

Image of Woman in Eliot's "The Waste Land"

صورة المرأة في قصيدة اليوت "الأرض اليباب"

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Abstract

To explain the fact that modern man being only half alive with main wish which is death, Eliot in his "The Waste Land" employs many images and the image of woman is one of them. By using woman character, Eliot shows the attractiveness of death as a main theme and develops it by referring to the difficulty of arousing from life death. By presenting women who suffer from boredom, lack of ambition, frustration in love and emphasizing the idea that love which is the source of life leads only to death in this waste world, Eliot is warning the modern secular man of the psychological, physical and social waste that result from materialism and shedding light on the emptiness of modern love and the meaninglessness of life.

Image of woman in Eliot's "The Waste Land"

Right at the beginning of the poem, Eliot in "The Waste Land" (1922) pictures the dwellers of the modern wasteland as only half alive, whose main wish is death. To explain this fact about the inhabitants of the wasteland, Eliot employs the myth of Sibyl, the symbol of fruitlessness in the ancient Greek tradition. Sibyl was a Greek woman who was granted a long life but not permanent youth and beauty. As she grew older, she became uglier and smaller in size, hoping salvation in death. She got a futile wish of death that might symbolize all the protagonists when, being asked, "Sibyl, what do you want?" she replies, "I want to die".¹

"The Burial of the Death" is the first part of the poem, which is an overture to the whole poem. It represents a panoramic vision of a number of themes, which are discussed later in the poem. This part develops the theme of the attractiveness of

death, or the difficulty in arousing oneself from the death in life which the people of the wasteland live.

As soon as we enter the wasteland, we immediately hear two kinds of voices. The first is a collective one, which represents the wasteland while the second is the voice of the individuals who suffer the burden of belonging to this land, and whose lives both are wasted and destroyed.

The collective voice with which the poem begins is then individualized. We begin to hear an individual voice. It is a feminine voice of a familiar name coming from the centre of Europe, Germany. Marie is unhappy with her present condition as a citizen of the wasteland, tormented by the sweet memory of her past. Memory takes her from

The general truth to a particular event,
...in[her] youth, when warm days

of the resurrection season brought rain,
the water of life, with sunlight.²

She relates two episodes of her past: one is recent and the other is distant in time. The former is of a romantic mood, which occurred most likely during a summer of the pre-war time:

Summer surprised us, coming over the
Starnbergersee
With a shower of rain; we stopped in
the colonnade,
And went on in the sunlight, into the
Hofgarten,
And drank coffee, and talked for an
hour.³

"The Waste Land" is characterized by sudden shifts in chronology and time: the past goes into the present and then shifts to past. Marie returns to the presents to tell us of her confusion about her identity. This is one of the characteristics of the wasteland inhabitants. Among the chaotic consequences of the terrible recent war, people in Europe are confused about their nationalities. They are either afraid of revealing their identities or they are not sure of them. This confusion is due to the great changes that have taken place in the geographical map of Europe after war.⁴ Hence, Marie does not know her identity:

Bin gar keine Russin, stamm'aus
Litauen,echt deutsch.

(I am not Russian, I came from
Lithuania, I am really German)⁵

This line seems also to evoke the idea of a rootless generation drifting around Europe with no particular ambition after World war I.

As she is dismayed now, Marie lives on her previous memories. Another memory comes to her mind, this time from her early childhood. It is an old episode, which is essentially contrasted with the desolate state of the present living:

And when we were children, staying at
the archduke's,
My cousin's, he took me out on a sled,
And I was frightened. He said, Marie,
Marie held on tight. And down we went.
In the mountains, there you feel free.⁶

Her desire for the mountains is mixed with a memory of fear, and her life is a retreat.⁷ Shifting to present, Marie tells us that she suffers from insomnia, a characteristic disease of the modern man. The instability of her mind is seen in this line:

I read, much of the night, and go
south in the winter.⁸

As we move on inside the wasted city, we see spiritual futility expressed through physical sterility. The sand of this land is no more than stone like rubbish which does not help the growing plants:

What are the roots that clutch, what
branches grow
Out of this stony rubbish?⁹

Rosenthal sees "Marie and her all modern milieu as 'stony rubbish,' picturing an unbearably desolate landscape"¹⁰

Eliot then interferes to warn the modern man of the coming desolation. He invokes a biblical voice to warn the faithless generation of what lies ahead. To remind the modern secular man of psychological,

physical and social wasteland that resulted from materialism. All materialistic gains would one day turn to ashes. It is an emphasis set by Eliot on the most urgent need of man to depend on God "without which the world becomes a wasteland where there is nothing but vanity" If man is seeking refuge, so it is under the shadow of the great rock; a place of salvation for man.

According to Eliot the word rock here denotes not the ordinary meaning of physical aridity but spiritual salvation, the place of crucifixion of Jesus Christ. Otherwise, they will suffer like Sibyl whose legend was caused by a handful of sand, which is metaphysically applied to the shrunken desolate state of this secular civilization.¹¹

Dramatically, "The Waste Land" identifies its general circumstances in terms of a failure of great love, of sexual communion. The protagonist of the waste land can neither accept the "gift" of the woman nor face the "light" of divine love. Immediately, following the description of the waste land, there is a garden scene. The hyacinth flowers, the images of love and beauty, are all imitations to share great love; but the invitation is not accepted; the protagonist cannot respond.

This initial failure is a paradigm of the essential failure of the physical and spiritual communication throughout the poem. The circumstances leading to the failure from a large part of the poem's texture. For one, in all religious interpretations love has been identified with faith, with belief. The woman of the waste land is for a moment a "blessed lady," a reminder of the Virgin of Dante's Beatrice; but the scene fades.¹²

Apart from this religious idea, an image of frustrated love is introduced in fragments from Wagner's *Tristan und Isolde*. A young

sailor has left his beloved on the shore behind him, and he is now tortured by her romantic memory. In the first quotation, Tristan is hopeful since the wind blows fresh to the place of his Irish girl:

Frisch weht der wind
Der Heimat zu
Mein Irisch kind
Wo weilest du?¹³

These lines are thus translated into English:

The wind blows fresh
To the homeland.
My Irish girl,
Where are you lingering?¹⁴

Then Tristan recal his meeting with her once in the hyacinth garden. His experience shows his sense of frustration with her for he was in a critical situation, fluctuating between hope and despair. Grover Smith rightly sees that this protagonist "receives his own wound in the garden ...the hyacinth girl vanishes, but he himself lingers to meditate on his ruins." Tristan is suffering from a terrific wound that does not heal; a wound that is reminiscent of the wound of the fisher king in the legend of the Holy Grail. The Tristan legend itself contains much ancient mythological material in common with the element in the Grail Legends. His wounds require the healing powers for which Isolde, betrothed to the ageing king, is famed

Tristan's suffering is explained in the following image:

"You gave me hyacinths first a year ago;
They called me the hyacinth girl."
yet when we came back, late, from the
hyacinth garden,
your arms full, and your hair wet, I
could not
Speak, and my eyes failed, I was neither

Living nor dead, and I knew nothing,
Looking into the heart of light, the
silence.¹⁵

Tristan is one of the major figures in the wasteland who suffered an incurable wound. He is in a state of confusion, unable to express his ideas clearly. Shifting to present, he sees the sea around him just like a barren desert:

Oed' und leer das Meer.
(Desolate and Empty the sea.)¹⁶

The idea Eliot wants to emphasize is that love, which can be seen as a source of life, leads only to death in this waste world.

In introducing Madame Sosotris, Eliot introduces the substance of the poem through such figure with her "wicked pack of cards". Eliot reflects on people's attachments to superstitions. People, devoid of spiritual belief, are prone to accept Madame Sosotris' fortune-telling as an alternative to religion. Thus any reminder of any religious messengers and oracles, have lost much of their insights and the efforts will fail because Madame Sosotris's advice is to "Fear death by water," or to welcome it as an essential sacrifice. "Madonna, the Lady of the Rocks, / The lady of situations," Sosotris is a "prime symptom of the decay of religion into superstition." With her hand of cards, she sees the fortune of the main symbolic characters of the poem:¹⁷

Madame Sosotris, famous clairvoyante,
Had a bad cold, nevertheless
Is known to be the wisest woman in
Europe,
With a wicked pack of cards.¹⁸

She is a charlatan, a symbol of humbug. Using the Tarot pack, she mentions the names as well as the roles of the main

figures in the modern wasteland. Besides, she predicts drawing to one of them, which is supposedly a way of cleaning man from his moral dirt and sins. But she knows nothing of divine knowledge. She does not find the Hanged Man who represents the figures of Christ, the principle of life and salvation for the modern wasteland.

Then, she sees "crowd of people, walking round in a ring." This item seems to be the fortune of the common people in the waste world who go in a vicious circle, representing their sterile purpose in life. They are "ironically similar to the Grail procession displaying the talismans in the legend."¹⁹

Through the figure of Madame Sosotris, Eliot implicitly contrasts the claims of the soul. Eliot believes that modern man suffers agony of spiritual death. He tries not only to diagnose this defect but also to suggest the possibility of salvation at the end of the poem.

Eliot describes London as an un real city and its inhabitants as half-dead. He invokes images from Baudelaire and Dante. Baudelaire saw the people of modern Paris as ghosts rather than as human beings. Echoing Dante's *Inferno*, Eliot sees the post war London as an real city, blurred by its brown fog of winter dawn. Brown fog refers to the fumes of industrialization and destruction of war:²⁰

Unreal city,
Under the brown fog of a winter
dawn,²¹

Eliot identifies the London multitudes on their way to work with the crowd of Dante's Hell. Their life is empty and meaningless. They are physically alive, but spiritually dead. People have become part of the great machinery of the modern

civilization governed by the deadly daily routine. They suffer inwardly; there is no evident lament, but only painful sighs of inner agonies:

A crowd flowed over London Bridge,
so many.
I had not thought death had undone
so many.
Sighs, short and infrequent, were
exhaled.²²

Not the least of these is found in part II, "A Game of Chess." There are several indications of this defeat of love, the sexual "play" has declined to the level of a "good time," or a routine place on the daily calendar of engagements, or "a game of chess." The opening lines of Part II are rich reminders of the past: Cleopatra, who gave "all for love of Dido, whose grief over losing her loved one caused her to destroy herself. The voluptuous setting of the first scene offered in richly sensuous and sensual qualities; but they are confined, part of an interior scene, and they almost immediately suggest a decadence of great love rather than a full emotion itself. This claustrophobia is precisely indicated in the listing of cosmetics:²³

In vials of ivory and coloured glass
Unstoppered, lurked her strange
synthetic perfumes,
Unguent, powdered, or liquid-
troubled, confused
And drowned the sense in odors;
stirred by the air
That freshened from the window,
these ascended
In flattering the prolonged candle-
flames,²⁴

The emotion of love is overcome by a profusion of sensuous effects, which distract from the object, drawing attention only to themselves. Among them is the carving of a scene from Ovid, the myth of Tiresus and Philomela; and in this myth the transition from the rich suggestiveness of the past to the present is given. Every effect in the passage contributes to the change: the rhythm of the lines breaks; the language changes to indicate brutality and the tense shifts from past to present.²⁵

The first lady in section two of the poem, "A Game of Chess", is presented in a state of luxury and grandeur, similar to that of Cleopatra's throne. Her regal splendour is described in the first twenty-two lines. This description is full of highly decorative materials such as: "A burnished throne, glowed on the marble", "fruited vines", "golden Cupidon", "the glitter of her jewels", "vials of ivory", "coloured glass", "synthetic perfumes". But despite all this luxury, there lives a very miserable woman who suffers inwardly. This sophisticated woman is lonely, tired, nervous, restless, bored, and leads a meaningless life. As Rosenthal remarks, "the horror of her condition lies as much in her burning need for love as in any lack of religious faith."²⁶ In her confused vision, she imagines her lover on her way to visit her. As she stares at her surroundings, she seems to hear sounds of footsteps on the stair:

And other withered stumps of time
Were told upon the walls; staring
forms
Leaned out, leaning, hushing the
room enclosed.
Footsteps shuffled on the stair.²⁷

But we do not hear him come. She seems to be talking to a lover who ignores her entreaties and inquiries:

"My nerves are bad to-night. Yes, bad. Stay with me.

"Speak to me. Why do you never speak. Speak.

"What are you thinking of? What ?

"I never knew what you are thinking. Think."²⁸

We are now in the unrelieved wasteland present, and the woman no longer reminds us of Cleopatra but resumes her role as the " lady of situations, " speaking out in neurotic way to the protagonist, who cannot (for fear and dread of the dimly sensed mission) answer her. The gift offered in the hyacinth garden is hysterically pressed upon him; she expresses his fear and shares it, aware that he is incapable of rescuing them from it :²⁹

"What is that noise ?"

The wind under the door.

"What is that noise now ? what is the wind doing?"

Nothing again nothing.

"Do

"You know nothing ? Do you see nothing ? Do you remember

Nothing?"³⁰

She is frightened by the noises coming from outside. Ultimately, she is terrified "by the threat of ' nothingness' and bored by the tedium of a meaningless life"

The repeated emphasis on "nothingness" implies a threat of the coming death. She has "the deepening sense of emptiness in personal existence and of

alienation from all life." This lady is lost and confused by her empty life which is worse than death. Smith avers that

The people in the wasteland belong to a drama that they do not understand, where they move like chessmen toward destinations they cannot foresee.³¹

The lady's tension reaches such a state that wants to rush out of her room and walk in the street:

'What shall I do now? What shall I do? I Shall rush out as I am, and walk the street

With my hair down, so. What shall we do tomorrow?

What shall we ever do?'³²

This hysterical state is probably ascribed to "a mass of frustrated appetite and unfulfilled desires" which are imprisoned in her depressed self.

Thus the aspects of moral decay are not confined to certain class. The woman's talk of abortion and pills, and the husband and wife's main concern for "good time, imply their sense of irresponsibility. All these are intended to "bring the criticism of life right up to date."

Eliot's use of the myth of "Philomel" has a psychological implication here. "Philomel" was rudely raped by a barbarous king. This mythical incident implies humiliation to a human being by the effect of sexual impulse. George Williamson argues that "the desecration of human life by the dominance of lust is implied in the reference to the "Philomel myth." Like

"Philomel", this modern woman is humiliated by the same sexual impulse since she is reduced to mere animalism.

Eliot also implicitly suggests a contrast between the two women. The ancient rape of "Philomel" has transformed the voice into an "inviolable voice"³³:

And still she cried, and still the world
pursues,
"Jug Jug" to dirty ears.³⁴

The modern woman's voice has not been transformed into a beautiful cry; rather, it has become hysterical notes heard by no one. The woman is isolated and lonely even in her own suffering. The psychological rape of this lady remains an inward sterile agony. Her erotic longing reduce her to the state of an animal, governed by its instinctual desires. The chase has not ceased, and the nightingale's sounds are both representative Elizabethan and associative modern. If the other pictures are "withered slumps," like Philomel's tongue, they come into the class of "broken images"; but at least provide an inclination, "leaning, hushing the room enclosed." As someone approaches, the lady's hair becomes a sensuous and irritable of her mood.³⁵

But beneath such superficial difference of class, between the first woman and the second, lies the same kind of woman. They belong to the society of "lady of situations", which is mentioned by Madame Sosostris. This society is sick with ennui caused mainly by sexual impulse.

At the beginning of "The Fire Sermon" section, Eliot introduces a scene on the bank of the Thames, the modern river of the unreal city. As London is symbol of modern cities, so the Thames is typical of all other modern rivers. The river bears witness to

the physical and moral decay of modern cities. The opening lines of "The Fire Sermon" introduce the Thames maidens in melancholy scene, which yet recalls the adding hymn of Spenser's "Prothalamion." The river itself is a source of life, as the legends investing the history of the testify – is seen in the last days of fall, but it is also a "dull canal" of the waste land:³⁶

The river's tent is broken: the last
fingers of leaf
Clutch and sink into the wet bank.
The wind
Crosses the brown hand, unheard.³⁷

From this scene "The nymphs are departed"; no tokens of their loves are left:

The river bears no empty bottles,
sandwich papers,
Still handkerchiefs, cardboard boxes,
cigarette ends
Or other testimony of summer
nights.³⁸

And this indicate that the river is physically polluted by waste materials.

The Thames is morally "polluted" because its banks are crowded with prostitutes. Eliot's use of the word "nymphs" as an alternative to "prostitutes" is ironic. The nymphs are traditionally regarded as symbols of innocence, beauty, and chastity. In modern life, prostitutes become our nymphs, who look for casual lovers.

But, in the role of "nymphs" preparing the way for blessed ceremonial, they have never actually been there at all. They are companions in spiritless affairs with "the

loitering heirs of the city directors" who "have left no addresses." Love is not love if it cannot be identified with "addresses," with the circumstances of home, the responsibilities of human community; it is only an "incident," something quickly indulged in and forgotten, a source of boredom.³⁹ In this setting the protagonist sits down to weep; he is an evil in his own land, now became a strange land. Around him are reminders of the terror:

The rattle of bones, and chuckle spread from ear to ear.
A rat crept softly through the vegetation
Dragging its slimy belly on the bank.⁴⁰

This same section focuses also on the incident between a clerk and a typist "on the divan". The sexual intercourse of this couple summarizes the theme of lust in the poem. This love arouses disgust rather than amusement for it lacks meaning and goal. Their sexual act has "no passion: neither ecstasy nor anguish. The spectacle of forms of love used as a relief for lovelessness is depressing, possibly disgusting." This loveless sex increases the woman's boredom:

Her brain allows one half-formed thought to pass:
"Well now that's done: and I'm glad it's over."⁴¹

The episode of the typist with the clerk serves to emphasize the idea that modern man is a slave to his biological needs. What is worse about this girl is that she "is fully aware of her loss, but she accepts the betrayal with a humility." Besides, this woman engages in no more than an automatic process similar to her potting a record on the gramophone." This is to say

that no human feelings passes between them. This example of the affair of the typist and "the young man carbuncular," which is super intended though not controlled, by the figure of Tiresias, who combined the persona of the waste land, male and female:

I Tiresias, though blind,
throbbing between two lives,
Old man with wrinkled female
breasts, can see⁴²

"The violet hour" (the hour of prayer and of homecoming), is also the hour "when the human engine waits / like taxi throbbing waiting"; the typist home, prepares her meal, ("lays out food in tins"), while "Out of the window seriously spread / Her drying combinations touched by the sun's last rays"; her "divan" is a daybed bought at Selfridge's at Macy's, and on it no great romantic triumphs will be won; she awaits the "expected guest,"⁴³ who turns out to be

A small house agent's clerk, with one bold stare,
One of the low on whom assurance sits
As a silk hat on a Bradford
millionaire.⁴⁴

The seduction is played out in an atmosphere empty of the genuine meaning or feeling; even the rhetoric and the rhythms are of a mockery of serious logical form; there is also ironic formality of language. His "endeavors" to "engage her in careless," though "undesired," are "unreproved." He does not make of her a "precious object" to whom he might address a formal ritual appeal, but "Flushed and decided, he assaults at once." He is not opposed, he is not wanted; and the affair is not consummated in the most indifferent term. In the end he "Bestows one final patronizing kiss, / And gropes his way,

finding the stairs unlit." This terrible scene of absolute indifference, foreseen by Tiresias, concludes with her "automatic" gesture.⁴⁵

No act could more definitively underscore the mechanical, routine nature of the seduction. It is the "Shakespearean rag" reduced to its naturalistic extreme. And, as the protagonist hears "This music," there is no doubt about the meaning of the songs that follow; they are the songs of the Thames maidens, who have been violated, destroyed, their love reduced to a casual assault. Prefacing these songs another glimpse of a failure of love –that of Elizabeth's Leicester, the luxury of whose life does not conceal the emptiness of their passion. "The Fire Sermon" concludes with a play upon the two meanings of fire:⁴⁶

To Carthage then I came
Burning burning burning burning
O Lord thou pluckest me out
O Lord thou pluckest ...⁴⁷

The sterile relationship between man and woman is "one of ...[the] most terrible insights into Western civilization."

Another image which introduces the state of the river both morally and physically is the image that refers to the Elizabethan grandeur, set against the sordidness of the present. The scene recalls the magnificence of Elizabeth who used to ride upon the river in a barge with her lover. This image is mentioned in Spenser's "Prothalamion":

Elizabeth and Leicester
Beating oars
The stern was formed
A gilded shell
Red and gold⁴⁸

This beautiful portrait "reinforces the general contrast between Elizabethan magnificence and modern sordidness."

In this same section Eliot presents an image to show the emptiness of modern love. A girl has her sexual experience on a canoe floating on the river:

By Richmond I raised my knees
Supine on the floor of a narrow
canoe.⁴⁹

What is ironic in this episode is that the seducer of this woman looks for redemption through repentance immediately after the event:

After the event

He wept. He promised 'a new start'.⁵⁰

This journey ends in a state of confusion in which Eliot "can connect nothing with nothing".

The dominant theme of the section is the fire of lust of burning sexual desires that have become mechanical and purely biological.

Eliot presents several forms the woman of the waste land endows and in each case her role is a perversion of love, death to the spirit; she is poison; she is not the Lady of "The Dry Salvages" but the Lady who will draw men on to their obstruction; she is the lady not of great loves but merely of "situation," aimless routine affairs.⁵¹

NOTES

¹ Cleanth Brook, "On the Waste Land" from Modern Poetry and The Tradition (North Carolina: University of North Carolina press, 1939), p.1.

- ² _Brooks and Warren, Understanding Poetry: An Anthology for College Students (New York : Henry Holt and Company , 1957),p.,448
- ³ Ibid. , p.449.
- ⁴ George Williamson , A Reader's Guide to T. S. Eliot (London: Thames and Hudson, 1955) , p. 131.
- ⁵ Brooks and Warren, p.449.
- ⁶ Ibid.
- ⁷ George Williamson, p. 131.
- ⁸ Brooks and Warren , p.449
- ⁹ Ibid.
- ¹⁰ M. L. Rosenthal, The Modern Poets (London: Oxford University Press , 1975) , p. 85 .
- ¹¹ Ibid.
- ¹² "Science and The Precious Object" as quoted in The Twenties , p. 332.
- ¹³ Brooks and Warren , p.449.
- ¹⁴ Akram Ahmed, Sense of Failure in Eliot's Poetry (Al-Mousil: Al-Mousil University,1985),p.98.
- ¹⁵ Ibid. , p.449.
- ¹⁶ Ibid.
- ¹⁷ The Twenties , p. 333 .
- ¹⁸ Brooks and Warren , p.449-50.
- ¹⁹ The Twenties , p. 333 .
- ²⁰ George Williamson , p. 140 .
- ²¹ Brooks and Warren , p.450.
- ²² Ibid.
- ²³ The Twenties , p. 334-5 .
- ²⁴ Brooks and Warren , p.451.
- ²⁵ The Twenties, p. 335.
- ²⁶ Rosenthal , p.90.
- ²⁷ Brooks and Warren , p.451.
- ²⁸ Ibid. , p.
- ²⁹ The Twenties, p. 335.
- ³⁰ Brooks and Warren , p.451.
- ³¹ Ibid. , p.
- ³² Ibid. , p.452.
- ³³ Williamson , p. 136 .
- ³⁴ Brooks and Warren , p.451.
- ³⁵ Williamson , p. 136 .
- ³⁶ The Twenties, p. 336-7.
- ³⁷ Brooks and Warren , p. 453.
- ³⁸ Ibid.
- ³⁹ The Twenties, p. 337.
- ⁴⁰ Brooks and Warren , p.453.

⁴¹ Ibid. , p455.

⁴² Ibid. , p454.

⁴³ The Twenties, p. 339.

⁴⁴ Brooks and Warren , p. 454.

⁴⁵ The Twenties, p. 338-9.

⁴⁶ Ibid. , p. 339.

⁴⁷ Brooks and Warren , p.456.

⁴⁸ Ibid. , p.455.

⁴⁹ Ibid. , p.456.

⁵⁰ Ibid.

⁵¹ The Twenties, p. 333.

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"Science and The Precious Object" as quoted in The Twenties.

الخلاصة

استخدم الشاعر اليوت في قصيدته "الأرض اليباب" العديد من الصور من أجل توضيح أن الإنسان المعاصر يعيش نصف حي مع رغبة واحدة وهي الموت وكانت صورة المرأة واحدة من هذه الصور. يوضح اليوت باستخدام شخص المرأة جاذبية الموت كونه الموضوع الرئيسي ويطوره بالإشارة إلى صعوبة النهوض من موت الحياة. ومن خلال تقديم المرأة التي تعاني من الملل ونقص الطموح و الإحباط في الحب ومن خلال التأكيد على فكرة أن الحب الذي هو مصدر الحياة يؤدي فقط إلى الموت في هذا العالم الضائع فإن اليوت يقوم بتحذير الإنسان الدنيوي المعاصر من الضياع النفسي و الجسدي و الاجتماعي الذي نتج عن المادية وكذلك يسלט الضوء على فراغ الحب و اللامعنى للحياة في الزمن المعاصر.