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## Spiritual crisis, cultural fragmentation, and modernity: Rinterpreting The Waste Land in the twenty-first century

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### Abstract

This paper examines the disillusionment, despair, cynicism, and anxiety of the present age, which have led to a disregard for established moral, religious, social, and ethical values. Religion, once a source of authority, no longer exerts significant influence on public life. Instead, the rise of the scientific spirit has fostered scepticism and agnosticism, contributing to the collapse of faith in traditional institutions. As a result, contemporary life unfolds in an atmosphere of restlessness and spiritual unease, presenting a bleak and troubling picture. Human existence appears to have lost its deeper meaning, while increasing material preoccupations place the very fabric of life at risk. Through close interpretative reading of T. S. Eliot's *The Waste Land* and related works, this paper highlights Eliot's exposure of the moral and spiritual deficiencies of modern civilisation, particularly the erosion of faith and the absence of spiritual accountability in the present generation. The emergence of the "hollow men" reflects a state in which life is reduced to material and performative existence, transforming the world into a metaphorical waste land. The paper argues that the breakdown of cultural and religious values, as represented in Eliot's poetry, has not only persisted but has intensified in the twenty-first century. Eliot's vision thus remains profoundly relevant for understanding the moral and existential crises of modernity.

**Keywords:** T.S. Eliot, waste land, hollow men, present age, materialism, lack of faith.

### 1. Introduction

The trouble of present age is not merely the inability to believe certain things about God but the inability to feel towards God. The present era has brought in the feeling of being unsettled, a feeling of disillusionment and a growing sense of the temporariness of everything. A superficial joy and triviality is to be seen everywhere



and there is a sense of hurry and haste in all the fields of activity. The scepticism, rootlessness, restlessness, cynicism, despair and disillusionment along with other effects of capitalism, industrialisation and urbanisation etc. has become order of the day. The temper of the age is thus 'anti-heroic.' The qualities of mind and heart, no longer, hold much importance which naturally leads to a breakdown of spiritual and religious beliefs. Eliot highlighted the crises that came with the loss of moral, religious and cultural identity after World War I. The highly devastated world needs necessary tools for spiritual replenishment and renewal. It is furthering this devastation by the present hollow men that leads to the emptiness of present life and existential paralysis.

The twentieth century's wars produced the psychic landscape Eliot records; the twenty-first century's violences- climate catastrophe, protracted migration, epidemics, and indefinite wars produce a different sort of chronic emergency that erodes the frameworks of coherence. The refugees "stumbling in cracked earth" in Eliot's verse are echoed now by movement on a planetary scale: dispossessed labour, precarious migration, the rupture of rootedness that undermines the communal practices needed for moral repair. Displacement corrodes the very networks through which ethical formation occurs; it also produces an ethics of survival that is occasionally indistinguishable from a politics of bare life. Eliot's appeal to religious restoration must therefore be supplemented by a social program that attends to the structural conditions of displacement and precarity. Restoration in our time, therefore demands a twofold strategy: moral reorientation and institutional reconfiguration. Moral reorientation recognises that interior life must be cultivated through practices as much as through propositions. In parallel, educational practices ought to resist the instrumental reduction of knowledge: curricula that foreground ethical reasoning, narrative competence, and rhetorical formation cultivate citizens capable of reflective judgment rather than facile calculation.

## 2. Literature Review

Critical engagement with T. S. Eliot's oeuvre has consistently revolved around his representation of cultural decay, metaphysical uncertainty, and the crisis of modern consciousness. Early commentators such as F. R. Leavis viewed Eliot as a diagnostician of modernity, arguing that poems like *The Waste Land* epitomize the ethical and spiritual disintegration of post-war Europe. Leavis highlights Eliot's acute sensitivity to the collapse of tradition and the growing sterility of modern life, positioning him as one of the few poets capable of articulating the malaise of an age defined by fragmentation. Similarly, Cleanth Brooks interprets *The Waste Land* as a complex mythic structure, asserting that Eliot weaves together disparate cultural, literary and religious references to expose the barren interiority of the contemporary psyche. Brooks insists that Eliot's symbolic method universalizes personal despair, transforming it into a collective cultural predicament. Helen Gardner expands this understanding by emphasizing Eliot's relentless search for spiritual and moral order. She notes that the movement from *Prufrock* to *The Hollow Men* reveals a deepening anxiety about the possibility of redemption amidst pervasive sterility. Collectively, these critics affirm that Eliot's poetry is not merely reflective but prophetic-offering a rigorous examination of the spiritual vacuum of modern life and the urgent necessity for moral and religious re-centering.

## 3. Theoretical Framework

This study draws upon a combination of modernist critique and religio-philosophical perspectives to examine Eliot's poetic vision of spiritual and cultural decay. Eliot's poetry is grounded in the modernist preoccupation with fragmentation, disillusionment and alienation- a condition theorized by thinkers such as Georg Simmel, who described modernity as an era marked by overstimulation and inner impoverishment, and Max Weber, who famously referred to the "disenchantment of the world." From a literary standpoint, the paper relies on the modernist textual strategies identified by critics like Northrop Frye and Cleanth Brooks, who argue that Eliot's symbolic and mythic method functions not merely

as ornamentation but as a structural device that mirrors the fractured consciousness of the age. The framework also incorporates theological and ethical criticism, particularly focusing on Eliot's belief-articulated in his prose works such as *The Idea of a Christian Society*- that cultural renewal is inextricably connected to spiritual reorientation. Thus, the analysis moves beyond a purely aesthetic reading and situates Eliot within a broader moral discourse that critiques the spiritual emptiness of modernity.

#### 4. Research Gap

Although an extensive body of scholarship has examined Eliot's representation of modern disillusionment and cultural collapse, most studies tend to treat *The Waste Land*, *The Hollow Men* and *Prufrock* as individual poems reflecting distinct phases of Eliot's intellectual development. What remains underexplored is the continuity of ethical, spiritual and cultural critique across these works, especially in relation to contemporary society. Existing research often focuses on Eliot's modernist technique, mythic method, or intertextuality, but relatively fewer studies address how these poems construct a continuous argument about the progressive deterioration of spiritual consciousness from early modernity to the present "post-human, mechanised" age. Furthermore, Eliot's warnings resonate with the twenty-first century's own crises-such as hyper-consumerism, digital alienation, erosion of ethical values, and the collapse of ecological and spiritual balance. This paper seeks to fill that gap by arguing that the present generation- the "new hollow men"-exacerbate the conditions Eliot lamented, thereby further augmenting the metaphorical waste land. The relationship between Eliot's spiritual vision and the contemporary crisis of meaning has thus far remained only lightly touched upon; this paper aims to articulate that connection with greater conceptual clarity.

#### 5. Methodology

The study employs a qualitative, interpretative literary analysis, using close reading as its primary methodological tool. The analysis focuses on the textual patterns, imagery, symbolism and thematic structures of *The Waste Land* and *The Hollow Men*, examining how Eliot constructs a coherent critique of the modern condition. Close textual examination is combined with intertextual analysis, considering Eliot's engagement with religious texts (such as the Bible and the Upanishads), classical traditions, and Western mythology, which collectively deepen the poems' spiritual and cultural resonances. The research also uses a comparative-historical approach, situating Eliot's poetic universe within the socio-cultural context of post-World War Europe and extending the discussion to contemporary global circumstances. Secondary sources including critical essays, historical studies, and theological interpretations, are synthesised to support the argument that Eliot's insights transcend their original temporal setting. The methodology remains interpretative rather than empirical, aiming to illuminate the moral and metaphysical implications embedded in Eliot's poetic imagery. This hermeneutic strategy allows the study to trace the continuity between early twentieth-century anxieties and the present condition, thereby demonstrating Eliot's enduring relevance.

#### 6. Research Objectives

- To examine how contemporary society reflects and intensifies the spiritual desolation depicted in T. S. Eliot's *The Waste Land* and *The Hollow Men*, identifying parallels between Eliot's modernist landscape and today's cultural, moral, and existential crises.
- To explore the continuity and transformation of modernist anxieties in the 21st century, assessing how technological saturation, consumerism, hyper-connectivity, and meaninglessness contribute to an even deeper "waste land" experience.
- To investigate Eliot's symbolic framework- including aridity, spiritual paralysis, broken communication, and cultural decay- and evaluate how these motifs are reinterpreted or exacerbated in contemporary contexts.

- To contribute to ongoing scholarship on the relevance of modernist literature, demonstrating how Eliot's critiques remain vital for understanding the ethical, psychological, and cultural predicaments of today.

## 7. Reclamation of the Waste Land

In the present age, perhaps, more than ever before, social implications are deeply entangled in the psychological make-up of people. There is a torturing impact of such a life upon the lonely individual beneath all the slogans of present age such as capitalism, industrialisation, commercialisation, scientific programmes, humanitarian movements etc. There lived an essential sickness and agony of the human heart and soul. The loss of values has led to the mood of disillusionment and as a result the modern man leads a broken life. The Mammon worship and social status based on money is being given much importance to the exclusion of moral and spiritual values. Human relationships are not established on sound lines. Loss has come about a feeling of loss of a sense of identity and rootlessness. This in a way, led to a vortex of broken passions, lusts, fears and horrors. The effective portrait of the period is to be found in W.B. Yeats' poem, "The Second Coming", particularly the following lines:

Things fall apart; the centre cannot hold;  
Mere anarchy is loosed upon the world,  
The blood-dimmed, tide is loosed, and everywhere  
The ceremony of innocence is drowned;  
The best lack all conviction, while the worst  
Are full of passionate intensity, (3-8)

In the same vein, Eliot's poems also depict the loss experienced by humans, who suffer from loneliness, frustration and despair. The poems "The Love Song of J. Alfred Prufrock", "The Waste Land" and "The Hollow Men" present man's loss of identity through powerful images which Eliot employs most sagaciously and which suggest the theme of decay in modern life. The protagonist in *The Love Song of J. Alfred Prufrock* is a typical modern man. The imagery used by the poet in the monologue symbolises the mental state of the central figure. "A Patient etherised upon a table" symbolises Prufrock's state of mind- 'death-in-life'. The images like 'fog' and 'cat' suggest Prufrock's indecisiveness and laziness. The over-elaborated image of 'cat' suggests his search for comfort and his inability to face the unpleasant realities of life. The image "measured out my life with coffee spoons" suggests the boredom, triviality and futility of modern life. Through various animal-imagery and sea-imagery like 'pair of ragged claws,' and 'oyster shells' the poet suggests protagonist's helpless state and his desire to escape the harsh realities of life.

There is no expression of love in the monologue but only meaningless and futile yearning for love. The picture of 'Unreal City' with the intolerable burden of modern city life, its lack of purpose and direction, its lack of beliefs and values is presented in "The Waste Land" resulting in its "heap of broken images." The images of 'stony rubbish,' 'broken tent,' 'the departed nymphs,' 'empty bottles,' 'cigarette ends' suggest the theme of exhaustion. In "The Hollow Men," images like 'stuffed men,' 'dried voice,' 'wind in dry grass,' 'dead land,' 'cactus,' 'broken jar,' convey the theme of impoverished life. The humans are hollow and they have lost their religious identity. They have no faith in the higher values of life. In all these poems, the protagonists are unable to take any concrete action. They indulge in reveries without any purpose and cause the barrenness of the waste land. Although, anxiety and disillusion has always been there in every age, but the remedy has always been a restoration of faith. The evils of man's preoccupation with the material and the worldly, to the exclusion of the spiritual are exposed in Eliot's poems. All these evils resulted in man's loss of identity. Eliot says that the world is trying the experiment of attempting to form a civilized but non-religious mentality. The experiment will fail, but we must be

very patient in awaiting its collapse . . . the faith may be preserved alive through the dark ages before us; to renew and rebuild civilization, and save the world from suicide (387).

Eliot's poems present the prevailing crisis in the modern world through the use of powerful images which is skilfully used by him. The poet witnessed many social and political disruptions caused by the two great world wars which not only exercised considerable influence on literature and culture but compelled him to think afresh about man and society. Eliot's Prufrock represents a frustrated man hopelessly alienated from his imagination and yet desperate for imaginative salvation. Prufrock is an effigy representing the cultural decadence and moral degeneration that Eliot equates with the society of his time. He is the product of a world suffering from a break with its past, cultural heritage, a loss of tradition, a failure of institutional authority, and an unhealthy emphasis on individualism. Like other poems, Eliot's "The Hollow Men" also deals with the fragmentation of post-world war society. The poem is full of barren landscapes and dim light. It talks about the emptiness of humanity. He adds that we are devoid of spirituality and are pushing away from God without thinking of the consequences. He skilfully makes the 'spiritual gloom', chaos, confusion, cynicism, despair, conflict etc. the point of discussion of his writing.

Eliot in his poems seems to be concerned with the modern civilisation and the modern man. The rich heritage of the past, a belief in religious and moral values etc., which had given men and civilization a unique identity, had been lost. Eliot presents the state of civilization which has lost its old values and talks about the the boredom and horror of his age. He quickly became known as a leading poet and it was his "The Waste Land" that earned heightened interest from the public. The poem is known for its obscure nature, its slippage between satire and prophecy; its sudden changes of speaker, location, and time. This structural complexity is one of the reasons that the poem has become a hallmark of modern literature. In this poem, Eliot depicts a desolate world which has become so much bankrupt in moral and spiritual values that it has shaken the basic framework of our civilization. "The Waste Land" symbolizes death and horror. With a great artistic skill, Eliot emphasizes the sterility which is companied by drought. Eliot says:

Here is no water but only rock  
Rock and no water and the sandy road  
The road winding above among the mountains  
Which are mountains of rock without water (331-334)

These lines show the distress caused by the want of water and there is no sign of imminent availability of water. There are many passages in "The Waste Land" and other poems of Eliot which are direct reflections on the moral depravity and ethical barrenness in the post-war European societies of the twentieth centuries. Eliot found in his social surroundings a sort of detestable materialistic pre-occupation, pleasure loving and easy morals. Such kind of life is the most virulent foe of any spiritual concern in any culture for that matter. His "Prufrock" and "Gerontion" are the extreme cases of the of loss of joy and wonder in life. Eliot's "The Hollow Men" appeared in 1925. For the critic Edmund Wilson, it marked the nadir of the phase of despair and desolation given such effective expression in "The Waste Land" (Brooker 181). Similar to Eliot's other works; its themes are overlapping and fragmentary. "The Hollow Men" ends on a despairing note. Helen Gardner rightly says: "it ends with an attempt to pray, or we may say it ends by finding prayer impossible." (113). The "Hollow Men" begins with the theme of bare existence as:

We are the hollow men  
We are the stuffed men.  
Leaning together  
Headpiece filled with straw. Alas! (1-7)

Here, the image draws our attention to the aimlessness of life. Modern men seem not have any direction or purpose in life. They feel crestfallen and disappointed in life. Humanism is lost completely in the realm of humankind. Modern civilization and modern humans are responsible for the loss of identity. Both men and women have exposed themselves to the valves of modern, mechanical and materialistic civilization which is hostile to spiritual life. In the poem, the image of the 'Headpiece filled with straw' suggests the theme of the loss of identity. The modern humans are sterile, empty and valueless. They do not have any vision as they are spiritually corrupt like sunlight on a broken column. Moreover, their infirm religious faith has no meaning in day-to-day world. The fading star imagery that recurs in part III of the poem suggests the theme of the loss of vitality of the Hollow Men. The Protagonist says that the star is not bright but is faded. The poem asserts:

This is the dead land  
This is Cactus land  
Here the stone images  
Are raised, here they receive  
The supplication of a dead man's hand  
Under the twinkle of a fading star (39-44)

According to Eliot, man is leading a life that is away from both nature and religion. The modern man's activity is not in conformity with nature and God. So, he is thoroughly alienated. People walk mechanically in the streets and meet aimlessly at coffee-stands. They do not lead a life of integrity though they gather at coffee-stands, they feel alienated and disintegrated. In the modern society, people like Prufrock find it difficult to preserve their identity as they have a spiritual vacuum. Through certain powerful images, the poet brings out the identity crisis of Prufrock. Prufrock's passivity is portrayed by means of an image of "a patient etherised upon table." The image reflects modern scientific advancements in which man has lost his essential identity and is at the mercy of science for the restoration of that identity. This sense of destitution seems to haunt the modern world. This sense of alienation and arid monotony can as well be got rid of if the modern man is aware of his degradation and do something concrete and meaningful.

T.S.Eliot decries the loss of spirituality in his most famous poem "The Waste Land" which reflects the state of modern civilization and dwells upon its dreadful conditions, horror and ugliness. It grippingly reveals the state of degeneration in the modern civilization. In a way, the conditions in the contemporary world is similar to that of a waste land or a desert. In the present waste land, life is barren and unproductive and the spiritual bankruptcy haunts modern life. We see only the state of dying, degradation and decay. This is realised through powerful images in the poem. In the opening section of the poem, the poet lays stress on the lack of life in the modern world and the identity of the people because they have lost faith in religious values. Through powerful imagery the poet brings this out. Generally, April is the month of joy and vitality. It also means the coming of a new life. Unfortunately the people in the modern world do not have faith in anything. the poet laments thus:

April is the cruellest month, breeding  
Lilacs out of the dead land, mixing  
Memory and desire, stirring  
Dull roots with spring rain. (Waste Land 1-4)

These lines show that the whole civilization is in decay. The people of the Waste Land are not happy by the return of spring, of fruitfulness to the soil: they prefer the barrenness of winter or the dead season. In the next stanza, we see the image of an arid desert which takes us back to the idea of barrenness.

What are the roots that clutch, what branches grow  
Out of this stony rubbish? Son of man,  
You cannot say, or guess, for you know only  
A heap of broken images, where the sun beats,  
And the dead tree gives no shelter, the cricket no relief,  
And the dry stone no sound of water. Only (19-24)

Here the protagonist is surrounded by the stony rubbish, 'The dead tree' 'the dry stone' and 'a heap of broken images.' So he has no desire to rejuvenate. Eliot likes to ridicule the sophisticated life of modern man who suffers emotionally. The poet seems to suggest that there is a need for the restoration of the full blooded and natural being rather than the sophisticated man of today. If Prufrock is a representative of this civilization, it has also to restore his lost identity, otherwise, the end will be its damnation. Like Prufrock, the present man cannot face the complexities in life and also suffers from the loneliness and inaction. There is a chasm between resolution and execution. The modern man's inability to overcome his suffering, such as social, moral or psychological elements is the most central to the poem. Moreover, the lack of a definite goal is also hinted at just like the present human race. The poet finds fault with the mechanical ways of living that leads one into the world of illusions and to the loss of one's identity. An excessive dry intellect and the lack of emotional experience account for the artificial and the self-evasive behaviour which produce a sense of boredom. So like an able surgeon, the poet wants to operate on an ulcer of the present society. Eliot shows the crisis of the modern man in his poem "The Waste Land":

Under the brown fog of a winter dawn,  
A crowd flowed over London Bridge, so many,  
I had not thought death had undone so many.  
Sighs, short and infrequent, were exhaled. (61-64)

The above lines deal with the barrenness of city life in modern civilization. There is the scene of a wintry morning covered with fog which is symbolic of the desolation and spiritual decay. Seeing the same crisis everywhere, Eliot says that the air is full of cry and lamentation. He sums up the idea in the following verses of "The Waste Land":

What is that sound high in the air  
Murmur of maternal lamentation  
Who are those hooded hordes swarming  
Over endless plains, stumbling in cracked earth" (367-370)

The roads are full of refugees. The children are suffering a great deal. The crowd is marching without any hope and direction. The sound of the cavalcade of refugee is disturbed by the cries of women and the cries of children. The cities are full of ashes and damaged houses. Many towers and big buildings crashed to the ground. The civilization of many modern places are threatened with extinction and unfortunately this is neither a joke nor a hollow statement. The countries round the world are suffering and the death toll surpasses millions of innocent lives. In "The Waste Land" Eliot brings out the suffering and the need of self-reform in the following lines:

I sat upon the shore  
Fishing, with the arid plain behind me  
Shall I at least set my lands in order?  
London Bridge is falling down falling down falling down. (424-427)

The above lines show the collapse of civilization. Instead of heroic adventures there is a beastly pursuit. There is a moral corruption all around which is followed by the elimination of the fear of God and reverence towards His law. Such breakdown of the beliefs and values in the cultural and religious life of this age has been treated by Eliot in his poetic recreation in a rare manner. The moral, political, social and religious corruption of the society has been exposed poignantly for which the doom could be the destination. Eliot has made classy observation of the people, of urban landscape, and used symbolist figures characterising the grossness, decay and disintegration of the contemporary society. And this strange process of inner decadence and decay is one of the most tragic facts of the present life.

Eliot was convinced of the fact that the degenerated civilization of his time needs the grace of God and His redemption through repentance. The religious sensibility was diminishing day by day. He was worried with the problems of the Post-War European civilization. For their sins, apostasy and wickedness, the Lord had always punished them and when they asked forgiveness of their sins they were restored to their prosperity. So the beautiful land is turned in to a 'waste land'. Social corruption, moral degradation, and sin has reached into every area of the life. Eliot saw the waste land of his times and warned waste landers. His works proved to be the reliable social documents. About Eliot's *The Waste Land*, C.D. Lewis rightly comments:

I am compelled to say that *The Waste Land* seems to me chiefly important as social documents, it gives an authentic impression of the mentality of educated people in the psychological slump that took place immediately after the war. It makes us aware of the nervous exhaustion, the mental disintegration, the exaggerated self-consciousness, the boredom, the pathetic gropings after the fragments of a scattered faith—all those symptoms of the psychic disease which ravaged Europe mercilessly as the Spanish influenza. (58-59)

Eliot aptly remarks in "The Love Song of J. Alfred Prufrock", "To spit out all the butt-ends of my days and ways?" (60) Here, the poet compares the modern urban life with the butt-ends that are useless and are usually thrown away. Similarly, the people of the present times are losing their identity just like cigarette butts without knowing the very purpose of their lives. Eliot mentions in "The Hollow Men" which also deals with the hollowness of the dwellers of the waste land and is fraught with powerful images, suggesting that people in the modern world are hollow and they lead meaningless lives. They do not have any faith in religion or rituals much like the present humans. Thus, the reconstruction must begin with the individual itself. If one cannot reform society as a whole. One must begin with one-self. The thought-waves go along with what H.G. Wells (1886-1946) wrote in his novel, *Mr. Britling Sees It Through* (1916) that religion is the first thing and the last thing, and until a man has found God and been found by God, he begins at no beginning, he works to no end (Klingenberg 193). This is the only insight and understanding which can offer a hope of release to the present hollow men from the prevailing desiccation.

If Eliot's work shows us the scale of the problem, it also gestures toward the minimal practices that might arrest decline: ritual recalibration, institutional repair, economic redesign, and cultural pedagogy. A modern reclamation cannot simply call for prayer or return to an earlier social arrangement; it must invent public liturgies consonant with contemporary life, produce economic institutions that valorize sufficiency rather than spectacle, and educate citizens in the deliberative habits necessary for moral judgment. Only through the combined movement of interior cultivation and public architecture can the hollow men of our era be rendered capable of inhabiting a renewed world- one in which meaning is not parceled out by markets or medals, but shared, argued for, and lived. Eliot's poetic cry, therefore, remains relevant not because it prescribes a single remedy but because it clarifies the problem: a civilisation that loses the habits of wonder and mutual responsibility becomes a wasteland. Our task- intellectual, political and spiritual- is to translate that diagnosis into a plural, practice-led programme of repair. In so

doing, we honour the urgency of Eliot's warning while avoiding the nostalgia of mere restitution. The waste land, once seen, can be reclaimed; the hollow men, once acknowledged, can be taught again to hold the risk of meaning.

## 8. Conclusion

In summation, Eliot's poetic universe serves not merely as a mirror to the desolation of the modern condition but as a moral compass urging regeneration at both individual and collective levels. His portrayal of spiritual aridity, cultural fragmentation, and ethical collapse is not an act of surrender but an appeal for rediscovery of inner discipline, humility, and divine orientation. The Waste Land becomes more than a symbol of ruin; it stands as a warning about the consequences of severing human life from transcendent values. What the present hollow men desperately require is an awakening of conscience, a willingness to confront the void within, and a commitment to re-establish continuity with moral and spiritual traditions. Only by reclaiming this lost centre can humanity hope to transform the expanding waste land into a landscape of restoration, responsibility and hope. Apart from showing the chaos and deplorable condition of the waste land, Eliot also shows a ray of hope to the world. The importance of moral and spiritual realization has increased today even more, when our mind is assailed by doubt, despair and disbelief. The technology creates miracle of science but fails to satisfy the deepest spiritual needs. It (technology) put sheets under our feet, but fears and apprehensions in our hearts. Eliot portrays the spiritual barrenness and the loss of faith. He is concerned with protecting human race from the greater danger of mechanization and urbanisation. The God is the only strength and meaning over us. Unless the present godless men let goodness of God take hold of them and have its way, they cannot succeed in saving the present waste land from further destruction. As the thought of God gives strength beneath men, so it gives sense of majesty of life beyond. The present hollow men need a fresh conviction of religion, faith and higher spiritual values. Such is the need of faith and its reinstatement in the life of present hollow men.

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