated narratives represent a modern man as one who is stuck between the derailment of inherited values and the absence of any constructive means. The paralysis, sterility, and moral tiredness shown again and again in *The Love Song of J. Alfred Prufrock*, *The Waste Land*, and *The Hollow Men* are not just the manifestations of an individual sense of despair but the signs of a general civilizational sickness.

In the poem Eliot describes the modern man as more than a sociological condition, but a multi-level psychological and spiritual condition. Eliot, psychologically, finds his speakers to be uncertain, terrified, and alienated with themselves, and it represents the destabilization of the identity in the present-day world. Spiritually, they inhabit a world that has been deprived of any transcendence with religious icons being just spheres of support of religion. This existential alienation and metaphysical alienation is what defines the vision of modernity by Eliot as contrast of the literary terms of disillusionment of the preceding. In his poetry, the contemporary crisis is not the inability to search the social unity and meaning but the internal spiritual emptiness that turns the existence of humanity into something no longer connected and meaningless.

Although Eliot has received considerable attention as a modernist aesthetic pioneer and cultural critic, the available literature is likely to view the themes of alienation, fragmentation, and spirituality in separate results. It is customary to make research either formal experimentation of Eliot, or in his religious creation, usually with a prior presumption of spiritual sterility as a later question and not in its original conception of his poetry. This leaves therefore a very important gap in terms of integrated analyses that focus on viewing alienation and spiritual emptiness as dependent dimensions of one existential crisis. The matter of this gap is the focus of the need to gain a deeper understanding of how Eliot symbolizes contemporary man and the philosophy of the soundness of his poetry project.

This investigation can be applicable even in the modern world beyond historical modernism. Alienation and spiritual dislocation continue to be a frequent theme in the modern world that is characterized by the rapid increase in technological progress, anonymity in the city, and further secularization. The poetic mediation on these states by Eliot can yield some valuable lessons on what modernity has brought to human beings in the end run. Only the touching of a nerve is still

pertinent to his work since his work transcends the very symptoms and reaches at the very spiritual and cultural aspects of modern disenchantment.

I believe that the existing paper has tried to address this gap by considering how Eliot goes about shaping the crisis of the modern man through the intertwined themes of alienation and spiritual deficit. It attempts to ask what intellectual tools of aestheticity, fragmentation, mythicity, urban imagery, of which this crisis is addressed, but also to answer whether Eliot by his poetry only diagnoses desperation present today, or also references the possibility of redemption. It would be necessary to base the research questions which will guide the study on the following basis: How does Eliot portray alienation in contemporary consciousness? In what ways does he aesthetically form spiritual emptiness in his poems? Are the visions of the poet (Eliot) remaining within the frames of some cultural diagnosis, or are they meant as the points of departure, to transcendence and regeneration?

As the paper suggests, alienation and spiritual emptiness both contribute to the support of one another as constituents of a common modern crisis, and both appeal to mythic and spiritual forms of organization towards renewal. The explanation of Eliot as the product of this composite prism is what makes his work not blindly be a criticism of modernity but the - thread of questions of what should be brought back to save the culture and spirituality.

## 2. LITERATURE REVIEW

The critical approach to the poetry of T. S. Eliot has passed through several stages of interpretation, depending upon the development in literary theory and cultural criticism as a whole. Since very first moral and formalist interpretations, up to the present-day interdisciplinary methods, Eliot has always been known as one of the key persons in defining the predicaments of modernity. This critique provides an overview of the existing and the current literature applicable to the topics of alienation, fragmentation, and crisis of spirituality, as well as the critical gap that the current study aims to fill.

Ravindra Singh (2024) as a new writer says, the fusion of Eastern and Western spiritual culture, suggested by Eliot, is not a petite, dogmatic solution, but a global response to the contemporary disintegration. Other than his interest in Christianity, critics have directed their scrutiny to the partaking of Eastern philosophy by Eliot. The adaptation of Sanskrit writings and ideas in *The Waste Land* have led to the interpretations that stress in the spiritual universality and the quest of inner harmony outside the Western religions.

The criticism of the twenty-first century uses more interdisciplinary methods of approach which assumes that spiritual issues of Eliot can be related to the modern problems of secularization, technological alienation, and ecological crisis. Eliot is being more and more seen by academics as a philosopher whose work predicts continuing discussions on meaning in a post religious future. Nevertheless, the majority of the recent studies bundle spiritual crisis as a theme or stage of development of a biography rather than internal relationship it has with alienation.

Singh and Verma (2023) contextualize modernist poetry within the urban condition, identifying anxiety, loss of selfhood, and moral disorientation as defining features of modern consciousness, expanding the scope beyond Eliot alone. Their analysis reinforces the view that Eliot's portrayal of the modern man anticipates contemporary concerns regarding identity erosion in technologically mediated societies.

Sharma's (2022) examination of spiritual crisis in Eliot's early poetry identifies a sustained tension between skepticism and the longing for transcendence. Sharma contends that Eliot's poetic consciousness reflects an unresolved spiritual quest rather than a definitive rejection of faith.

Rzayeva (2021) argues that fragmentation in Eliot's verse is not solely a stylistic device but a representation of psychological disintegration characteristic of modern subjectivity. More focused literary analyses foreground alienation as a central experiential category in Eliot's poetry.

Childs and Fowler's (2020) critical lexicon aids in situating Eliot's thematic concerns within evolving definitions of modernism, alienation, and cultural crisis.

Bradshaw (2019) situates Eliot within a broader modernist cultural matrix, emphasizing how literary form becomes a response to historical rupture and moral uncertainty. This cultural approach highlights Eliot's poetry as a site where aesthetic experimentation intersects with ethical inquiry. Bradshaw has revisited T. S. Eliot's poetry through interdisciplinary lenses, reaffirming its relevance to contemporary experiences of alienation and spiritual dislocation.

Levenson (2018) re-evaluates modernism as an adaptive response to crisis rather than a purely nihilistic movement, allowing Eliot's work to be read as negotiating meaning amid fragmentation rather than merely documenting despair.

Bernard Bergonzi (1973) gives as the key to modernist aesthetics critically arguing that it is meaninglessness and disillusionment caused by the unheard-of violence and mechanization during the war that makes viewers dislike the war. The depiction of urban life in the poems of Eliot like crowds, fog, mechanical routines have been read as an encrypted depersonalization of the industrial society one after another. However, even insofar as such studies examine well fragmentation and alienation, not many are inclined to examine spiritual emptiness as a secondary or some kind of derivative phenomenon. The criticism that followed after the war also contextualized the alienation of Eliot during the period of the World War I.

The repression, neurosis and sterile emotion depicted by Eliot have also been studied psychologically with references to Freudian and post-Freudian theories. Such kinds of readings shed light into the depths conflicts of the speaker of Eliot but the mental psychopathology threaten or bring the spiritual collapses. As a result, there has been lack of adequate research of psychological contexts, particularly loss of transcendence, particularly, separately as metaphysical aspects of alienation. Hugh Kenner (1960) has dwelled on Eliot as having broken voice of narration as a text and reaction to the disunified self in modernity to the effect that disunity would turn out to be subject and procedure. Such criticism after the middle of the twentieth century, put Eliot more and more into the framework of wider modernist cultural discussions about alienation, as well as fragmentation. The conception of the existential school of thought had effected critics, who began to interpret

Eliot poetry as a representation of the modern conscious that is full of anxieties, lack of place and incapable of making sense of things.

Existential readings link poetic speakers of Eliot to the alienation man in whom Kierkegaard and later Sartre wrote but who he is existential before existentialism. The paralysis, indecision, and fear of appraisal constitute the aspects of existential anxiety, which were taken to be symbolic of Prufrock, whereas the nameless characters of *The Waste Land* symbolize the mass alienation of mass society. These readings bring out the mental and social aspects of the Eliot poem, especially in reference to post war disillusionment.

Helen Gardner (1959) pointed out on the continuity of Eliot as a spiritual desolator and eventually the Christian believer in his works, especially in the *Four Quartets*. The spiritual emptiness, in this case, is not only the modern order of things, but the precursor of the religious awakening. The significant line of criticism is focused on the development and the way in which Eliot addressed the issues of spirituality and religion. As Eliot converted to be an Anglican in 1927, an increasing number of critics started to view the poems of Eliot as a form of Christian humanism.

Cleanth Brooks (1939) emphasizes a structural and symbolic internal coherence of the Eliotian fragment, published in a *New Critical* party of state. Brooks saw *The Waste Land* in *Modern Poetry and the Tradition* as a structured spiritual drought symbolism, not the bizarre collection of pieces. The structure of the poem reviewed by Brooks prefigured its mythic form, and its interest in the fertility ritual, which suggests that actually in the poetry, Eliot is alleviating cultural despair into a single aesthetic experience. However, this formalist reading was rather inclined to put a historical and psychological of the texts under textual cohesion.

According to Leavis (1932) in *New Bearings in English Poetry*, Eliot expressed the failure of a common moral tradition in his writing which makes the contemporary person lonely and spiritual in his work. Eliot was significant today, to Leavis, because of his experimentation as a style, and because of his moral seriousness, and cultural protest. In early twentieth-century criticism, Eliot was established as poetic innovator and critic of Western civilization as a moral doctor. F. R. Leavis was one of the most important of the early critics, and he figured Eliot as a poet passionate about the disintegration of cultures and moral decline.

I. A. Richards (1924) made another response that is psychologically oriented, examining the tension of emotions and intellect in the poetry of Eliot. Richards believed that the work of Eliot was the expression of emotional imbalance of the modern time, which was predetermined by the stress of the industrial society and scientific rationalism. Even though Richards confessed that the poet was disturbed by the problem of spiritual loss, he stressed on psychological, but not metaphysical implications of modern situations.

Early critics have turned Eliot into the poet of cultural crisis, however, their tactics enabled them to alienate the moral, formal, or psychological problems. The interdependence of alienation and spiritual emptiness as elements of one modernity had not been placed in the open, but, in a general sense, had been developed, by forming, implicitly.

Despite these valuable contributions, recent studies tend to address alienation and spiritual crisis as discrete concerns. The present study addresses this gap by offering an integrated reading of Eliot's poetry that conceptualizes alienation and spiritual emptiness as interconnected dimensions of a single modern crisis.

### **Research Gap**

Despite the numerous studies of Eliot, however, a gap in the critical treatment remains. The existing literature tends to consider alienation, fragmentation and spiritual crisis as the personal themes or the stage of development of the poetic career of Eliot. There have been few analyses made as a unified reading as alienation and spiritual emptiness as a concomitant part of the same existential crisis of the modern man. Such disintegration of critical attention is ironically the same thing that Eliot is trying to diagnose.

The given work satisfies this gap because it offers a detailed description of the Eliot poetry, in which the interactions between alienation and spiritual emptiness find their way in the formation of the modern consciousness. This work reinstates Eliot as a despairing orator as well as a poet with his eyes fixed on the future in a myths-spiritual fulfillment of revitalization.

## **3. RESEARCH METHODOLOGY**

The current research bears qualitative research design which is based on close textual analysis which is one of the frequently used research design in literary studies to analyse the processes in texts in terms of meaning-making. Since in poetry interpretation is applicable and the study aims at thematic and symbolic constructions, qualitative methodology is suitable and required. This can be done to elucidate a subtle description of how language, images, order and intertextual allusions come together to express the crisis of modern man as seen in the poetry of T. S. Eliot.

### **3.1 Methodological Framework**

Close reading is the most common methodological device to be used in the given study because it presupposes the simple diction, imagery, metaphor, rhythm, and structural patterns. The research also analyses the ways in which the fragmented forms and landscape symbols of Eliot experience alienation and spiritual emptiness through close reading. The interpretation, instead of taking poetic fragmentation as the purely stylistic innovation, perceives it as an aesthetic expression of psychological and metaphysical breakdowns in the contemporary consciousness.

The second layer of the theme-based and symbolic interpretation. The repetitive themes like paralysis, sterility, urban ruin and spiritual drought have been recognized and examined throughout a few poems to seek thematic continuity. Symbolic components, such as wastelands, hollowness, and rituals, are read within a bigger cultural and mythic context and the

analysis enables the researcher to explore how Eliot employs the concept of symbolism to express cultural destruction and the desire to be revitalized.

Textual analysis is also supported by historical and cultural contextualization. The poems are placed in the socio-historical situation of the first half of the twentieth century Europe, specifically, the influences of industrialization, urbanization, and World War I. This contextual approach is necessary to make sure that representations of alienation and spiritual emptiness presented by Eliot not only are taken as the answers to abstract philosophical issues but also as the answers to certain historical realities. Meanwhile, the use of contextualization is used sparingly so as not to turn the poems into historical records.

### **3.2 Theoretical Framework**

In the analysis, the present paper relies on the modernist theory, which can explain formal experimentation on the part of Eliot and his thematic interests. The ideas of modernism, including fragmentation, dislocation, and disruption of grand narratives, give a critical perspective on the reasons why Eliot abandoned classical stylistic models in poetry. The Existential philosophy also offers a few further explanations as far as the psychological aspects of the characters employed in the work, namely, the fear and paralyzation and even the absence of sense. Although Eliot is pre-existential, his poems exhibit existential fears of authenticity, choices and spiritual sterility.

The commentary is also directed by cultural criticism that explores how Eliot overtures to the materialism and the moral emptiness of civilization in the current time. This multi-disciplinary approach allows the work to incorporate the formal, psychological and spiritual aspects in one unified and interpretative approach without a fragmented reading of Eliot work.

### **3.3 Corpus Justification and Degree of Representation.**

The choice of poems, *The Love Song of J. Alfred Prufrock*, *The Waste Land* and *The Hollow Men*, is justified by the centrality of the character of poets towards the depiction by Eliot of the alienation of the modern men and their spiritual crisis. *Prufrock* presents the psychologically estranged contemporary man and *The Waste Land* extends this situation into an interpersonal and national cultural and spiritual desertion. *The Hollow Men* is seen as the resolution of this crisis with humanity being spiritualized and paralyzed. Short reference to *Four Quartets* is provided in order to contextualize the further tendency of Eliot to spiritual resolution and to show continuation instead of discontinuity in his vision of poetry. A combination of these writings is a homogeneous corpus with the help of which the crisis of modern man can be considered as a single thematic and aesthetical form.

## **4. Thematic Analysis: Alienation and Spiritual Emptiness in Poetry of Eliot.**

In this section, the thematic analysis of the key poems by T. S. Eliot will be done to understand how alienation and spiritual emptiness, as the two dimensions of modern man crisis, relate to one another. A close reading analysis, combined with symbolism, suggests the way the poetic tools employed by Eliot can establish the phrase of the psychological dissection of the individual and the metaphysical sterility of the contemporary civilization.

Fragmented modern self and alienation: The idea of the fragmented modern alienation or rather seen as the American trait in the first place, we can so-called as struggle with personal identity fights and misunderstanding that exists at least within the family relations.

The alienation is one of the most common themes in the poems by Eliot and it appears in the form of psychological paralysis, deprivation of emotions and true identity. *The Love Song of J. Alfred Prufrock* provides one of the first and most powerful descriptions of the alienated man of the modern times. The dialectic of *Prufrock* is an interior monologue that is characterized by weak-mindedness, narcissism, and a phobia of condemnation. The erosion of agency in the contemporary life is indicated by his hesitation as he repeatedly asks, "Do I dare?"

The alienation of *Prufrock* is utterly internal in addition to being social. His sense of being fragmented and cut into parts of the body, characterized as braceleted and white and bare, takes the place of a whole person. Such loss of identity is a reflection of the larger state of modernity where people are unable to create meaning in a world that lacks any consistent values. The repetitive nature of city life represented by the use of coffee spoons also highlights how contemporary lives are filled with routines instead of meaningful living.

In *The Waste Land*, alienation is not just of the person, but also the crowd. The poem characterizes a large number of disconnected bodies that suffer mechanically in the city particularly in the image of the crowd crossing London Bridge. The allusion to the story of Dante and his *Inferno*, points out that the contemporary life is dehumanized and that the modern society can be compared to a spiritual *Inferno*. Communication is broken, relationship between individuals is business like and human relation is restrained to passing interaction without intimacy.

Coupled with the alienation presented in *The Hollow Men*, this feeling of alienation is enhanced by figures that are not only insular but who are also ontologically reduced. *The Hollow Men* are referred to as shape without form and gesture without motion because the ultimate alienation, in which identity itself disintegrates into emptiness, is embodied in *The Hollow Men*. Alienation therefore takes the path of psychological anxiety (*Prufrock*) to cultural breakdown (*The Waste Land*) and eventually to existential nothingness (*The Hollow Men*).

### **4.2 City Space and Aesthetic of Disconnection**

The environment of alienation is presented as a description of the modern city offered by Eliot. In his poems, urban areas are described as being filled with fog, mass of people, electric light, and robot-like repetitions, which all render the disconnection. The city turns out to be the place where people cannot genuinely interact with each other and another emotional isolation is strengthened.

In *Prufrock*, the city streets are half-empty, thick with yellow fog, and the mood of invisibility and stifling is achieved. The fog also serves as a metaphor of ethical and spiritual fuzziness, distortion of sight and suppression of clarity. On the same note, *The Waste Land* displays the city as an “Unreal City” where there is no life worth living. This non-reality points to the unhappiness of the dissonance between physical survival and spiritual fulfilment.

The effects of modernity of industry as outlined in the poetry by Eliot shows in the urban imagery of his poems, where technological advancement offers no existential meaning. The city turns into a place where there is no ritual, no direction, no communication and no understanding. Eliot through this city sense condemns the fact that modern civilization focuses on efficiency and not humanity.

### 4.3 Spiritual Exhaustion and Desertion of Transcendence

Whereas alienation is a term that is used to describe the social and psychological aspects of contemporary crisis, the metaphysical center of the same is spiritual emptiness. Clusters of dryness, sterility, and barrenness -images used by Eliot many times in his poetic landscapes are seen as signification of the lack of spiritual fertility. The drought-desolated land in *The Waste Land* serves as a spiritual desert metaphor. Religious symbols still exist, though their breeding stock has died and left their empty practices and shattered customs.

Regular mentioning of the “dry bones” and the “empty chapel” in *The Hollow Men* supports the notion of world without transcendence. The *Hollow Men* are in an in-between area between life and death, faith and non-faith, and they cannot devote themselves to faith, and can be neither in this half-state nor in the other half. The fact that they are unable to walk is a sign of spiritual stasis which is also believed to be the rule of modernity.

It is important to note that Eliot does not translate spiritual emptiness into the atheist form but to its lost faith form with all its torturous consciousness. The condition builds upon alienation by eliminating the interrelation between human experience and more broad metaphysical systems. The lack of transcendence makes suffering meaningless and identity indeterminate.

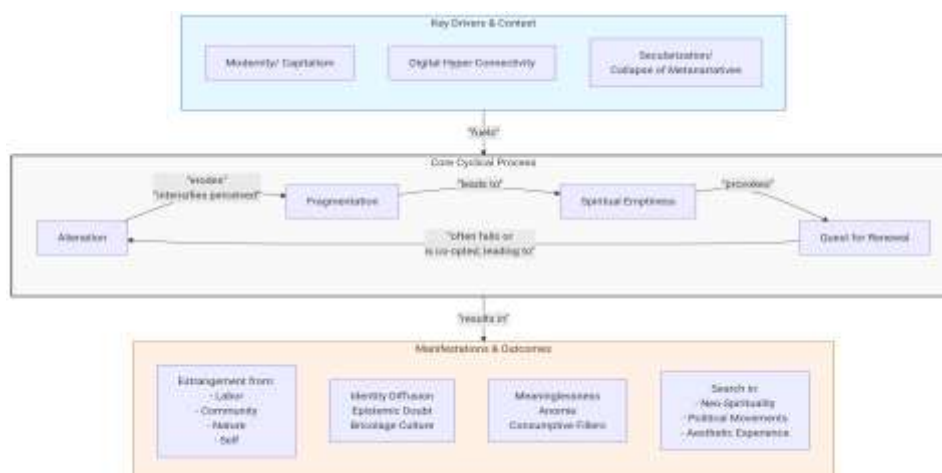
### 4.4 Mythic Method and Hope of Rebirth and Renewal

Eliot is not a completely nihilistic poet in spite of the pessimism of his vision. It is through the mythic method that Eliot is able to impose a symbolic order of modern mangled chaos. Comparing the scenes of antique myths with modern ones, Eliot emphasizes the incisiveness of the human longing and severity of modern loss. The transformation of the cultural decay into the story of quest and possible regeneration is performed in the Grail legend in *The Waste Land*.

The final line of the invocation of “shantih shantih shantih” points to the spiritual peace which Eastern philosophy offers and gives the idea that, it is possible that renewal is not in Western rationalism. Such temporary descriptions of *Four Quartets* further fix this motion towards spiritualizing where time, agony and faith merge at a “still point”. In his vision, renewal is not simplistic, instantaneous and there should be spiritual consciousness and humility in it.

**Table 1: Thematic Progression of the Crisis of Modern Man in Eliot’s Poetry**

| Poem                  | Dominant Image     | Alienation              | Spiritual Condition      |
|-----------------------|--------------------|-------------------------|--------------------------|
| <b>Prufrock</b>       | Fog, coffee spoons | Psychological paralysis | Spiritual uncertainty    |
| <b>The Waste Land</b> | Drought, wasteland | Cultural fragmentation  | Spiritual desolation     |
| <b>The Hollow Men</b> | Dry bones, shadows | Existential emptiness   | Absence of transcendence |
| <b>Four Quartets</b>  | Still point, fire  | Reconciliation of self  | Spiritual renewal        |



**Figure 1: Crisis of Modern Man Conceptual Diagram by Eliot.**

## 5. DISCUSSION

As the thematic analysis of the poetry written by T. S. Eliot demonstrates, alienation and spiritual emptiness is not a motif but one of the two sides of the existential crisis that defines the modern man and that are mutually exclusive. The poetic sight of Eliot represents the psychological contagiousness of the individual and the metaphysical decline of the ideological forms that furnishes the full criticism of the modern civilization. This move of inter-textual reading makes Eliot a

predictionist of modernity whose text anticipates the philosophical and cultural debate to come after on finding sense, identity and transcendence.

One of the greatest findings of this paper is that the concept of alienation applied by Eliot does not end with the level of social isolation but entails the profound alienation felt not by the self alone. Prufrock is frozen, the crowd in *The Waste Land* is nameless and the white men in *The Waste Land* lack an ontological sense, all these are the outcomes of gradual deprivation of subjectivity. The modernist theories can support this development because they assume fragmentation not only as one of the stylistic means but also as a form of mental crisis. It is the fragmented form of Eliot that, in turn, cannot be separated with the content: time-spoilt inner world of the speakers in the poems.

Furthermore, it is discovered in the discussion that the lack of spiritual structures that could provide the meaning worsens the alienation in the poetry of Eliot. The breakage of the religious certainties is not followed by any liberation but instead spiritual sterility which causes human experience to become lost. Eliot renders spiritual emptiness as a consequence of loss, not a spot of renewal as it had been proposed by nihilism- or irony-accepting secular modernist writers whose ambition is to end at nihilism or irony. This is an important point of divergence since it indicates what Eliot opposes in rigorously material or rationalist explanations of human existence. In his poetry, the psychological alienation is not possible to be understood without mentioning the metaphysical aspect of the modern crisis.

In the discussion, the Eliot critical view of the urban culture of the time is also brought out. The metropolis is a real and metaphorical place where alienation is decentralized and normalized. The modern urban life as it is narrated in the poetry of Eliot breaks down the time into the repetitive routine and transforms the human communication into the mechanized one. A similar sentiment is reflected in the contemporary criticism of technological modernity, in which the reliance of connectivity on a digital divide is discredited by the fact that it has enhanced digital connectivity. The description of urban disconnection by Eliot therefore keeps having a brilliant relevance even in the twenty first century making his work a forerunner to the present day debate on the subject of digital alienation and existential fatigue.

The second valuable lesson which is presented both by this study is the fact that Eliot strategically uses the mythic method as a response to the dissemination of the culture. Rather than giving an escape route, myth serves as a method of critique with Eliot employing this critical technique of juxtaposition, within her poetry, to demonstrate the contrast between the old forms of meaning and the new sterility of the spirituality. With references to fertility ceremonies, bible, and Eastern philosophy Eliot creates an imaginary chain of existence that does not divide the time of modernity. Through this, he can condemn the present with references to the possibilities of the renewal basing on spiritual awareness and cultural memory. It is worth noting that the paper questions the meanings that would have construed Eliot as a very pessimistic person in his work. Though his poetry indeed represents the hopelessness, also, nihilism does not succumb to it. Ritual, prayer and quiet is a pointing of the fact that renewal though difficult is possibility. This is one of the most constant states of despair and hope, which Eliot projected to modernist literature. The re-birth within the sight of Eliot does not come as a result of social reformation or scientific advancement and is instead reborn through spiritual discipline and self-consciousness.

Theoretically, the synthesized reading implied in the given paper will be applicable to the Eliot scholarship regarding overcoming the dualism of the psychological and spiritual sides of the Eliot interpretation. By conjecturing on the correlation of alienation and spiritual emptiness as counterparts, the paper transcends the largely disjointed approaches and offers a better view of the modernism that was practiced by Eliot. The approach is aligned with the new interdisciplinary trends in the analysis of the text, which is focused on interconnecting textual reading with philosophical and cultural analysis.

The newness of the discourse in question is that it is devoted to the continuation of the vision of Eliot in his poetical works. Rather than *Four Quartets* being one step further than the previous in the state of despair, the interpretation of *Four Quartets* makes it the follow-up and resolution of the problems already established in *Prufrock* and *The Waste Land*. This continuity is what emphasizes the continuity and focus on the crisis of modern man in Eliot and retrieves the fact that spiritual renewal exists in as well as in opposition to modernist criticism.

Generally, the poetry of Eliot can be viewed as a constant contemplation of the cost of modernity, its psychological breakdown, spiritual desolation and cultural annihilation yet appears to offer symbolic basis of resistance and re-invention at the same time. It is not the crisis of modern man which occurred this or that moment during the course of history but the cyclic situation as a human one, which demands the critical and spiritual attention.

## 6. CONCLUSION

This paper has discussed the poetic expression of the T. S. Eliot regarding the crisis of modern man as it concerns the factors of alienation and spiritual emptiness. In the discussion of *The Love Song of J. Alfred Prufrock*, *The Waste Land*, and *The Hollow Men* using the knowledge of the *Four Quartets* as a background, the paper has demonstrated that the poetry of Eliot is a set of utterances which represents one existential crisis and not separate anxieties on thematic topics. The alienation, as depicted in the work of Eliot, seems to be a psychological and cultural and spiritual emptiness being the metaphysical core of it. The state of modernity is all about being fragmented, having a lack of meaning, and wasting transcendence, with the combination of these dimensions.

This paper disproves the two compartmentalized views of Eliot that alienation is a social experience and spirituality is a problem that transpires later or is an isolated phenomenon. Rather to the contrary, the analysis reveals that spiritual emptiness is one of the reasons that lead to the further alienation of the spiritual world that leaves the modern life in the world without a purpose and meaning. This through the fragmented poetic structure, an urban fiction, and even symbolic vistas, is not merely the exercise of modernism, but an aesthetic utterance of this crisis by Eliot. The desolate landscape, the empty men and the crippled Prufrock are all allied characters in a single direction of disappointment of modernity.

So far, the paper has shown that there is nothing completely negative in the vision introduced by Eliot. Eliot is suggesting the possibility of revival using symbolism of rituals, an approach based on myths and references to other spiritual traditions, Eastern and Christian. This renewal is not initiative but an asceticism of spiritual consciousness and humility. Reading *Four Quartets* as a continuation of the other preceding poems makes it possible to verify that Eliot modernism tends to integrate instead of retreating of his earlier problems. Renewal pressures are not simply easy and can only be achieved through reconciliation of the time, sufferings and faith as in poetic vision of Eliot.

It is this integration which is the specialty of the study in question because it is the conceptualization of alienation and spiritual emptiness as being parts of the same crisis of modern man. When the formal, psychological and spiritual synthesis is built up, it is possible to take a more holistic picture of the Eliot modernist project since the study contributes to the knowledge of the project. Moreover, it is possible to discover that the relevance of Eliot criticism does not drop to the modern technologic alienation, religiosity, boredom of secularity, and existential confusion.

Future studies can expand this synthesized system to comparative analysis of modernist poets or identify the way that Eliot can inform the postmodern demonstration of spiritual crisis. Eliot poetry continues to serve as a sharp criticism of the constant human endeavor of finding meaning in a non-peaceful development of the world, and that is what contributed to the continued relevance in the literature and culture discourse.

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